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VARIETY

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JUMPING JET SET'S DISK DEN

Old Guests Unwelcome During Fair?

A recent VARIETY story made reference to travel agents not being sure even with confirmed hotel reservations during the upcoming tourist influx into New York for the World's Fair, and the N.Y. Visitors Bureau took exception to this. The bureau rightly spotlighted the fact that hotels, motels, etc., had pledged "no gouging" so it may still come as a surprise to them that some midtown hostelries (1) have jacked up new minimum rates, and (2) are making no bones about trying to ease out permanent tenants in favor of the expected avalanche of trade.

Hostelries are naturally being cautious for fear of reprisals from municipal agencies (fire exit inspections and the like, which can make things uncomfortable for them) but incumbent residents have been given the "message" about permanent guests no longer being as welcome as heretofore.

100,000 Rooms for Tourists As New York World's Fair at Mark

As the April 22 premiere date is now on the count-down, all Gotham facilities are geared into high for the N.Y. World's Fair influx, and particularly conscious about the whole thing is the Hotel Assn. of New York. Daniel C. Hickey, who was president of the Zeckendorf Hotels Corp. and president of the Hotel Commodore Corp., both New York, resigned to become the first paid prez of the trade association which embraces 165 metropolitan New York hotels with over 70,000 rooms.

Accenting yesterday (Tues.) that New York's hotels and motels afford 100,000 rooms, fortified by nonmember hostelries of the trade association, Hickey says that this means more than twice the number of rooms of any other capital of the world, and he wants to dissipate recurring rumors about hotel shortages.

Working with the N.Y. Visitors'
(Continued on page 72)

1st Tour of 400-Yr.-Old Lipizzaner Horse Display (Vienna) SRO in U.S. Bow

Entire Philadelphia and Washington stands of the North American tour of Vienna's famous white stallions, The Lipizzaner Horses of the Spanish Riding School, have been sold out since February although first performance, at Philadelphia Arena, isn't until April 9.

Tour, under auspices of Colum-
(Continued on page 24)

ZOOM LENS WITH INSTANT FOCUS DEBUTS NAB
See Angenieux-Eversheb orthicon zoom lens demonstrated by ARTHUR CHALLINOR and JACK LITTLER at Television Zoomar booth 8E NAB Convention.

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Bamboo Curtain Ballerina

Peking, March 31.

Beryl Grey, former ballerina of the Saddler's Wells from London, is here for a half dozen guest performances with the Chinese National Ballet.

She is the first dancer from the Western World to appear here since the induction of the Communist regime.

Help My Picture?, What'll You Pay?

Staging of film premieres is getting to be almost more-trouble-than-it's-worth. With most "name" actors and actresses no longer under the control of studios, getting them to cooperate on a "reasonable" basis is a real pain in the head, according to a company pub exec.

To start with these actors stall until last minute as to assurances of their presence. Once they do agree to participate, getting them then becomes a major feat of organization and often expense. Agents get into the act, demand exorbitant fees for their client's publicity appearance.

One talent peddler recently asked distrib pay the actor $1,000 just to, as the pub exec put it, "stand in the lobby and have his picture taken." This kind of van-
(Continued on page 87)

Reds Dig America As Circus Act Showcase

Henry Ringling North, who is running this year's Ringling Bros.-Barnum & Bailey Circus, says that "for some reason the Iron Curtain countries now want us to see their circus acts." That's why (brother) John Ringling North is scouting Bulgaria, Rumania, Hungary and may also go into Russia.

J. R. North will also o.o. several circuses in Turkey, says H. R., and kindred Middle East countries, where the tanbark entertainment is a centuries-old tradition.

PANAMA CUTS AN EAST SIDE CANAL

By ABEL GREEN

Swingin'est room in Gotham is Shepheard's in the Hotel Drake on Park Ave. It's a Michelin-type, three-star gourmet restaurant with a glorified discotheque policy as its prime draw. And the headliner is George (Slim) Hyatt, a little known $175-a-week, 35-year-old Panamanian potentate of pops who performs his diskology and parades his purposeful terpers with hidden persuasion.

His extra-sensory perception via the three turntables, on which he seems to magically mix the waddle, the frug, the madison, the mashed potato, in alteration with anything and everything from conventional foxtrotology to a Charleston, a Viennese Waltz to a tango, and then back to a paso doble, merengue, tamure or a pot-pourri of Brazilian mardi gras songs and the inevitable bossa nova makes him the monarch nightly for several hours of marathon dancing.

While little known, per se, to the masses he's very much "in" with the decidedly jet set patronage Shepheard's attracts. It's the most "in" room in Gotham and the management, from bossman Bill Zeckendorf Jr., managing director Max Blouet, vet maitre d'hotel Nino (Schiavon) and headwaiter Frank Melanesi somehow still can't understand it.

While presumably an anonymous disk jockey of the three turntables which he manipulates back of the bandstand, on which a live trio alternating plays in 30-minute sessions, the hip youngsters (and not-so-youngsters) know him from his
(Continued on page 85)

Dewey Vs. Nizer In Re Bronston

Thomas E. Dewey, former governor of New York and twice the Republican candidate for the presidency of the U. S., is now representing Pierre S. DuPont III in the latter's legal negotiations with Madrid-based film producer Samuel Bronston. Bronston's side of the hassle is being masterminded by attorney Louis Nizer.

Dewey, senior partner in the law firm of Dewey, Ballantine, Bushby, Palmer and Wood, is understood to have come into the case about a week ago. At the moment, both sides are said to be "talking," with no decisions yet reached.

It was reported at the time Bronston hired Nizer that the producer was seeking an end to the "voluntary" trusteeship arrangement whereby, in February, he assigned all his rights as general partner, in his various partnerships with DuPont, to a trustee (attorney Jesse Moss).

Gen. Motors Wants 'Bonanza' Negro Seg Bumped, But NBC Stands Pat

General Motors last week was applying all the pressure it could muster in an attempt to force NBC-TV to shelve a "Bonanza" episode scheduled for next month featuring Negro actress Ena Hartman, a talent groomed by and under contract to the network. At last report the network wasn't budging on the scheduled airing of the hour stanza, which guests Miss Hartman as the daughter of a Negro opera singer staying in Virginia City who gets involved with the show's regular all-male ranch family (plot is said to concern prejudice in some way)

General Motors tv brass headed by Gail Smith were slated to fly in from Detroit Friday (27) to face off against NBC programming execs. Despite earlier-threats that the car company would appeal its case against the stanza all the way up to NBC board chairman Robert Sarnoff, the network reportedly stood firm. GM may order the withdrawal of Chevrolet commercials for the Sunday night show in question.

Miss Hartman, a former model, was a network "talent find" and has been taking dancing, singing and acting lessons under NBC guidance. General Motors raised its objections on the premise of not
(Continued on page 19)

The Convincer

Paris, March 31.

French Authors' Society sure takes care of its aged. About 20 years ago Paul Derval had a couple of one-act playlets produced and became a member. Last week he got a letter from the Society saying that, now that he has reached a ripe old age, they would send him a monthly check from their old-age pension.

Not that Derval is in financial need; he is the proprietor-producer of the Folies Bergere, which brings in a few pennies regularly.

IATSE Secret War On World's Fair

Officials of various eastern entertainment unions, including several locals of the International Alliance of Theatrical Stage Employees, met last Monday (30) to discuss some jurisdictional problems which have developed in connection with the N.Y. World's Fair.

It is understood that some decisions were reached by the unions regarding their problems but a spokesman for the group wouldn't discuss the nature of the jurisdictional squabbles or what decision was reached pending a meeting within the next few days between union reps and a World's Fair committee.

One problem, aside from the jurisdictional matter, that has already come to light is a dispute between commercial film producers and the Screen Actors Guild over a set of higher-than-standard scales being called for by SAG for work done by its members in films made in connection
(Continued on page 87)

B'way Chowmeinery Into Teenage No-Booze Boite

A teenage nitery, tabbed Teen Haven, the first such venture on Broadway in many years, is set to preem April 15 on the site of a now defunct Chinese restaurant. Soft-drink boite will cater to youngsters with such gimmicks as amateur talent contests, fashion-shows, deejay displays, teen-queen & king contests, and other events.

Jack Barone, a mathamatics teacher at St. John's Univ., is president of the venture.

Some years ago, a similar liquorless project for youngsters, the Danceteria, thrived on Times Square. That cafe was on a name policy, but it was found that they couldn't dish out that many scoops of icecream to make the spot pay.

Dirksen on American Image Overseas: Ought 'Monitor' Our Exports

Portland, March 31.

Senate Minority Leader Everett M. Dirksen of Illinois said here that motion pictures for the overseas market should be "monitored." Due to speak at the Lincoln Club, his remarks were made during a pre-dinner press conference.

Republican leader was asked whether he had seen "Dr. Strangelove" or "Seven Days in May" and whether he considered them as putting our leaders in a poor light. He hadn't seen "Dr. Strangelove"
(Continued on page 21)

TOM HOWARD
WBTV CHARLOTTE

"One of our most useful production devices is our Angenieux-Zoomar lens. This lens has brought us numerous compliments from our clients on the quality of our product. Optical performance of our Angenieux-Zoomar is outstanding . . . the 35 mm. wide angle view and the three foot minimum focusing distance make this the finest and most versatile lens you have yet produced."

On display at Television Zoomar's booth 8E, N.A.B. Chicago.

Cold Cultural War Sees More Yank, European Pix, Plays Breaking Thru Iron Curtain; Black Market Ducats

By HAZEL GUILD

Frankfurt, March 31.

The cold war severing Europe and Asia is apparently breaking down under the warming spring winds, as reports creeping through the Iron Curtain reveal an upswing in popularity for the so-called "decadent Western authors and playwrights." As sort of a back handed slap at the increasing status of U.S. and European films, it's just been revealed that several citzens in Prague, Czechoslovakia, were arrested and jailed because of black-marketing tickets to see "Gone With the Wind" (MGM).

The No. 1 film star in Prague is Brigitte Bardot. Her current big hit is "Babette Goes to War," with waiting lines holding as many as 5,000 people standing patiently to get tickets.

On the other side of the picture, a report from a Hungarian newspaper in the city of Debrecen noted that the "hooligans" dared to jeer and demonstrate against an "outstanding Soviet film" titled, "The Russian Wonder."

The most popular films in East Germany are not those which the propaganda-mill of the DEFA pro-

(Continued on page 24)

L.A. 'Surprise' Party For Winchell's 67th Birthday Grows Into Public Bash

Hollywood, March 31.

A "surprise" party for Walter Winchell's 67th birthday, which started spontaneously with the 55-man press corps covering the Frank Sinatra Jr. kidnapping trial here, comes to fruition with a public bash in the Cocoanut Grove of the Hotel Ambassador next Tuesday (7).

When Winchell heard of it, he asked that the party be restricted to $5-a-head at the L. A. Press Club "just with the boys" but it has snowballed into a blacktie affair and a mixed attendance.

By coincidence, J. Myer Schine's top man at the Ambassador Hotel, Philip Weber Sr., also marks his birthday on the same day and Winchell insisted it be a "double feature." The Schine management also told WW to tell the press bunch not to worry about the tab (Winchell guests at the local Ambassador Hotel).

Roberta Sherwood is cutting short her Bal Harbour (Fla.) engagement to fly here as part of an al fresco show that will be on hand for the Winchell birthday. The Grove is dark next week until the new show opens on Friday, Hollywood AP bureau's Jimmy Bacon is sparking the "do."

Hearts of Gold

Maybe the ultimate in just-lucky-I-guess legendary rewards for winners of beauty contests: former Miss America (Amede Chabit) and the 1963 Miss Canada (Danica d'Hondt) are among the beauties set to work in the film "A House Is Not A Home" for Embassy.

Based on Polly Adler's book.

Post-Preem 'Funny Girl' Party a Rainbow Room Coup for Jerry Brody

Considered a restaurant showmanship coup was the deal that Jerome Brody, new boss of the Rainbow Room, N. Y., made with Ray Stark for the latter's post-premiere party of "Funny Girl" in the Rockefeller Center 65-story-high dine-and-dancery.

Whatever the terms—the party is said to have cost Stark around $5,000—the booze and food were good and generous and kept flowing. Because the invitees were a generous cross-section of show biz, socialite, politico, press and other VIPs, the plus for Brody's RR was the comment, "Why don't we ever think of the Rainbow Room?" Many seemingly pigeonholed it with the Empire State as "just for the tourist."

"Funny Girl" star Barbra Streisand deferred her entrance until the Times, Trib and News reviews were in and she did it in traditional "Sardi's entrance" manner with much salvoing.

For some reason, Rainbow Room batoneer Tony Cabot appeared partial to "Hello Dolly!" and deficient on his musical arrangements from the Jule Styne-Bob Merrill score.

Incidentally, publicist Philip Miles, now a veepee with Brody's new operation—both were ditto titled when Brody was prez of Restaurant Associates—says that the "other" room—the Rainbow Grill—will also add dansapation. Idea is to make that "the swingin' room" and the main (Rainbow) room for the more posh dining and dancing.

John D. 3d's Medallion

Handel Medallion, City of New York's top music award, will be handed John D. Rockefeller 3d at the New York Hilton Hotel April 8 when he is honored at dinner concert for his leadership in developing Lincoln Center.

Host of occasion is the Concert Artists Guild. Tickets cost $50 per seat.



BERT BACHARACH

Columnist King Features Syndicate

"Like a newspaper columnist, PAUL ANKA'S following takes in all classes of people and every age group. His assignments cover all countries and his talent is firmly established as a top composer-actor-singer."

Rare Music, Big Ballet Emphasis At Spoleto Fest

Seventh season of the Festival of Two Worlds at Spoleto, Italy, is set, June 9-July 19. Opener is Richard Strauss' "Der Rosenkavalier" with Thomas Schippers, a Spoleto regular, conducting. He's also artistic director. Louis Malle, the French film director, will stage the work. It's Malle's maiden effort in staging either opera or legitimate.

"Rosenkavalier" sets are designed by Ghislain Uhry of France. Singers will include four Americans, Joan Marie Moynagh, Marguerite Willauer, Marianne Weltman and James Billings. The German bass, Frido Meyer-Wolff, will also appear. There will be six performances of the opera in all at the Teatro Nuovo.

Schippers will conduct the annual outdoor concert on the Cathedral Square, combining Rossini's "Sabat Mater" and Beethoven's "Cantata on the Death of Emperor Joseph II." This is for July 19. Latter composition was re-discovered in the past two years. Soloists for these two works will include Nancy Tatum, soprano, and Justino Diaz, basso. The chorus will be from National Academy of Santa Cecilia in Rome.

There will be the daily chamber music concerts in the intimate Teatro Caio Melisso at noon, under the direction of Charles Wadsworth. Associated artists include John Browning, pianist; Diaz; Gary Karr, double-bass, and the Beaux Arts String Quartet.

Princeton High School Choir, under the direction of Thomas Hilbish, will be part of the festival for the first time, appearing in three concerts with the Trieste Philharmonic (June 26, 27 and 28).

Festival has contracted America's Paul Taylor Dance Co. and the entire Royal Ballet of London. The latter will undertake for the first time in its history the full-length production of Alexander Glazunov's "Raymonda" with the original choreography by Petipa. This version, which has been seen in Europe and America only sporadically, will be re-created by Rudolf Nureyev, who will also dance opposite Dame Margot Fonteyn, appearing in the title-role for the first time in her career. (Conductor and designer now negotiating.) The performances at the Teatro

(Continued on page 19)

Catching Up

Paris, March 31.

Maurice Escande, top man of the Comedie Francaise, will return to the business of acting on April 15 for one performance of "Andromaque." Seems that, while he was a thespian, he played all the male roles except one, at various times.

Now he will play that one, Phoenix, to close the gap.

Godfrey's 'Golden Age of Radio'

Chicago, March 31.

Arthur Godfrey, in his address to the American College of Radio banquet here last Thursday (26), offered this slate for a new golden age of radio:

"Can You Top This?"	—	with Henry Cabot Lodge
"Let's Pretend"	—	with Harold Stassen
"Amateur Hour"	—	with George Romney
"Right To Happiness"	—	with Barry Goldwater
"Queen For a Day"	—	with Margaret Chase Smith
"The Shadow"	—	with Richard Nixon
"Lone Ranger"	—	with Lyndon B. Johnson
"Gang Busters"	—	with Bobby Kennedy
"Truth Or Consequences"	—	with Bobby Baker
"Second Mrs. Burton"	—	with Liz Taylor
"It Pays To Be Ignorant"	—	with Cassius Clay
"Answer Man"	—	with Joe Valachi
"Our Gal Sunday"	—	with Christine Keeler

'FANNY HILL' A-FILMING IN GERMANY—IN SPADES

Frankfurt, March 31.

Now that it's taken over a century for "Fanny Hill" to be considered table talk, it looks as if it's going to be cinema fare as well—with two versions of the notorious 19th century bestseller coming up.

British producer David Pelham is going all-out on a big "Fanny," with production costs estimated at about $550,000 and with play-for-pay girl Mandy Rice-Davies in the lead. Miss Rice-Davies broke into show business as a singer at the Eve Bar in Munich and apparently indicated that she is suitable professional for this role.

And in Germany, producer Ar-

(Continued on page 21)

Dick Gregory No Victim Of Racial Discrimination, Rochester Comish Rules

Rochester, N.Y., March 31.

Negro comic Dick Gregory and a party were not refused service at the Monroe County Airport because of racial discrimination. So has ruled the Human Relations Commission after taking extensive testimony.

Report raps the county and the cafe lessee, Sky Chefs Inc., for giving the manager of the cafe discretionary right to close the eatery whenever in his judgment business is slack. Many white travellers were similarly inconvenienced in the past. Apparently Gregory and party found the doors closed in their faces though bartenders inside were still in uniform.

Commission recommends that the privilege of closing an airport facility at the sole discretion of its manager should be cancelled by the county.

However the facts may be, Gregory is not convinced and says he will sue the airport cocktail lounge, Cafe Avion. Episode in question occurred Feb. 15. He wants his group to take lie detectors and the bartenders to be subjected to similar test. National Assn. for Advancement of Colored People is involved in the case.

Producers Org Seek Offset To Pic Bureaucracy

Madrid, March 31.

Recent one-day general assembly meeting of the International Federation of Film Producers' Assns. (FIAC) marked a swing toward a prepared program of activity to soften and curtail bureaucratic road blocks impeding free film commerce. The meeting also produced FIAP signs of an international drive to expand and strengthen the world film market.

Madrid meeting, presided over by America's Ralph Hetzel, concretely acted to authorize the election of three regional veepees at the coming meeting from candidates nominated by producer groups in the Western Hemisphere, Europe, and Asia.

Planned action to protect producer interests will send FIAP execs to negotiate with government

(Continued on page 85)

Talent Agents Feel Heat on Hot Springs Will Cool Off in Time

Talent agencies feel that the current crackdown on gambling in Hot Springs, Ark., is temporary. The green baize tables and the slotmachines are too important to the local economy and public pressure is expected to return gambling.

Hot Springs as a "wide open" resort was ended Saturday (29) by executive order of Gov. Orval E. Faubus who declared that unless the illegal operations shuttered he would send state troopers to close the spots. Such clubs as the Southern, Vapors and Belvedere are now in a position where they must either play out their entertainment contracts under conditions in which the bonifaces will lose considerable coin, or get postponements.

Some contracts have 20-day pro-

(Continued on page 72)

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EGYPT SEEKS COPRODUCTIONS

Yank Party for Buenos Aires

Buenos Aires, March 31.

Despite earlier protestations that the policy-setting execs of the Buenos Aires Film Fest were "not interested" in any out-of-competition showings, Tony Richardson's "Tom Jones" (UA-Lopert) kicks off the 10-day affair here tonight (Wed.) with a special out-of-comp screening.

Karl Malden heads the official U.S. delegation to the fest, with Robert Corkery, veep of the Motion Picture Export Assn., and George Rylance, deputy public affairs officer at the U.S. Embassy here, completing the official delegation.

Yank film personalities due in include actresses Janet Leigh and Paula Prentiss, actors Tony Perkins and Richard Benjamin (husband of Miss Prentiss).

Natalie Wood, star of the official U.S. entry, "Love With The Proper Stranger," was a last-minute cancellation. Producer Arthur Loew Jr., who set to come, bowed out with Miss Wood.

Director David Miller is the U.S. member of the fest's international jury.

In addition to "Stranger," the Yanks also are being officially repped by the U.S. Informational Agency documentary, short, "Grand Central Market."

Fred Hift's Shift to London

Will Handle 20th-Fox Production Publicity — Rosenfield Separates Distribution Touting

With two pix now shooting in England and no less than 15 more due to lens wholly or in part in Britain and Europe between now and late fall, 20th-Fox ad-pub veep Jonas Rosenfield Jr. is separating European production and distribution publicity chores, heretofore vested in one guy.

Fred Hift, who has been ad-pub director for Britain, Europe and the Near East, based in Paris, is being named director of production publicity for Britain and Europe. Hift will move his headquarters to London next month, base of operations of 20th's European production boss, Elmo Williams. Hift, working in close cooperation with Williams, will be directly responsible to Rosenfield.

As yet, no man has yet been found to take over the distrib publicity chores in Paris. Under the new set-up, however, this exec's territory will be limited to Europe and the Near East. John Fairbairn, pub director in Britain who used to report to Hift, will in the future report directly to Rosenfield anent his release promotion activities.

Prior to taking on the European ad-pub post for 20th in September, 1962, Hift had headed production publicity units on Otto Preminger's "Exodus," Robert Rossen's "The Hustler" and Darryl F. Zanuck's "The Longest Day."

Among the pix on 20th's overseas calendar are the currently shooting "Guns At Batasi" (Britain) and "Zorba The Greek" (Crete), plus: "Sound of Music," Austrian locations, starting April 21; "Patate," French language production, France, May 10; "Those Magnificent Men in Their Flying Machines," Britain, May 18; "Bonfire," French language production, France, May; "The Pleasure Seekers," locations in Spain, May-June; "The Agony and The Ecstacy," Rome, June 1; "Rapture In My Rags," France, June; "A High Wind in Jamaica," Britain, July; "Von Ryan's Express," Italy, July; "Epitaph for An Enemy," France, July; "Promise At Dawn," France, September; "My Mother's House," Britain, September; "Lady of The Camillias," French language production, France, October; and, both for fall starts, "A Share of The World," Britain, and "A Sleepless Night in Capri," Italy.

In order to simplify liaison, the new European production publicity chief will be responsible for all 20th pix shooting in Britain and Europe, whether or not they are being filmed there in their entirety, or are Coast studio pix on location junkets.

Shirley Clarke's Checkup

Femme film director Shirley Clarke checked into Medical Arts Hospital Monday (30) for a checkup to clear up touch of flu she has been unable to shake.

Miss Clarke, who helmed "The Connection," expects to be back at work by Monday.

Nod to Quincy, Mass.

Also a winner, but not listed in original story, in MPAA's Boyd Martin Motion Picture Page Awards was the Patriot Ledger of Quincy, Mass.

It won in group three (circulation under 100,000). Runnerup was Houston Press.

Paul Lazarus Turns Producer

Paul N. Lazarus Jr., recently out as exec veepee of Samuel Bronston Productions, is joining the producer ranks. Exec reveals that his first production has, in fact, been quietly in work for some weeks.

Pic is a feature-length documentary, "Report: The Teenager and Sex," which producer Max J. Rosenberg, of Van Gurd Productions, is shooting for Lazarus' new indie company, Penell Pictures. Rosenberg already has shot footage in England and France and is currently working in Japan. Production will wind with shooting in the U.S. Rosenberg produced "Girl of the Night" for Warners several years ago.

According to Lazarus, no distrib deal has been set, but it's understod that there have been talks at 20th-Fox.

Pat Boone Looms as Yank Star (First) in Feature Made By Japanese

Tokyo, March 31.

Winding a smash singing tour of Nippon, Pat Boone began discussions with a major Japanese studio for him to star in a feature to be lensed here.

Although he's flexible on the project, what Boone has in mind is a Japanese-language picture in which he'd be the only foreigner. If necessary, he might go co-production, but at this time he's thinking in terms of a guarantee salary against a percentage for the Japanese market. If the film gets released beyond these shores, he would want a heftier slice.

Should the film materialize, Boone would become the first bonafide non-Nipponese star to appear in a Japanese picture.

The story Boone suggests for the picture concerns a cocky American baseball player coming here and painfully discovering that he must extend himself if he wants to be a winner—both on and off the field.

GOVT. ERECTS A 'CINEMA CITY'

By VINCENT CANBY

Cairo, which has long regarded itself as the Hollywood of the Arab world, is now about to make a bid for status as an international production center. To this end, the government of the United Arab Republic is:

(1) Sponsoring the construction of a giant, $10,000,000 Cinema City on the outskirts of Cairo, containing within its 50 acres nine sound stages, labs, exterior shooting areas, animation facilities and even a motel;

(2) Prepared to enter into coproduction agreements with overseas producers, even to the extent of putting up actual production capital, and

(3) Making plans to host its first international film festival in Cairo this coming October.

Details of Egypt's ambitious film program were revealed in New York this week by Fathy Ibrahim, vet motion picture exec who, until late last year, was head of 20th-Fox operations in the UAR. Ibrahim is now chairman of the Egyptian General Co. for International Film Production and Distribution. Company is part of the government's Cinema, Broadcasting and Television Organization which, in turn, is governed by the Ministry of Culture and Tourism.

The Ibrahim company, in addition to overseeing the construction and operation of the new Cinema City, blueprinted for completion in 18 months, also controls three existing Cairo studios, the Misr, El Ahram and Galal, which contain a total of nine stages.

Principal purpose of the new Cinema City is to attract to the shores of the Nile overseas production interests who, in turn, will aid Egypt in cracking the international film market. To date, foreign producers have come to Egypt on a strictly occasional basis, either for quick location work (20th's "Cleopatra" unit was there for 11 days) or grade B specs and mellers ("Son of Spartacus," "Cairo," etc.).

While up to 70 or 80 Egyptian films made annually have a ready market throughout North Africa and the Middle East (and can be

(Continued on page 21)

Eddie Fisher As Maker of 'Wagon' (Lerner & Loewe)

Eddie Fisher wrapped up three projects before he took off yesterday (Tues.) from New York to open at Sammy Lewis' Melodyland, Anaheim, Calif., the kingsize nitery which has a drawing population of 8,000,000 from the adjacent aviation and kindred industry workers. For a non-Las Vegas operation, the mass-capacity Melodyland has been playing top names at top terms. Fisher gets $30,000 a week for his one-week stand against 75-25% terms.

The second project is acquisition by him of film rights from the Louis B. Mayer estate to "The Painted Wagon" which he considers the "best" Lerner & Loewe musical. He will produce it independently, probably in Cinerama. He paid $199,000 (a gag figure to get under the 200G) for a property which the late movie mogul planned as his "comeback" undertaking but was taken ill. Mayer had some $450,000 invested in the property at the time.

Alan Jay Lerner meantime has been working on the screenplay and he, with composer-collaborator Frederick Loewe, are committed to four new songs as part of the picture package.

Fisher, in between looking for a director "of the calibre of Jerome Robbins or Gower Champion," who he feels "right" for the Cinerama

(Continued on page 28)

'Cardinal' Never Meant for Cartagena; Rothman Refutes Arlene Dahl 101%

The rap handed Columbia Pictures re the no-show of Otto Preminger's "The Cardinal" at the recent Cartagena (Colombia) film fest was totally unjustified and based completely on misinformation, according to Col International exec veepee Mo Rothman.

Exec takes sharp exception to almost all the "facts" that were related by Arlene Dahl in a Hollywood datelined story in the March 25 issue of VARIETY. Star had charged that U. S. good will efforts at the fest had been crippled by Col's "last-minute yanking" of "The Cardinal." This could hardly be true, says Rothman, because the picture had never been skedded for the fest.

Nobody connected with the Cartagena fest, he continues, ever asked Columbia, producer Preminger, nor the Motion Picture Assn. of America for the participation of "The Cardinal."

On Feb. 12, two weeks before the fest's start, he says, Columbia was informed that "Cardinal" star Tom Tryon was to be a member of the U. S. delegation. In this connection, Col dispatched a number of publicity kits to their man in Bogota for use at the festival. Rothman heard no more about the fest until March 2 when he received a call from Col first veep Mike Frankovich who told Rothman he had just had a call from Miss Dahl in Cartagena asking him where "Cardinal" print was.

Since there had never been any idea of the picture's being shown at the fest, Rothman on March 3 dispatched a cable to Col's manager to Bogota telling him the facts and asking him to tell Miss Dahl, adding that if there was any confusion, Miss Dahl could contact him (Rothman) directly.

Miss Dahl's subsequent report to a VARIETY reporter that she had cabled Rothman and had in turn received a "sorry — film cannot be shown" reply was completely false, the Col Int'l exec veepee states flatly. He had no communication with her whatsoever. Perhaps, he adds, her remarks to the press were inspired more by a desire for publicity than from a sense of national outrage.

Rothman is baffled as to how word spread that the picture would be shown since there wasn't even a print of the film in Colombia and the picture still hasn't been set for release there.

The Col exec is further rankled by the fact that Columbia, of all film companies, should be so bumrapped re Cartagena. This is the first year since 1960 that Col has not been repped at the fest, Col having had entries in 1961, 1962 and 1963. In fact, the company was cited by the Cartagena fest heads in 1962 with an award praising Columbia for its "constant cooperation" with the fest.

Dahl, Girl Reporter

Hollywood, March 31.

Arlene Dahl commenting on Mo Rothman's rebuttal, said that when she arrived in Cartagena Fest, officials assured her that arrangements had been firmed for "The Cardinal" to be shown there out of competition. Actress also asserted she did not "mean to give impression" she had cabled Rothman directly, which impression she did give. She communicated with Rothman through a phone call relayed by Col production chief Mike Frankovich.

Spain's Own Reply

Madrid, March 31.

Spain will undertake a documentary reply to the unfavorable French film "Morir a Madrid" (To Die in Madrid) lensed in part by French director Rosif here.

A Spanish documentary, "Morir en Espana" (To Die in Spain) will be directed by Esteban Madruga from a script by ex-film critic and current San Sebastian director, Carlos Fernaidez Cuenca. Rafael Mateo is producing and Sebastian Luca de Tena will act as military advisor.

Film makers will have access to governmental archives of Civil War newsreels and documentary footage. The film, using professional actors, will be rushed into production to meet a press screening date at the San Sebastian film festival in early June.

UA Spreadout Of 'Tom Jones' in N.Y.

"Tom Jones," United Artists-Lopert's smash pic which has been doing rubber walls biz at Cinema I & II, N. Y., will open a 15-theatre Gotham area break April 8.

The Tony Richardson pic, which has been doing sock biz throughout the country since spreading into upwards of 100 situations a while ago, will continue at Cinema I & II when making its spread. Interestingly, UA is not billing the 15-house split a "Golden Showcase" or other tag to that effect as it has done in the past with such situations.

It is understood that, following the 15-theatre spread, "Jones" will go into some kind of "showcase" release, including neighborhood situations. Such a "showcase" release would merely be a nabe multiple, however, since the pic would already have played a first-run and limited multiple booking, thereby hardly qualifying for "showcase" handling as presently defined. Such plans further demonstrate the widening application of the "showcase" handle and the widespread changes also taking place.

One of the major changes, for example, is the fact that "Jones" may not go on the RKO-Skouras "showcase" plot. This is indicative of a growing dissatisfaction being expressed by some distribs as to how "showcase" is working out on the major circuits. It may also indicate a possible split by UA with RKO-Skouras "showcase" plan as it now exists—running several tracks at once to accommodate Universal, Warner Bros. as well as UA and others. "Jones" is one of the year's major attractions and if it doesn't go to RKO as other lesser pix have, the omission could point to other "showcase" moves in the making.

Buenos Aires Fest Jury Includes Zoltan Fabbri, Last Year's Winner

Buenos Aires, March 31.

Seven-member jury for the competitive pictures at the International Film Festival of Buenos Aires, opening April 1, is as follows:

Carlos Fernandez Cuenca, Spain; David Miller, U.S.A.; Jacques Demy, France; Zoltan Fabbri, Hungary; Sergio Amidei, Italy; and one Argentine—either Leopoldo Torre Nilsson, the director; or Orestes Caviglia, the actor; or Robert Talice, the playwright; or Hector Grossi, a film critic.

Seventh member, from West Germany, to be picked any minute.

Fabbri is the director of last year's Mar del Plata prize-winner.

Lebworth to Coast

Joseph Lebworth, former production assistant for Darryl F. Zanuck at 20th-Fox, and now set up as an indie producer, flew to Hollywood for a week's consultations with 20th studio chief Richard Zanuck.

Concerns filming of Joseph Conrad's novel "Nostromo."

Weitman Details Metro Production: Balance of Home Team 'n' Outsiders

By EDDIE KALISH

At a time when other companies tend to a production system based on deals with "independents," the thinking at Metro is to utilize such outsiders in balance with a sizeable slate of house-produced product. Also, Metro is undertaking a talent building program via its tv production operation, seeking to develop players, writers and directors for work in features.

Both of these strategies are coordinated under the eye of v.p. Robert M. Weitman, making frequent trips to New York and to the MGM London studio. In Gotham last week, he noted that the company presently has 36 features lined up for lensing into 1965. Of these, 27 will be made at Culver City and nine will be lensed in the English plant with some sequences also in Hollywood. He characterized this prospect as "diversified" and "one of the strongest the company has had."

Weitman noted that several of these features are specifically planned at a certain price bearing in mind certain markets. This is in line with an attitude which says "cover all bases but do so at the right price." This carries through in the buying of properties as well as making the product and is a carefully plotted production scheme, planned for tight budget control and a knowledge of where each pic is going by prez Robert H. O'Brien and Weitman.

As to studio-produced films, idea is that there are some properties which should be purchased immediately by the studio without waiting for an independent to bring it to the company. Such was the case with both the musical "Unsinkable Molly Brown," which Metro bought and assigned to Lawrence Weingarten to make, and the novel "The Prize," which the studio purchased and gave to Pandro S. Berman. These are studio producers among whose number are also Ted Richmond, Ivan Tors, George Pal, Arthur Freed, Joe

(Continued on page 24)

HIT NEAR AND FAR

Rackmil, Aboaf on Tour of Exotic Countries

Universal Pictures president Milton R. Rackmil and veep-foreign general manager Americo Aboaf leave New York Saturday (4) on an extensive trip through the Far and Middle East, returning to the States by way of Europe late this month.

Execs will first visit Japan where they will attend the company's annual Japanese sales conference in Tokyo starting April 6. Trip will conclude the U toppers' survey of company operations around the world begun last December with sales meets in Europe and continued with the Latin American meets in Mexico in January.

A David Wolper Pic for Theatres

David L. Wolper, the tv documentary producer, is working on his first theatrical feature. Pic will initiate a deal with United Artists, which will involve other production plans in both the feature and tv fields.

During the current tv season, Wolper produced a series of documentaries for UA-TV. He will do the same for the coming season. Wolper is also the producer of the "Hollywood and the Stars" NBC weekly half hour series, also a UA-TV show.

The UA deal is understood to be a multi-million dollar pact involving considerable production activity. Details aren't available at present. A special press conference will be held later in the week in New York by Wolper and UA to discuss the pact.

Joe's Got Dick-Liz

Boston, March 31.

Joseph E. Levine, visiting the hometown where his wife, Rosalie, is at Peter Bent Brigham Hospital for minor surgery, revealed he hopped to Toronto and inked Richard Burton and Elizabeth Taylor to a contract to make a film, "Sands of Kalahari," to be shot in Africa.

Burtons are now in Hub, where Burton is playing the title role in modernized "Hamlet" at the Shubert.

OBRENTZ EXITS METRO, RESUMES AT COLUMBIA

Bert Obrentz has resigned his post as veepee of Metro International to rejoin the exec staff of Columbia International. Obrentz began his new duties as general assistant to Col International exec veep Mo Rothman on Monday (30). (30).

The switch back to Col by Obrentz follows five years of previous experience with the company when, from 1955 through April, 1960, he served as assistant to Lacy Kastner, then operating head of Col International. At Metro, he was veepee in charge of the Far East, Australasia and Africa.

Ferreri's 'Ape Woman' Looks Hot for Cannes

Rome, March 31.

Marco Ferreri's "The Ape Woman," a Carlo Ponti production, is believed a hot contender for an invitational position at the Cannes Film Festival, where "Seduced and Abandoned" is the official Italian entry. Pic gets Embassy Pictures release in U.S.

Would run at Cannes in its original version. New ending has since been filmed by Ferreri, with collaboration of stars Annie Girardot and Ugo Tognazzi.

Ferreri's previous pic, "Conjugal Bed," won Marina Vlady a "best actress" prize at the 1963 Cannes event.

Glucksman Expands

Hollywood, March 31.

Ernest D. Glucksman, Jerry Lewis' exec producer and personal manager for the last five years has a new expanded working agreement with the comedian. In addition to continuing as Lewis' manager, Glucksman will concentrate on creation, development and production of packages in tv, films and legit for the Lewis company.

Plans include management of a "limited number" of personalities as well as merchandising and recording. Glucksman on June 1 completes producer chores of latest Lewis starrer, "The Patsy," for Paramount.

U.S. to Europe

Lorenzo Alvary
Ernie Anderson
Gene Barry
Herb Brenner
Peter Bridge
Clint Eastwood
John Ericson
Lennie Hayton
Lena Horne
Fred Hift
Phil Gersdorf
Ben Henry
Nunnally Johnson
Marion Kurtz
Jack Lenny
Virginia Martindale
Stephen Mason
Kevin McClory
Tom McDermott
Laurence M. Parnes
Walter Reade Jr.
Manny Reiner
Evelyn Rothwell
Stephen Sharmat
Kenneth J. Stein
Rudolf Stoiber
Bill Stuttman
Rosalyn Turek
William Tuttle
Hugh Walker

National Boxoffice Survey

Easter Week Booms Biz; 'World' Champion, 'Jones' 2d, 'Strangelove' 3d, 'Newman' 4th, 'Panther' 5th

Soaring grosses, boosted by Easter holiday session, dominated the key cities covered by VARIETY this round. Great showings are being made in most major keys despite some cold weather, snow and rain.

Extra matinees and holiday scales (in some instances) will push **"It's a Mad World"** (UA) (19th wk) back into top position, from second place of a week ago. **"Tom Jones"** (UA) (18th wk), not playing on hardticket or on as high scales as "World" is capturing second spot. It was No. 1 last week.

"Dr. Strangelove" (Col) (7th wk) is winding up third, same as week ago. **"Capt. Newman"** (U) (3d wk) is pushing up to fourth position compared with sixth last stanza.

"Pink Panther" (UA) (2d wk) is taking fifth money, same as a week ago. **"Seven Days in May"** (Par) (6th wk) is winding up sixth. **"Tiger Walks"** (BV) (2d wk) will finish seventh.

"Cleopatra" (20th) (40th wk) again is landing eighth place. **"Cardinal"** (Col) (14th wk) is copping ninth spot. **"Paris When It Sizzles"** (Par) is taking 10th position although out for first time this round.

"Kissin' Cousins" (MGM), also in first stanza, will be 11th while **"Silence"** (Janus) (8th wk), rounds out the Top 12 grossers. **"7 Faces of Dr. Lao"** (MGM), "Mr. Limpet" (WB) and "America, America," also from Warners, are the runnerup pix in that sequence.

Several new pictures, just launched this week, hint promise. "Flight From Ashiya" (UA) is a bit spotty but fine in Denver and socko in L.A. "Muscle Beach Party" (AI), stout in Omaha, shapes big in Frisco.

"Fall of Roman Empire" (Par), another newcomer, shapes smash on initial session at N.Y. DeMille. "Becket," also from Paramount, is capacity in N.Y. at the State, and looms socko in Chi, big in L.A. and good in Omaha.

"Brass Bottle" (U) is rated good in Pitt on its initial playdate. "World of Henry Orient" (UA), just getting started, is landing a huge take at N.Y. Music Hall in second session, with boost from Easter stageshow.

"To Bed or Not To Bed" (Cont) shapes mostly lusty to lofty in some seven key cities where playing arty theatres. "Easy Life" (Embassy) is doing nicely in some four keys, also art houses.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

Complete Boxoffice Reports on pages 12-13-15).

British Film Academy Awards

'Jones' and 'Servant' Divide — Two Nods To Dirk Bogarde — Patricia Neal Also Wins

London, March 31.

Two British features dominate the awards handed out by the British Film Academy, with three prizes apiece to "Tom Jones" and "The Servant." The presentations will be made next Friday at the Academy Awards annual dinner at the London Hilton.

"Tom Jones" copped the dual honors of being named the best film from any source and, therefore automatically, the best British pic. Additionally, John Osborne was accoladed for the best British screenplay.

"The Servant" collared two acting awards for Dirk Bogarde (best British actor) and James Fox (most promising newcomer) as well as the best black and white cinematography for Douglas Slocombe.

Among other awards, Patricia Neal got the nod as best foreign actress for "Hud"; Marcello Mastroianni as best foreign actor ("Divorce, Italian Style"); Rachel Roberts, best British actress ("This Sporting Life"); Ted Moore, best color cinematography, ("From Russia With Love"); United Nations Award, "Inheritance" (Britain); best short, "Happy Anniversary" (France); best animated film, shared by "Automania 2000" (Britain) and "The Critic" (USA).

'OUR PATRICIA NEAL'

Actress Ups Knoxville Zest For Oscar-Guessing

Knoxville, March 31.

A record number of entries are being received in the annual Knoxville Journal Oscar-guessing Contest. The promotion is co-sponsored by the Tennessee, New Riviera, Capri, Bijou, Park and Tower theatres.

Local interest is stronger this year because Patricia Neal, nominated for her role in "Hud" is a Knoxville native. The contest gives film fans an opportunity to second guess the actors and actresses who vote for the winners. Ballots are carried in the Knoxville Journal and are available at the participating theatres.

Several prizes and a number of theatre tickets are given to winners and runners-up.

Extras' New Rule Peps Its Politics

Hollywood, March 31.

A record number of 44 extras have entered the race for 11 three-year terms on the board of directors of their Screen Extras Guild. High number of contestants is attributed to a revision in guild by-laws whereby no administration slate is nominated. Instead any member can be nominated by individual petitions signed by 35 other extras.

Nominated are Leo Abbey, Robert Allen, Beau Anderson, Don Anderson, Russell Ash, Ron Brown, Hazel Lee Burgess, William

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MILTON PLATT'S ROLE AT CONTINENTAL DIV

Milton Platt, who has been assistant general sales manager of the Continental Distributing division of Reade-Sterling, is now acting general sales manager, succeeding Sidney Deneau. Latter resigned last week to join Rugoff Theatres.

Norman Weitman, who has been Continental's metropolitan district manager, becomes assistant to Platt.

Europe to U.S.

Ken Giniger
S. A. G. Swenson

N.Y. to L.A.

Geraldine Brooks
Jack Goldstein
Joe Lebworth
Mike Merrick
Budd Schulberg
Gene Shefrin

L.A. to N.Y.

Marty Allen
Sherwin Bash
Herschel Bernardi
Polly Connell
Dick Dinsmore
Martin Gabel
Monty Hall
Mikki Jamison
Victor Jory
Jeremy Lepard
Allen V. Martini
Walter Matthau
Howard Morris
Steve Rossi
George Schlatter
Thomas D. Tannenbaum

N. Y. 52nd St. to N. Y. 88th St. (and back)

(Far Rockaway was beautiful last week.
What a way to go to the Coast!)
Mark Lawrence

(Advertisement)

TWA steals show between Los Angeles and New York!



New First Class service for show business travelers.

Non-stop flight, non-stop service: all the luxury of TWA Royal Ambassador First Class, with some bright new trimmings just for you. For instance: vodka, sherry and Michelob Beer added to the standard liquor list. A choice of sizzling Prime Sirloin or Lobster Thermidor. And don't forget—you can take in a first-run movie* by Inflight Motion Pictures, Inc. Next time you plan a trip to New York, call TWA or your travel agent and ask for Flight No. 8.

Nationwide Worldwide depend on TWA

*Such as the Metro-Goldwyn-Mayer-Seven Arts production, "Sunday in New York," starring Cliff Robertson, Jane Fonda and Rod Taylor.

LIZ'S CORPORATION HAS NO SEX

Metro Joyous in Making Music Hall During Summer of World's Fair

Metro is heading into one of the biggest summers in its recent history, numerically at least. The company will put six new pix into release during that period and will also be continuing the circulation of another item which has been doing solid biz in its followup 35m release, "How the West Was Won."

Included in this summer array will be the company's second pic of the year to play Radio City Music Hall. This is "The Unsinkable Molly Brown" which will attempt to corral a large chunk of that valuable summer playtime at the Music Hall, particularly enhanced this year by the run of the New York World's Fair which is expected to attract a hefty number of out-of-towners to the City. Radio City is listed among the top few tourist attractions in Gotham.

Another pic of interest is "Night of the Iguana," the adaptation of Tennessee Williams' Broadway drama which has received considerable pub space via Richard Burton and related events at the pic's Mexican location. There's "Viva Las Vegas," an Elvis Presley pic which teams the rocker with femme comer Ann-Margret. Also in the music groove is "Loooking For Love" which toplines pop singer Connie Francis, the MGM Records thrush. Rounding out the program is a followup to the successful "Flipper" of last summer, a sequel called "Flipper's New Adventures," and an action pic tagged "Rhino."

This is a healthy array of product for the company. It has been doing smoothly in the first few months of the year with "The Prize," which did oke biz at the Music Hall and is now scoring solidly on a Gotham "showcase" break and elsewhere throughout the country. "The Wheeler Dealers" and "Sunday in New York" have also been taking in coin.

Metro has already predicted that its 35m dates on "West" will compare favorably if not excessively to the performance of "Ben Hur," one of the company's all-time hot items. The film grossed over $41,000,000 world-wide in 107 roadshow dates since its preem in London in November, 1962. It is currently playing in over 26 situations in its first 35m weeks and doing large biz, in many cases running ahead of "Hur" for comparable periods. To date "West" has corraled $750,000 in this 35m issue, and is holding.

All of this, plus a large-scale production program which has been purring for the past several months and is projected through the next couple of years, is making for a very upbeat attitude at Metro these days. Predictions are being made as to one of the biggest years the company has enjoyed for some time. Other indicators, such as the option recently picked up by NBC on a package of Metro post-1948 pix for web airing, as well as hefty production of tv series in addition to the upbeat picture on the feature side would seem to indicate that cheery crystal ball gazing might be on the right track.

$443,435 Plaster, Re Astor Films, Hits Ev Crosby

A judgment for $443,435, against Everett N. Crosby in favor of Inland Credit Corp., was last week entered in the County Clerk's office of the N. Y. Supreme Court. Inland's suit against Crosby and other charged that Crosby had unconditionally guaranteed a $500,000 Inland loan to Astor Pictures, of which Crosby was an officer.

Action against Franklin F. Bruder, who also was an officer of Astor, was dropped. Astor last year filed a Chapter 11 petition under the Bankruptcy Act.

IA Crafts Mark 25th

Hollywood, March 31.

Five locals of International Alliance of Theatrical Stage Employees will jointly celebrate their 25th anniversary June 6 at the International Hotel. Locals include: 44, property men; 80 grips; 165, studio projectionists; 727, craft service; 728, electricians.

Honorary chairmen of event are George J. Flaherty, Cappy Duval, Zeal Fairbanks, Charles Boren and Richard W. Jencks, Leo S. Moore, biz rep for 165, will chair celebration and Bruce Colville, 44's biz rep, will cochair.

N.Y. Crafts Make Progress; Meet Anew April 10

A group of union leaders, repping a cross-section of eastern filmmaking labor met in New York last Friday (27) and approved the prospectus drawn up by an appointed subcommittee which has been studying plans aimed at the formation of an organization comprised of reps from all labor groups currently involved in eastern picture production.

The union reps at the meeting were mostly business agents. Plan which they have now approved goes to the exec boards of all the crafts involved for endorsement. This is to minimize possibility of wrangling over points after the organization is formed.

Union reps will assemble again on April 10 to attempt to put the organization on a working basis. By this time it is hoped all unions involved will have reacted. Any gripes will be taken up at that time. Ideally officers would then be elected and the organization given a title.

In an unusual show of harmony and strength, the unions have all moved swiftly toward the establishment of the new organization. Each planned meeting has come off as scheduled and attendance has usually been near 100%. Such was the case last Friday, though climactic holidays in both the Christian and Jewish religions. Every rep that was expected showed except for Jay Rescher of IATSE cameramen local 644, who was ill.

In attendance at the meeting were John Hall of the makeup union, Milt Felson repping assistant directors, Tommy O'Donnell of the theatrical teamsters, Jim Gartland of IA studio mechanics local 52, Andy Clores of the scenic artists, Barbara Robinson of the script clerks, Bill Bennett of the Washington, D.C., screen mechanics, Harold Hoffman of Screen Actors Guild and Steve D'Injillo of the East Coast Motion Picture Council, the IA body which suggested the organization in the first place.

Although the final shape of the body will not be known until all the exec boards approve, the support of all the groups involved is assumed by the founders. As soon as the organization is formally established, requests for membership from those not presently involved in the formation talks will be accepted. This would, of course, include the Screen Directors International Guild which has already expressed itself as being sore at not being in on the formation stages. The aim is to eventually encompass all labor groups involved in eastern filmmaking to establish a united front in dealing with union-producer problems and to encourage the making of pix in the east.

SUIT SAYS 20TH IS DISRESPECTFUL

Los Angeles, March 31.

Charging lack of "sound business judgment" in distribution and exploitation of the motion picture, "Cleopatra," which it's claimed will lessen gross receipts from film by an "aggregate between 25 and 50%," Elizabeth Taylor's MCL Films, S.A., asked for a receivership of all prints and negatives in Federal Court suit filed against 20th-Fox. Action also asked for declaratory relief on a distribution agreement between MCL and 20th-Fox, which is releasing pic.

Complaint filed by attorney Martin Gang asserted that 20th had failed to abide by terms of a contract with MCL whereby film company had not paid MCL—in which Miss Taylor is one of shareholders—its share of monies already collected in gross receipts which "presently exceeds $20,000,000." Suit alleged that the defendant had "improperly managed" and directed distribution of proceeds for its own "separate corporate purposes," to meet its current operating and overhead expenses.

In attempting to offset such expense burdens, according to action, 20th-Fox in diverting such proceeds had done this "without regard to attaining the maximum amount of gross receipts over a longer term." Consequently, action continued, gross receipts from film would be affected by between 25-50% figure than if pic were properly exploited "pursuant to sound business judgment."

Action asked that James A. Mulvey, a "recognized expert" in motion picture distribution, be therefore appointed to act as receiver—or any other the court might designate—for the purpose of distributing and exploiting film "according to sound business judgment." Complaint also asked that Mulvey—whom it stated had consented to act as receiver—be awarded as receiver the custody, control and possession of all prints

(Continued on page 28)

Loyal to Elvis

Minneapolis, March 31.

Britain's Beatles or not, this area's teen-agers still go for Elvis Presley. This was demonstrated here on Sunday (22), the third day of the local first-run of Presley's "Kissin' Cousins" (MGM), at the loop Gopher. It gave that theatre the biggest Sabbath day gross ever and while local boxoffice generally was under par.

Pull was partly attributable to youngsters who stayed here over after the weekend because of state high school basketball tournament.

"Kissin' Cousins" didn't receive favorable newspaper reviews here.

20th-Fox Net, 1963: $9,115,393; Loss Carry Forward Absorbs Taxes

As 20th-Fox prez Darryl F. Zanuck predicted at his special press conference in February, the company showed a net profit of $9,115,393 for the year ended Dec. 28, 1963. Earnings are equal to $3.44 a share and contrast with a loss of $39,796,094 for 1962.

Theatrical film rentals in 1963 were $74,051,664, an increase of $2,476,413 over 1962. Total income from all sources was $102,940,436, against the 1962 total of $96,355,871.

No Federal income taxes were provided for in 1963 because of a net operating loss carry-forward from 1962. Company says it still has approximately $11,000,000 of net operating loss carry-forward, of which $7,000,000 will be available for use in 1964.

Two productions, "The Longest Day" and "Cleopatra," were attributed by 20th as making the greatest contribution to the 1963 income.

As film rentals from theatrical sources were up in 1963, so were rentals from tv, up to $22,815,196, from $18,626,316 in 1962.

Book value of the stockholders' investment at the 1963 yearend is figured at $59,449,258, compared with $50,333,866 at the 1962 yearend.

Re: Shorts' Neglect

Paris, March 31.

Believing that shorts get shortchanged in re distribution in Britain, and elsewhere in Europe, British film critic, writer and filmmaker Derek Hill has set up his own shop, Short Film Service.

Hill decided to do it after attending several short film fests and viewing a wealth of material that rarely aver got playoff in Britain, either in theatres or on tv.

Commerce Data: 'Bout Same With Raw Stock, Gear

Washington, March 31.

Showing no spectacular spurts or declines, U.S. exports of motion picture film and equipment in 1963 offered a mixed batch, the U.S. Commerce Dept. reported. Exports of 35m and over positive film raw-stock slumped slightly from $5,886,429 in 1962 to $5,492,556 last year. Negative film exports showed a similar decline to $5,883,815 last year compared to $5,922,211 in 1962.

In contrast to those marginal slides, exports of 35m and over picture cameras rose to $1,126,486 in 1963 from $978,893 in 1962.

Down were exports of sound reproducing equipment from $680,979 in 1962 to $562,762 last year.

Showing gains were exports of motion picture screens rising to $2,914,339 last year over $2,223,644 in 1962. Exports of other projection equipment and parts inched up to $3,644,671 from the $3,077,914 registered in 1962. Studio equipment and parts exports similarly moved up to $3,611,761.

SIG KUSIEL HEADS 7-ARTS LATIN BIZ

Sig Kusiel, formerly a veep of Columbia International supervising Latin America, has been named manager and supervisor for all Seven Arts theatrical and tv activities in Latin America.

Kusiel, who'll report directly to 7A's foreign operations veep Norman Katz, is due to make an extended trip throughout Latin America beginning next week.

Gate Film Club Sues Louis Pesce, New York Censor

Gate Film Club of New York has filed suit in N.Y. Federal Court against Louis M. Pesce, director of the motion picture division of the N.Y. Board of Regents, charging that the state's film licensing laws are unconstitutional and invalid. Suit seeks to enjoin Pesce and the board from interfering with the plaintiff's rights to exhibit films at the Gate Theatre on Second Avenue (N.Y.C.) and to have the action heard by a three-judge court.

Plaintiffs, James McBride and Jack Baran, have been operating the theatre since January. Early in March they advertised that they would show four pix at the Gate March 16. On March 12, the complaint charges, Pesce told the plaintiffs, as well as the owners of the theatre, that the films would have to be submitted for license and approval. If not, they were warned, they would be criminally prosecuted and the theatre's license would be revoked.

The plaintiffs, in turn, told Pesce that they intended to show the films without a license, claiming that submission of the pix for approval represented an invasion of their Constitutional rights. When McBride and Baran refused to submit the films to Pesce, the owners of the theatre refused to allow the plaintiffs to use the Gate. By that time, says the complaint, it was too late to obtain another theatre for the advertised showing.

Town Can Use Own Aud for Films Competing With Private Taxpayer

Red Wing, Minn., March 31.

Jack Wright, long-term Minneapolis exhibitor, has gone down to defeat in a seven-year legal fight to halt the use of the municipal Auditorium in this city of 12,000 population as a film theatre in competition with his own local taxpaying showhouse.

Deciding against him in an appeal from a lower court adverse decision was the three-judge federal court of appeals in St. Louis, Mo. This suit, considered his last resort, was an antitrust, conspiracy action aimed at eliminating film exhibition from the city-owned building.

Winning defendants were Auditorium board members and James Frazer, the Auditorium's present leassee. Prior to the appeal's rejection, the editor of the daily paper had been dropped as one of the defendants who were accused of conspiring to put Wright's own theatre out of business and create an alleged illegal town exhibition monopoly.

Wright's losing fight started in February 1967. Initially, suing in the Minnesota state court, he enjoyed success to the extent that this city was stopped by the state supreme court from operating the Auditroium itself as a movie theatre, which it had been doing. The court ruled that a municipality cannot engage in the movie business itself in competition with private enterprise.

After this setback for the municipality, however, the city leased the Auditorium for a movie theatre to Fraser, who had been its manager, at a $500 a month rental. Wright then carried his battle to the federal courts in the effect to knock out the competish in its changed form.

During the scrapping there was competitive bidding for pictures by Wright's theatre and the Auditorium and that increased his theatre's operating cost.

Fix Up Palace, Cincy

Cincinnati, March 31.

A $100,000 facelifting for the RKO Palace is set to start April 28 and be completed for scheduled May 29 premiere of "Chalk Garden" (U), followed by "Ensign Pulver" (WB) and "Beckett" (Par).

The improvement, approved second step in the parent RKO Theatres key city International 70 program, will be an eye opener for Cincy's Core Redevelopment plan. Present 2,600 seating capacity of the Palace will be reduced to 1,500 by a sealoff of the upper balcony. The heart of the downtown location will have a new marquee and be equipped for every type of screening except Cinerama, said Joe Alexander, area manager.

Elwood Jones is longtime manager of the Palace.

What A Way To Go
(CINEMASCOPE-COLOR)

Big, gaudy comedy. Telegraphs too many of its yoks and lacks consistent style, but has a powerhouse cast and enough laughs to indicate good boxoffice response.

20th-Fox release of Arthur P. Jacobs production. Stars Shirley MacLaine, Paul Newman, Robert Mitchum, Dean Martin, Gene Kelly, Bob Cummings, Dick Van Dyke. Directed by J. Lee Thompson. Screenplay, Betty Comden, Adolph Green, based on story by Gwen Davis; camera (De Luxe color), Leon Shamroy; music, Nelson Riddle; special songs, Julie Styne; editor, Marjorie Fowler; assistant director, Fred R. Simpson. Reviewed at Criterion Theatre, N. Y., March 23, '64. Running time, 111 MINS.

Louisa	Shirley MacLaine
Larry Flint	Paul Newman
Rod Anderson	Robert Mitchum
Leonard Crawley	Dean Martin
Jerry Benson	Gene Kelly
Dr. Steffanson	Bob Cummings
Edgar Hopper	Dick Van Dyke
Painter	Reginald Gardiner
Mrs. Foster	Margaret Dumont
Trentino	Lou Nova
Baroness	Fifi D'Orsay
Rene	Maurice Marsac
Agent	Wally Vernon
Polly	Jane Wald
Hollywood Lawyer	Larry Kent

"What A Way To Go" is a big, gaudy, gimmicky comedy which continually promises more than it delivers by way of wit and/or belly-laffs. Still, with the many yoks and unsubtle clowning it does have, and with a cast headed by Shirley MacLaine and four of Hollywood's top male stars, it looks to establish a fine grossing record at the b.o. The disappointment is that—had it been played and directed with more original wit and sense of cinema style—it might have been a swinging classic.

The screenplay by Betty Comden and Adolph Green, based on a story by Gwen Davis, is, at its very promising basis, the sad, sad story of a little poor girl from Ohio who, though she wants only true love, is married and widowed in succession by four diverse types who eventually make her the richest woman in the world. It's a sort of ironic True Story, related in flashbacks from a psychiatrist's couch after the troubled, multi-widowed heroine has tried unsuccessfully to sign all her dough over to the Internal Revenue Service.

Essentially, the film is a series of blackout sketches, enlivened from time to time as Miss MacLaine tells of her marriages in styles of various types of films. Thus, in recalling her life with a Thoreau-reading idealist, Dick Van Dyke, she sees it in the jerky, exaggerated terms of a silent movie romance; her life with a beatnik, abstract-impressionist painter, Paul Newman, in Paris, is viewed as sexy French film (including a series of takeoffs on the bathtub scene from "The Lovers"), complete with English subtitles; and her life with tycoon Robert Mitchum is remembered as one of those overdressed Ross Hunter productions.

Some of these parodies are very funny but, with the exception of the silent film and "The Lovers" sequences, there often isn't much difference between the style of the parody and that of the encasing flashback. For all the laughs based on Miss MacLaine's too many costume changes in the Ross Hunter parody, it seemed (to at least one, not especially clothes conscious reviewer) that the star was just as overburdened with not particularly becoming clothes in most of the rest of the film. There is also the added problem that director J. Lee Thompson too often allows his punch lines to be telegraphed, and there's no surer way to kill a blackout.

Yet, there is much that hits the correctly wild and wacky tone that Comden and Green intended. Many individual lines stick in the memory. There's the blunt advice of that fine old vet of so many Marx films, Margaret Dumont, to daughter Shirley MacLaine, who prefers to marry a poor-but-honest type instead of the rich boy: "You have something to sell. Take a mother's advice—sell it now!" Or Dean Martin's genial comment about the squalor in which Miss MacLaine and first husband Van Dyke live: "Why shouldn't you be happy? You have a good roof under your feet and (looking into a soup pot) you certainly have all the grass you can eat!"

The Parisian episode with Paul Newman also has a dizzy kind of eccentricity which is fun. Though abstract impressionism may well have had it, both as an art form and a source of humor, there still are a lot of laughs to be had from a painting chimpanzee named Frieda and a machine which paints in response to sonic impulses. Perhaps the most consistently amusing flashback is the final one featuring Gene Kelly. When the richer-and-richer heroine marries him, he is a happy-go-lucky roadhouse entertainer who suddenly hits it big in Hollywood and quickly gets a head to match. One of his final triumphs is producing, directing and starring in a comedy 5-1/2 hours long ("They said it couldn't be done! My next picture will run 8 hours!) before he is literally loved to death by his fans.

Kelly, in fact, gives the most consistently stylish performance in the film, closely followed by Newman. Mitchum, Bob Cummings (as the psychiatrist) and Martin (as the guy who finally wins her) do what they have always been doing quite naturally. Being on so much of the time, Miss MacLaine obviously has the toughest assignment, and while she is always appealing, there are indications that she needs the supervision of a director with a dominating talent for comedy.

Picture has been gaudily, expensively mounted in CinemaScope and brilliant DeLuxe color. Producer Arthur L. Jacobs, whose debut production this is, certainly didn't stint. A couple of songs by Julie Styne, including an hilarious production number (choreographed by Kelly) which might have come out of "Follow The Fleet", may well serve to hypo promotion on the film. All other technical credits are okay. *Anby.*

Tamahine
(C'SCOPE—COLOR)

Romanticomedy with Nancy Kwan. An uninspired effort.

Hollywood, March 25.

Metro (in association with Seven Arts) release of John Bryan production. Stars Nancy Kwan, John Fraser, Dennis Price. Directed by Philip Leacock. Screenplay, Denis Cannan, based on novel by Thelma Nicklaus; camera (Eastman), Geoffrey Unsworth; editor, Peter Tanner; music, Malcolm Arnold. Reviewed at the studio, March 25, '64. Running time, 85 MINS.

Tamahine	Nancy Kwan
Richard	John Fraser
Poole	Dennis Price
Madame Becque	Coral Browne
Storekeeper	Dick Bentley
Clove	Derek Nimmo
Diana	Justine Lord
Cartwright	Michael Gough
Oliver	James Fox
Housemaster	Allan Cuthbertson
Mrs. MacFarlane	Noel Hood
Bash	Derek Fowlds
Fiend	Robin Stewart
Mrs. Spruce	Viola Keats
Major Spruce	Howard Marion Crawford
Mrs. Cartwright	Lally Bowers
Mr. O'Shaughnessy	Max Kirby
Mrs. O'Shaughnessy	Joan Benham
Lord Birchester	William Mervyn
Manservant	Ian Fleming
Nun	Barbara Cavan
Nun	Bee Duffell

"Tamahine" is the British equivalent of a "Tammy" picture. It stars Nancy Kwan, a kind of Eurasian Sandra Dee, as the title character, a kind of cross between "Tammy" and "Tondelayo" who comes across the sea to a staid English boys' school and, before you can spell Gauguin, just upsets the institution with her naughty but nice Tahitian ways. The future looks rather bleak for this contrived, stale and predictable effort, a product of Associated British Picture Corp. and joint presentation of Metro and Seven Arts.

The John Bryan production, filmed in England and on location in Paris and Bora-Bora (a South Seas isle), was written by Denis Cannan from the novel by Thelma Nicklaus. In describing the impact of this Polynesian girl on the flabbergasted scholastic community, the script focuses on her more intimate relationship with an uncle (Dennis Price), a lonely widower-headmaster, and a cousin-once-removed (John Fraser), a spirited student. Utilizing her instinctive insight and athletic prowess (she out-hurdles, out-shimmies, out-foots and out-swims every male on campus—she's a regular superwoman), "Tamahine" sets everything in order at the school.

As actress, Miss Kwan leaves a lot to be desired, but she's a decorative heroine. Any dramatic contrivance seems to suffice in order to get her soaking wet or down to her panties. Fraser, an up-and-coming young British actor, works at maximum percentage of efficiency, as does that old pro, Dennis Price. Derek Nimmo and Justine Lord are effective in a romantic sub-plot.

Geoffrey Unsworth's photography capitalizes on scenic values. Peter Tanner's editing seems sluggish in spots. Polynesian airs and conventional screen melodies of the western world alternate in Malcolm Arnold's rather uninspired score. Philip Leacock's direction injects occasional moments of amusement, but the prevailing tone is forced and artificial. *Tube.*

The Best Man

Skillful conversion to screen of Gore Vidal's play. Election year accent on national politics should boost b.o. chances.

Hollywood, March 18.

United Artists release of Stuart Millar-Lawrence Turman production. Stars Henry Fonda, Cliff Robertson, Edie Adams, Margaret Leighton, Shelly Berman, Lee Tracy, Ann Sothern; features Gene Raymond, Kevin McCarthy. Directed by Franklin Schaffner. Screenplay, Gore Vidal, from his play; camera, Haskell Wexler; editor, Robert E. Swink; music, Mort Lindsey; assistant director, Richard Moder. Reviewed at Directors Guild of America, March 18, '64. Running time, 102 MINS.

William Russell	Henry Fonda
Joe Cantwell	Cliff Robertson
Mabel Cantwell	Edie Adams
Alice Russell	Margaret Leighton
Sheldon Bascomb	Shelley Berman
Art Hockstader	Lee Tracy
Mrs. Gamadge	Ann Sothern
Don Cantwell	Gene Raymond
Dick Jensen	Kevin McCarthy
Mahalia Jackson	Herself
Howard K. Smith	Himself
T. T. Claypoole	John Henry Faulk
Oscar Anderson	Richard Arlen
Mrs. Claypoole	Penny Singleton
Speechwriter	George Kirgo
Tom	George Furth
Janet	Anne Newman
Mrs. Merwin	Mary Lawrence
Sen. Lazarus	H. E. West
Zealot	Michael MacDonald
Gov. Merwin	William R. Eberson
Mrs. Anderson	Natalie Masters
Cleaning Woman	Blossom Rock
Bill Stout	Himself
Chairman	Tyler McVey
Doctor	Sherwood Keith

Gore Vidal's substantial and provocative drama of political infighting on the national level has been skillfully converted to film in this Stuart Millar-Lawrence Turman production. Although not an especially fresh or profound piece of work, it is certainly a worthwhile, lucid and engaging dramatization of a behind-the-scenes party power struggle that accompanies a contest for presidential nomination. The fact that this is a presidential election year should improve the boxoffice destiny of the United Artists relase.

Sly references and character similarities to certain controversial politicians will help, too. But for all of its merit, "The Best Man" does not shape up as a surefire big moneymaker because there will be those who will be offended by some of its points-of-view (although, opportunistically exploited, this could be reversed into a positive commercial factor as a word-of-mouth germinator). In short, a clever, robust ad-promo campaign will be required to bring out the full audience potential.

Vidal's straightforward, sharply-drawn scenario describes the bitter struggle for a party's presidential nomination between an ambitious, self-righteous character assassin (many will see him as a Nixon-McCarthy composite) and a scrupulous intellectual (of Stevensonian essence) who, ultimately faced with a choice of resorting to his opponent's smear tactics or bowing out of the race gracefully, decides he'd rather be right than president—leading to a somewhat pat and convenient conclusive development.

Between these two antagonists, portrayed with conviction and sensitivity by Cliff Robertson and Henry Fonda, respectively, stands the imposing figure of the mortally ill but still politically virile ex-president, a character likely to be associated with Harry S. Truman. Lee Tracy repeats his Broadway characterization in the role and just about steals the show with his expressive, colorful portrayal. Another flashy performance—perhaps a trifle too flashy—is Shelley Berman's as a jittery informer.

Of the three females involved, Ann Sothern has the meatiest part (an influential lady delegate) and makes the most of it. Edie Adams, as Robertson's wife, and Margaret Leighton, as Fonda's spouse, make do with roles of rather secondary import. Kevin McCarthy registers solidly as Fonda's campaign manager (he's a fine southpaw dart-thrower), and Gene Raymond is excellent, too, as the rival manager. John Henry Faulk scores in a key portrayal. Balance of support is satisfactory, with prominent work from Howard K. Smith and, melodically, Mahalia Jackson. Vidal himself has a brief walk-on as a Senator.

Director Franklin Schaffner has done a fine job, especially in his execution of scenes to match the razzle-dazzle of a political convention. Schaffner came up through the live television ranks ("Playhouse 90," etc.) and his staging of these sequences reflects the air of spontaneity that is a hallmark of that medium.

Dexterous lenswork by Haskell Wexler and trim editing by Robert E. Swink are sizable assists, as are the authentic-looking artwork of Lyle R. Wheeler and unobtrusive score by Mort Lindsey. But what gives "The Best Man" its distinction and flavor is Vidal's writing—his bold, tangy dialog, her perceptive, intelligent point-of-view and his admirable hero. *Tube*

Ring of Spies
(British)

Painstaking but unexciting reconstruction of Britain's Portland Spy case. Neatly acted and directed.

London, March 24.

British Lion release of Leslie Gilliat production. Stars Bernard Lee, William Sylvester, Margaret Tyzack. Features David Kossoff, Nancy Nevinson, Thorey Walters, Patrick Barr, Hector Ross, Newton Blick. Directed by Robert Tronson. Screenplay, Frank Launder and Peter Barnes; camera, Arthur Lavis; editor, Thelma Connell. At Rialto, London. Running time, 90 MINS.

Henry Houghton	Bernard Lee
Gordon Lonsdale	William Sylvester
Elizabeth Gee	Margaret Tyzack
Peter Kroger	David Kossoff
Helen Kroger	Nancy Nevinson
Commander Winters	Thorley Walters
Marjorie Shaw	Gillian Lewis
Lt. Downes	Brian Nissen
P. O. Meadows	Newton Blick
Capt. Ray	Philip Latham
Anderson	Cyril Chamberlain
Christina	Justine Lord
Capt. Warner	Patrick Barr
Chief Supt. Croft	Derek Francis
Supt. Woods	Hector Ross

Three years ago five British spies were sentenced to long spells of forced reflection for their part in the Portland Spy Case. This film purports to give "the inside story" of the case. Instead, it merely presents a realistic documentary of the surface events leading up to the uncovering of the spies. It is not a highly exciting operation, but there is interest in watching the thorough, painstaking way in which the authorities seize on the blunders of the spies and eventually land them in the Old Bailey. There's precious little cloak-and-dagger stuff of the James Bond vintage and merely emphasizes that truth is not always stranger or more exciting than fiction.

Use of authentic backgrounds in London and on the South Coast and the fact that the five actors playing the leads use the spies actual names are a reminder that what the tab-buyer is watching is authentic stuff. Else it would seem fairly flat entertainment and seems unlikely to create standout prospects at the boxoffice.

Henry Houghton (Bernard Lee) is sacked from the British Embassy at Warsaw as a bad security risk. He is transferred to records at the Portland Underwater Weapons Establishment. With a chip on his shoulder and a desire for easy money he is readily blackmailed into borrowing secret documents from Portland. He inveigles Elizabeth Fry, a respectable spinster who is in charge of the safe keys, to help him. The Russian contact passes the info on to a middle aged couple in the suburbs who are ostensibly bookdealers. They ingeniously transmit it by short wave to Russia.

Like most crooks who come into money Houghton becomes a boastful spendthrift. Soon the spy ring is under observation. The whole paraphenalia of hidden microphones, "tails" and undercover security men swings into action. Unwittingly Houghton and Fry lead the police to Lonsdale, the contact, and he in turn to the little house in suburbia. Then the police move in and cash-in on the gang's overassurance.

Bernard Lee and Margaret Tyzack play the dupes with conviction, William Sylvester is a suave, formidable Lonsdale and David Kossoff and Nancy Nevison successfully complete the quintet as the fake bookdealers. Dialog is straightforward and there are one or two lighter touches such as when two-spy-catchers decline to leave Lord's cricket ground in the middle of an over, and when two policewomen disguised as nuns, following the suspects in a car, resort to such dialog as: "Hurry up, Amy, or some bastard will cut in on us."

Robert Tronson has directed with a documentary touch, editing is okay and Norman Arnold's artwork satisfactory. But, somehow, "Ring of Spies" seemed a much more fascinating project as read in the newspaper headlines three years ago. *Rich.*

Cherchez L'Idole
(Find the Idol)
(FRENCH—FRANSCOPE)

Paris, March 24.

UGC-Sirius release of France Cinema-Adelphia production. Stars Dany Saval, Franck Fernandel, Berthe Grandval, Dominique Boschero; features Nancy Holloway, Johnny Hallyday, Charles Aznavour, Frank Alamo. Directed by Michel Boisrond. Screenplay, Richard Balducci, Annette Wademant; camera, R. Lemoigne; editor, Genevieve Vaury. At Normandie, Paris. Running time, 90 MINS.

Corinne	Dany Saval
Robert	Franck Fernandel
Gisele	Berthe Grandval
Vanni	Dominique Boschero

Modest budgeted, snappy little programmer cashes in on the big interest in rock and pop singers via ringing many known ones in through a simple chase story. No characterization or depth here, but a brisk pic that should pay off on its home marts if export is limited.

A young worker is talked into robbing a jewel which he hides in a guitar when chased. But he has remorse, breaks with a climbing, ruthless girl who egged him into the theft, and tries to find the guitar and return the jewel. But naturally one of five noted singers may have it. The film is concerned with the chase for it.

So Sylvie Vartan and Johnny Hallyday, two of the lead rockers here, get to do a number as well as singer-cleffer Charles Aznavour, French twist singer Frank Alamo and U.S. belter Nancy Holloway, now a local fixture on the song scene.

Miss Vartan and Hallyday, being themselves, show they register better than when trying to act. Aznavour's bonhomie and intense song thrust come through as well as Miss Holloway's musky appeal and song knowhow.

Comic Fernandel's son, Franck Fernandel, is a pleasantly homely, young actor who shows presence and individuality while Berthe Grandval has charm. Dany Saval is rightly odious as the climbing crime-provoking mistress. Director Michel Boisrond just keeps this moving, and story does not get in the way, which gives it natural charm for monied youngsters if oldsters may abstain. It is technically okay. *Mosk.*

Advance To the Rear
(PANAVISION)

Glenn Ford, Melvyn Douglas starred in wacky comedy about raw recruits in Civil War period; shapes as moneymaker for Metro.

Metro release of Ted Richmond production. Stars Glenn Ford, Melvyn Douglas, Stella Stevens; features Jim Backus, Joan Blondell, Andrew Prine, Jesse Pearson. Directed by George Marshall. Screenplay, Samuel A. Peeples, William Bowers, based on novel by Jack Schaefer; camera, Milton Krasner; editor, Archie Marshek; music, Randy Sparks. Previewed in N. Y., March 27, '64. Running time, 97 MINS.

Capt. Jared Heath	Glenn Ford
Martha Lou	Stella Stevens
Col. Claude Brackenby	Melvyn Douglas
Gen. Willoughby	Jim Backus
Jenny	Joan Blondell
Pvt. Owen Selous	Andrew Prine
Corp. Silas Geary	Jesse Pearson
Sgt. Beauregard Davis	Alan Hale
Hugo Zattig	James Griffith
Capt. Queeg	Whit Bissell
Thin Elk	Michael Pate

"Advance to the Rear," an Army comedy with a Civil War background, is the wacky sort of laugh-maker that promises to be a box-office "sleeper." Pic stars Glenn Ford, Melvyn Douglas, and Stella Stevens, and includes such featured players as Joan Blondell, Alan Hale and Jim Backus. There is much to be savored in this Ted Richmond production, and it is a vehicle which should make a trim profit for Metro. Maybe some will find some of the antics ridiculous, as often they are, but the pic holds audience interest, which is all to the good.

"To the Rear" is filled with amusing verbal exchanges, several clever visual comedy sequences and some pert performances by the highly capable cast.

Film is from Jack Schaefer's novel, "The Company of Cowards," but Metro has changed the tag to this probably more saleable one. It concerns the exploits of a Union Army company of misfits, headed by vet career officer, Douglas, who follows the strict rule that he must be absolute commander of his outfit, right or wrong. In this case, most of the time he is wrong even if a West Point grad. Some of the

(Continued on page 23)

LIP SERVICE TO FAMILY FILMS

Combat Atheism on Screen

Valladolid, March 31.

Rev. Joss Burvenich will preside at a series of film conversations during the International Film Week Religious & Human Values in Valladolid during April 12-20 competition. Other panel speakers include Charles Ford of France, Monsignor Angelicchio of Italy, and Sanchez Munain of Spain.

Film Week talks have this year been themed to "Religion in Motion Pictures" and have been organized around the following subjects: religious agnosticism in human conduct as revealed in a variety of films; the substitution in cinema of religion by myths and atheistic mysticism; the search for God in films as a solution for existencialist anguish; man's encounter with God in non-Christian films and, the Christian film and the presence of God.

The Film Week jury includes Charles Ford (France), Edmund Lrfht (Germany), Jose Maria Podesta (Uruguay), Hank Werba (U.S.A.), Claudio Bertieri (Italy), and two Spanish film directors—Nieves Conde and Jorge Grau.

Its' Cold Shooting Outside In Canada

Angles on 'Luck of Ginger Coffey' — Based On Montreal Gazette But Can't Photograph There

By PAUL A. GARDNER

Ottawa, March 31.

Brian Moore's novel "Luck of Ginger Coffey" was set mainly on a newspaper that was obviously the Montreal Gazette, where he was once a reporter. Ironically, Gazette is the only English-language daily in either Montreal or Ottawa where the screen version isn't being shot.

Reason? "Not suitable facilities at the Gazette," coproducer Leon Roth told VARIETY here last week. "It's changed a lot since Moore worked there and wouldn't have the right feel now."

"Sort of like 'Oklahoma' being shot in another state because it looked more like Oklahoma than Oklahoma did?" "That's right," agreed Roth during a break in filming scenes in the lingerie department of Charles Ogilvy Ltd. department store in this capital. He said the Gazette had been generous with publicity, nonetheless, during Montreal shooting, now concluded. All this week the company is shooting at Crawley Films Ltd. studios here, whose president F. R. "Budge" Crawley is exec. producer.

"Ginger Coffey," budgeted at around $500,000 with eight-week shooting sked, is financed about equally by Crawley Films, whose idea it was to film the book, and Walter Reade-Sterling Inc. (Continental Distributing) of N. Y. Crawley Films is prime producer and responsible for completing the film here.

Exteriors of Montreal Star were used, and Ottawa Journal's lobby and Ottawa Citizen's pressroom—"because they looked like our idea of the Gazette when Moore worked there," said Roth, whose comely non-pro wife has just arrived from Hollywood with their two children, on pre-Easter vacation. Nancy Roth, 10, is an extra in a couple of scenes.

Mary Ure, who appears with hubby Robert Shaw says they agreed to the long trek to a little-known film-production centre because Roth and Kershner journeyed to England with a script (by Moore and Kershner) which they found highly promising. She finds the crew "cosmopolitan" with, a N. Y. continuity girl; another American on sound—Stan Kasper; a French-Canadian costume designer—Claude Bonniere; and an English cameraman—Manny Wynn, with whom she worked in Jerry Wald's "Sons and Lovers," which drew her an Oscar nomination.

"It's been tough," she said, "working in the cold. One night in Montreal it was 15 below zero—and we were shooting outside, of course. The only studio work so far has been in a temporary setup in a Montreal diaper factory, supposed to represent Joe McGlade's apartment in the book." Miss Ure, a blonde in other films, is a brunette for this one—"It's supposed to make me look more Irish." After this stint she and Shaw vacation for a month in Jamaica. Then he may do a musical in London; she's "considering two or three things."

"Ginger Coffey" also has Anthony Gibbs from England as editor—as he was on the smash "Tom Jones"—and Harry Horner from Hollywood as designer; he won an Oscar for designing "Hustler." Kershner, who directed Don Murray in "Hoodlum Priest," is helming this as well as co-producing. Tom Glynn, vet Crawley staffer, is production manager. Asst. directors are Mickey Rich of N. Y. who was first asst. on "Black Like Me," and Dave Battle of Ottawa.

Tom Harvey of Toronto will have third billing, followed by Elizabeth McClintock of Montreal, Lianm Redmond of N. Y., Powys Thomas, Welsh actor now heading Canadian Theatre School in Montreal; Leo Leyden, Vern Chapman and Tom Kneebone, all of Toronto.

Science Replaces Oats on Budget

Hollywood, March 31.

Under the assertion that "Science-Fiction has taken the place of the western as a low budget film of appeal to exhibitors," Hugo Grimaldi Film Productions Inc. has joined with distributors Larry and Barney Woolner on a series of sci-fi films aimed in the $125-150,000 area.

Woolner Bros., who with their brother, David, operate drive-ins in New Orleans, will release all pix through Woolner Bros. Releasing Co. First to go will be the just-completed "Invasion to the Moon," with company to have four pix in release by mid-June, execs said. Quartet includes upcoming "The Human Duplicators," to start shooting in three weeks, and pair of Italian films purchased outright, "Castle of Blood" and "Hercules in the Haunted World."

Woolners, who also are exec producers with Grimaldi, also said they have U.S. rights to music from "Castle," written by Riz Ortolani, who wrote the Academy Award nominated song, "More."

Writer Arthur Pierce is partnered with the combine on most projects. Pierce is now prepping "The Amphibians," "The Automaton" and "The Frozen Continent," latter a color spectacle aimed at $500,000 budget. Company is housed at Producers Studio where all U.S. pix will be made. Italian co-production is now being sought on "Five Billion Years," to be made in Rome from a script by Pierce.

Grimaldi, a member of the family of Monaco fame, formerly was a film editor, makes his directorial bow on "Invasion" and will direct several of the other pix. He was an exec producer with Fred Gebhardt's Four Crown Productions on other sci-fi material.

Meiselman's New One

Rockingham, N.C., March 31.

A 700-seater will be built at the Richmond Plaza shopping centre here. It will be operated by H. B. Meiselman Theatres, owners of the Strand, Rockingham.

Bids for the theatre's construction are being received in Charlotte.

'ONLY DISNEY A TRUE BELIEVER'

By ROBERT B. FREDERICK

Pious spouting by major film studios about a need for family pictures is, in the opinion of producer Robert Radnitz, just that. "The only man who makes what he considers family pictures," said the producer of "Island of the Blue Dolphins" last week, "is Disney. For some strange reason, however, though he is successful year after year, other studios won't follow his example. Disney does it because his heart is in it but this isn't true with others. They will not compete in this market."

Radnitz, whose film Universal will release in August, also deplores producers who seemingly wash their hands of a film once it is finished. "The idea that a producer doesn't have to care about his picture once it is made is antediluvian," said the youthful filmmaker.

Although he's working on four other projects, Radnitz is contributing his time and talents to help Universal promote "Island." This, for the most part, consists of personal appearances and talks before educational groups plus press-radio-tv interviews.

The film, based on the Scott O'Dell novel which won the Newbery Medal, a top trophy in field of children's literature, is permitted to use the medal in ads. Sale of the tome, however, even after three years, has been such that publisher Houghton-Mifflin have consistently refused to put it out in paperback.

Librarians To O.O.

"Island" will be shown in St. Louis this month at national meet of the American Library Assn., which has officially endorsed the film, the first time it has done so for a motion picture. It was also screened for National Education Association execs in Washington (at which Supreme Court Justice William Douglas was present), which endorsed it. Radnitz plans showing it at NEA's annual meeting in Seattle. He'll also address both groups on general subject of "necessity for making this type of film." He is a guest speaker today (1) at Federation of Motion Picture Council's national convention in Atlanta. Again, he will show the film.

Secretary Udall will host screening for families of members of the foreign embassies on April 24.

His one-man "grassroots movement" is one of Radnitz's pet conversational topics, but said that he was unable to convince 20th-Fox, who released his two previous films, "Dog of Flanders" and "Misty," of the importance of this type of selling.

"They considered my notions old-fashioned," he said. "I believe it's the right way. When you believe in something you should do

(Continued on page 23)

Publicly Shown Sex Act 'Lewd' By Law Since 1663 & Still Is; N.Y. Regents Win 'Knocks' Victory

By JAMES L. CONNERS

Albany, March 31.

Court of Appeals, in a 4-3 ruling upheld the decision by the Board of Regents that "A Stranger Knocks", made in Denmark, cannot be licensed in New York State, without the deletion of two sexual scenes. State's highest tribunal had divided 3-3 on merits of the case, instituted last May by Trans-Lux Distributing Corp.

A seventh judge, Alger A. Williams, presiding justice of Appellate Division, Fourth Department, was summoned to sit with six regular members, on the reargu-ments. Justice Francis Bergan, newest judge of the Court, could not participate, because he had, as presiding justice of Appellate Division, Third Department, participated in majority finding last November, that Regents' determination should be annulled.

Visiting Justice Williams, who wrote one of the four majority opinions—each also concurred in the others'—broke the deadlock.

Dissenting judges voted to "affirm majority memorandum in the Appellate Division"—a 50-word statement that U.S. Supreme Court decisions in Times Film Corp. vs. City of Chicago and Roth vs. United States "compelled" the four justices to "annul the determination of the Regents."

Chief Judge Charles S. Desmond, in perhaps the tartest opinion wrote: "This order (of Appellate Division) if affirmed will be (as I am persuaded after some research) the first court determination in recorded history holding to be non-obscene and constitutionally protected the portrayal on the stage or a screen of the very sexual act itself. An affirmation would license the inclusion, in a stage play or a movie (or on television?) of actual scenes of intercourse and other kinds of behavior always and everywhere considered to constitute indecency when carried on in public. The question presented on this appeal is, therefore, a new one, not controlled by any earlier censorship decisions."

Judge Desmond has pressed attorney Harry I. Rand, counsel for Trans-Lux (holding American rights to award-winning Danish

(Continued on page 19)

UA Won't Snip 'Jones'

Regina, Sask., March 31.

Latest word on "Tom Jones" (UA-Lopert) is that the distributors won't allow it to be shown in Saskatchewan if cuts are insisted upon.

Same with Province of Alberta.

Okay In Manitoba

Regina, Sask., March 31.

Censorship in Saskatchewan is becoming "more ridiculous all the time," in the opinion of H. C. Vassos, theatre owner in the town of Melville.

In the nearby Province of Manitoba the uncut film will be permitted for adult viewing.

Blow Up 30 Cars With French Help

Why film overseas? An example will be provided when a special effects crew working on United Artists' "The Train" will set off an explosion which effects boss Lee Zavitz estimates would cost $1,000,000 if it were filmed in Hollywood.

UA is appropriately calling the scene "the $1,000,000 minute." It involves the blowing up of a 30-car German military train (in the script) in an aerial attack. It will involve some 140 explosions, involving 4,000 pounds of explosives, 1,500 gallons of gasoline and 300 sacks of cement.

The shot will be much cheaper when made in Gargenville, France. This is primarily because of cooperation of the French government which is supplying the railroad cars which will be blown up. Also, the French army, including engineers, signal corps and demolition experts, is participating in both the planning and execution of the scene, courtesy of the government.

Three manned bunkers and six camera bunkers have been constructed to photograph the shot. Additionally, an 150-man policy security team, also largely made up of French police, will be on hand to hold back the curious. "Train," which had suspended shooting for a few weeks to allow for spring foilage to begin to appear, resumes with the making of this shot. Afterwards there are some other exterior scenes to be filmed and the picture will then be completed, thus wrapping up a costly project for UA and director John Frankenheimer.

RETURNS FROM SPAIN

Milt Goldstein at Par After Years With Bronston

Milton Goldstein has been named assistant for special productions to Par International Films prez James E. Perkins. In another move, Julian Binstock has been appointed general manager in Japan for the company.

Goldstein will base in New York and be responsible for Par's sales and activities on special productions throughout the world, exclusive of the U.S. and Canada. He returns to Par after three years in Spain with Samuel Bronston Productions where he was v.p. in charge of foreign sales, having previously been with Par for 11 years as foreign sales coordinator for various pix.

Binstock replaces S. Sasho who recently resigned. He was previously the company's general manager for Belgium and Luxemburg and will now headquarter in Tokyo, reporting to S. A. Henriksen, Par division manager for the Far East.

Various-Sized Roman Catholic Frowns

'Tiger Walks' Exalts Beasts Over Humans — 'Best Man' Is a Pagan — 'Canvas' Called Peepshow

U.S. Roman Catholic Legion of Decency has given an A-I (morally unobjectionable for general patronage) rating to Walt Disney's "A Tiger Walks," but with certain reservations; an A-IV (morally unobjectionable for adults, with reservations) rating to United Artists' "Best Man," and a C (condemned) rating to the Embassy Pictures-Carlo Ponti Bette Davis starrer, "Empty Canvas."

Re the Disney pic, Decencyites say that some parents will have reservations, even though the pic is designed as family entertainment. "The film's affirmation that animals have rights just like people' is clouded thinking," says the Legion, adding, "Moreover, most adult characters are presented in an unfavorable light."

Legion objects to the fact that in "Best Man," story of opposing presidential candidates, the hero is a "pagan humanist" and the villain "a professed Christian." "In the ensuing conflict," says the Catholic group "the question of belief or non-belief is so highlighted that the result could appear to be a purposeful attack upon the relevance of religious principle to contemporary life."

"Canvas" is condemned with this objection: "Under the guise of art, this film is nothing but a 'peep-show' excursion with a special appeal to the prurient-minded."

'Chalk's' London Start

"The Chalk Garden," Ross Hunter's production of the Enid Bagnold play, will have its world premiere Thursday (2) in London at the Leicester Square Theatre. John and Hayley Mills, who star with Deborah Kerr, will head celebs in attendance.

American premiere of the Universal release will be at Radio City Music Hall in late May.

Foreign Production Still Significant On Embassy Picture Slate For 1964

Embassy Pictures has several imports set for release between now and the end of the year, some of which have been a while in getting to U.S. shores. In all, the company will have at least seven foreign-made pix going into release in that period.

One such pic is "Threepenny Opera," based on the old "Beggar's Opera", a project which has long been promised. The problem has been the film's soundtrack. It required re-recording. Such a process means the rounding up of the instrumental and vocal talent who performed originally, something which was a vexation. At any rate, "Threepenny" is now skedded for release late this summer.

The South African-Made

Another film skedded for release this summer is "Zulu," the British made picture which Embassy is distributing in the U.S. and Canada while Paramount is releasing in the rest of the world. This pic has opened in London and is scoring well at the wickets. It is being held until summer for U.S. release to capitalize on the hefty seasonal biz potential for such a pic, what with school out and other such factors.

Just recently, Embassy unleashed "Yesterday, Today and Tomorrow," the first of four coproductions made by prez Joseph E. Levine and Italo producer Carlo Ponti. This film has been doing sock biz in New York and Los Angeles. Another Levine-Ponti coproduction is "Empty Canvas," the Bette Davis-Horst Buchholz-Catherine Spaak starrer. This is now set to open May 30 in New York, daydating at the Forum Theatre on Broadway and at an eastside house as yet undecided. A third of the four coproductions, the Brigitte Bardot-starring "Contempt," will not be seen here until the fall. The fourth Ponti-Levine coproduction will not be made until this summer. It's "Casanova," to topline Marcello Mastroianni.

Another import, this one not a coproduction of Levine's, will open April 28 at the New Embassy Theatre on Broadway and an eastside artie. This is "Crazy Desire," a Ugo Tognazzi starrer. Also due to be seen shortly is "Ape Woman," made by Ponti but not as a Levine coproduction. This film will be shown at Cannes before making its U.S. debut. Another film skedded for release before the end of the year is "Italia Brava Gente," the Embassy-Italo-Russian coproduction lensed in Russia. Delivery of a print on this project is expected by Embassy late in May, with no definite release date set except for the plan to let it go before 1964 closes.

It is the plan at Embassy, which has undertaken considerable domestic production and coproduction, to continue to buy foreign-made pix and to make more overseas coproduction deals such as the one recently made between Ponti and Levine for "Marriage—Italian Style." By maintaining these two spheres of operation the company figures to develop a rounded operation and it is this plan which is shaping the outfit into one of the most active independents on both sides of the pond.

In line with this thinking, Embassy is currently talking with Federico Fellini about his next pic which will be made with Cineriz in Rome, most likely as a coproduction with Levine and possibly even involving Paramount. Fellini is coming to the States in April to attend the Academy Awards ceremonies and will be discussing his plans with Levine at that time.

In London, Embassy currently has the Diamond Films indie (Stanley Baker and Cy Endfield) working on "Sands of Kalahari," a coproduction with Paramount. This outfit will probably also be involved in the making of "The War Horses" as well. These are, of course, in addition to several domestic productions either awaiting release, being made or planned. These include such as "Carpetbaggers," "Where Love Has Gone," "A House Is Not a Home," "The Minister and the Choir Singer," "Nevada Smith" and others, all of which adds up to a hefty array of product due from Embassy within the next months. It also marks a year of great progress for the indie in that the fruits of its first coproduction labors both here and abroad are beginning to be seen.

Oscar Song Quintet

Hollywood, March 31.

James Darren, Harve Presnell, Katyna Ranieri, Debbie Reynolds and Andy Williams will sing the five Oscar nominated songs on the April 13 Academy Awards show.

Darren will sing "It's A Mad, Mad, Mad, Mad World"; Presnell, "So Little Time," from "55 Days at Peking"; Miss Ranieri, "More," from "Mondo Cane"; Miss Reynolds and Williams, "Call Me Irresponsible," from "Papa's Delicate Condition," and Williams the title tune from "Charade."

Presenters set so far include Julie Andrews, Anne Bancroft, Ed Begley, Patty Duke, Rita Hayworth, Carol Lynley, Rock Hudson, Steve McQueen, Gregory Peck, Sidney Poitier, Donna Reed, Miss Reynolds, Edward G. Robinson and Tuesday Weld. Jack Lemmon emcees.

'Blood Feast' Arrest; Hold House Manager On 'Delinquency' Angle

Philadelphia, March 31.

Newest wrinkle in official harassment of film showmen showing films offensive to the bluenose underground: George H. Norcutt, 44, manager of the Nixon, a nabe situation, was held in $1,000 for the action of the grand jury on charges of (1) "giving and advertising an obscene show" and (2) "contributing to the delinquency of minors."

Police and county detectives halted the final (sic) day's showing of the film, "Blood Feast." They said four-fifths of the audience of 200 were under 18.

District Attorney James C. Crumlish, Jr. called the film was "obscene, sadistic and perverted."

AUSTIN AND SULLIVAN RE-POSTED AT METRO

In line with the active summer release sked planned by Metro, the company has done some reorganizing in its ad, pub and exploitation departments. Emery W. Austin has been named assistant to exec director Dan S. Terrell and Andrew M. Sullivan is appointed exploitation manager.

Austin has been in charge of Metro's homeoffice exploitation activities since 1953, having previously served the company in the field. Sullivan also came to the New York homeoffice from the field where he was a press rep. He transferred to Gotham in 1960 as Austin's assistant. Both had been theatre managers before joining Metro.

ED SCHUMAN'S THIRD

Reade's Head Booker Expands His Detroit Arters

Detroit, March 31.

A new 500-seat artie, the Studio-8, will open soon in suburban Oak Park. It's third in a chain of Detroit area arties owned and operated by Edward L. Schuman, former Detroit resident who now lives and works in New York as head film buyer for the Walter Reade-Sterling chain.

Schuman's other theatres are the 343-seat Studio and the 417-seat Studio North. Those and the new theatre are managed locally by Ross Caccavale.

Studio-8's opening feature has not been set, but house expected to maintain first-run art policy of the other Studios.

Innovations of the new theatre include a sloping auditorium floor to provide each seat with a line of sight lower than that found in most theatres. This new angle will enable viewers to read sub-titles without having to crane or bob their heads between the shoulders of people in the next row.

Question for Moyer: Can 'Moving Finger' Get Shown Sans Union Label?

The exec board of International Alliance of Theatrical Stage Employees editor's local 771 in expelling indie filmmaker Larry Moyer for having made his "Moving Finger" non-union brings up the possible situation of a projectionists boycott against this film if and when it is brought to market, in New York City at least.

Local 306 has long been a booster of the union label drive of the AFL-CIO. Although the local cannot actually take any formal action against a pic legally, the "spontaneous" actions of the individual members are a different matter.

In the past, projectionists have refused to show certain pix. This has usually forced a showdown between the union and the theatre owner involved over the threatened discharge of the projectionists in question and has also caused problems when other boothmen refused to work the house. In instances these tactics resulted in the pulling of the pix in question, although again the union cannot legally stop its men screening any feature legally licensed for showing in a given theatre.

At to the Moyer pic, a 306 rep last week said that he has "serious doubts" as to whether many 306 members would care to man the machines for it. Film is about to open in London but has not as yet secured a U.S. distributor.

Moyer has been "made an example" by the East Coast Motion Picture Council which recommended his expulsion from 771. The Council hasn't requested that projectionists to not work the film but subtle labor word-of-mouth is anticipated.

Meanwhile, Moyer is planning to appeal the 771 board's action to the membership at its next meeting. Failing in that he will go to the IA itself and, should that fail, he'll appeal directly to the IA convention this summer. In the meantime, the eventual showing of the pic, in the important New York "artie" market, might now be jeapordized as well.

NAB ASST. MANAGER ON HOUSE ROBBERY

Greensboro, N.C., March 31.

A 34-year-old former assistant manager of a theatre has been charged by police on two counts of larceny and receiving and one count of breaking and entering.

Morris Melvin Miller, 34, was charged with larceny and receiving at the Cinema Theatre, of $469 on March 9, and breaking and entering and larceny and receiving at the same establishment on March 19 where he is alleged to have stolen $102.07, police said.

Miller was the assistant manager of the Cinema Theatre at the time of the thefts, police said.

Miller has been in city jail in lieu of a $5,000 bond.

ED FISHER TOURNEY

Another Substitute for Film Glamour Goes Forth

Supplementing usual policy of having star, director, etc. of a particular film tour key cities for press interviews, Universal is sending national newspaper contact, Ed Fisher, on an eight-week trek of 20 key cities, to plug six pix.

He'll take along speical material on "Wild and Wonderful," "The Chalk Garden," "Bedtime Story," "Marnie," "Island of the Blue Dolphins" and "McHale's Navy." Besides confabs with editors he'll also meet with exchange managers. Tour, which started in Dallas Monday (30), takes in Ft. Worth, Houston, New Oorleans, Miami, Atlanta, Washington, Baltimore, Philadelphia, N.Y., Boston, Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, St. Louis, Denver and Frisco.

New York Sound Track

First project on **Max Youngstein's** multiple-pic deal with Col will be a screen adaptation of **Steven Gethers'** play, "A Cook for Mr. General," done on Broadway a couple of years ago with **Bill Travers** . . . Indie producer **Kane Lynn** back at his N. Y. desk from Manila where he just completed "Amok" (for Lippert and 20th-Fox) and "Walls of Hell." Both star **Jock Mahoney** . . . **Ruth** (Mrs. Albert) **Zugsmith** and son Michael leave here April 7 on the SS United States en route to Germany to join the head of the family, now prepping his production of "Fanny Hill" in West Berlin.

Any p.r. firm which sends out the following cannot be all bad: **"Martin Goldblatt,** veteran industry publicist, who started as a still department clerk with Columbia Pictures in 1947 . . . is entering his 10th record-breaking week at the **Solters, O'Rourke & Sabinson** publicity firm" . . . "Sunday on The River," a documentary short about Harlem which won two prizes at Venice in 1962, currently on the bill at the Trans-Lux at Broadway and 49th . . . Producer-director **Robert Aldrich** flies to London to attend the British Academy Award ceremonies.

Among pix acquired by Times Film prez **Jean Goldwurm** during his recent trip abroad are "The Red Lanterns," a Greek film due to represent Greece at the upcoming Cannes fest, and "The Grand Olympics," a two-hour color doc on the 1960 summer olympics in Rome . . . As of April 26, Trans World Airline coach passengers, as well as those in first class, will get Inflight pix on the non-stop, coast-to-coast flights. The airline estimates that during the peak summer travel season it will be operating more than 300 film flights weekly.

Reade-Sterling chairman **Walter Reade Jr.** left Monday (30) for London to firm up his participation in **Sir Michael Balcon's** syndicate acquisition of British Lion . . . 20th's overseas publicity exec **Fred Hift** gabbed on **Arlene Francis** WOR gabfest Thursday (26) . . . Add German star **Heinz Ruehmann** to **Stanley Kramer's** "Ship of Fools" cast . . . Col's assistant general sales manager **Milt Goodman** and his family spending a 10-day vacation in Palm Beach.

Fred Wiseman-Shirley Clarke made-in-New York indie, "The Cool World," will follow "Tom Jones" into the Cinema II here. Pic is being preemed sans distrib . . . Film copyright expert **Edward A. Sargoy,** guest-lectured at Columbia Law School on his favorite subject last week . . . **Portia Nelson** and **Anna Lee** will don habit for nun roles in 20th's "Sound of Music" . . . **Harold Danziger** is acting as special coordinator for all promotional activities on Col's "Hey There, It's Yogi Bear."

Cinema V's new exec veep **Carl Peppercorn** has returned from a product-hunting trip to Europe . . . **Bette Davis, Edward Albee, Joe Levine** and **Judith Crist** will discuss "Broadway and Hollywood: Why All The Awards" at an NYU seminar April 14, the day after the Oscars . . . **Jimmy Van Heusen** and **Sammy Cahn** will write three songs for 20th's "The Pleasure Seekers" . . . **Harry Kurnitz** will do the screenplay for 20th's upcoming "Venus Rising."

Now it's **Sam Goldwyn Jr.** at Vasar. The producer-director of "The Young Lovers", currently swinging through eastern campuses on tub-thumping work, today (Wed.) is making the scene at Poughkeepsie . . . "Tom Jones" will be the opening attracting at Fabian's new 1,4000-seat Bay Terrace Theatre in Bayside April 8 . . . **Steve McQueen** will topline **Robert Wise's** "The Sand Pebbles" for 20th.

Robert H. O'Brien, Metro prez, off to London yesterday (Tues.) for a few days studio visit . . . **Lyle Wheeler** set as production manager for **Otto Preminger's** "In Harm's Way," a job he has handled for the producer-director on several of his pix . . . Paramount will put "Seven Days in May" onto a "showcase" break, continuing at the Criterion on Broadway, starting April 15 . . . **Mike Hutner,** UA pub manager, back from Washington, D.C., where he supervised the special politico screenings for "Best Man."

Arnold Picker, UA exec v.p., vacationing in Florida, due back in harness next week . . . **Jim Velde,** UA sales boss, also on holiday . . . **Joe Levine** and Metro international division chief **Red Silverstein** lunch huddling last week . . . UA's "How To Murder Your Wife" will location in Gotham for about 10 days in mid-April, with **Jack Lemmon, Verna Lisi** and others from the cast due in town . . . **Charles K. Feldman** dickering a multi-pic deal with UA and also talking production dealings with Paramount.

Joseph E. Levine is hosting a press reception for **Bette Davis** in Gotham this Friday (3) at the Four Seasons Restaurant to toast completion of "Where Love Has Gone" and her work in "Empty Canvas" . . . UA today (Wed.) opens a double bill of "One Man's Way" and "The Miracle Worker" in 32 New York nabes, including RKO and Skouras houses . . . **Harold Salemson** has joined Taplinger Associates, pubrel firm, having ankled Embassy Pix last week . . . **Shirley Eaton** inked for the latest James Bond adventure pic, "Goldfinger."

William Tuttle, Metro makeup department head, in Europe plugging "7 Faces of Dr. Lao" and working in Lisbon on cosmetics for **James Garner** in "36 Hours" . . . **Marcello Mastroianni** does the cover bit in the April issue of Gentleman's Quarterly . . . UA's "From Russia With Loves" opens April 8 in 23 "Hollywood Showcase" houses in the New York area . . . **Debbie Reynolds** set to do a fashion spread in Harper's Bazaar in the July issue, pegged to Metro's "Unsinkable Molly Brown."

Dimitri Tiomkin to score MGM's "36 Hours" . . . UA's "World of Henry Orient" has nabbed Scholastic mag's "Bell Ringer Award" . . . **Mike Ross** appearing in his 28th **Jerry Lewis** pic with "The Patsy" . . . Allied Artists has tied up with Pepsi-Cola, with special stuffers and truck posters to plug its "Soldier in the Rain" . . . Wometco Enterprises will hold its annual stockholders' meeting April 27 at the Forest Hills Theatre, N. Y., instead of at the Florida World's Fair exhibit as previously planned.

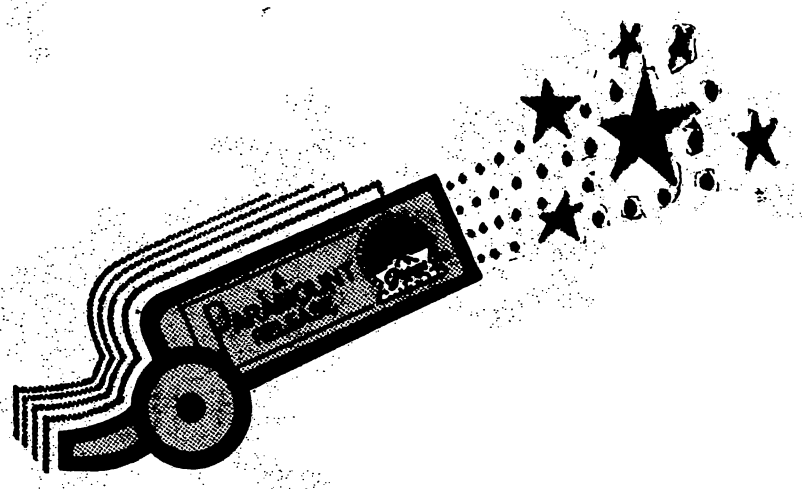
Joseph E. Levine and Par ad-pub v.p. **Martin Davis** in Denver for an active advance campaign for "Carpetbaggers" leading to its April 9 world preem at the Paramount Theatre . . . **James Garner** in Lisbon for "36 Hours" location lensing . . . **George Chakiris** and **Diana Hyland** spotlighted in Sunday's (30) N. Y. News Coloroto mag section.

Paddy Chayefsky signed to write the screenplay for Metro's filmization of the bestseller "The Cincinnati Kid" in which **Spencer Tracy** will topline . . . **Martin Ritt** has checked into the Par studio to begin work on his next project, the filmization of John Le Carre's thriller novel "The Spy Who Came In From the Cold" . . . **Edie Adams** in Gotham for a Waldorf-Astoria Empire Room stint through April 25. She'll also attend the world preem April 5 of UA's "The Best Man," in which she appears . . . producer-director **Lamont Johnson** forming an indie film production company in Gotham.

Legit actor **Robert Morse** to do two pix in six months for Metro, "Quick, Before It Melts" and "The Loved One" . . Allied Artists planning a mammouth booking of "The Strangler" (about the unpleasant Bostonian who has murdered umpteen women) in the Boston-New England area starting April 8, including 110 theatres and drive-ins.

Fred R. Frank Jr. appointed southern sales manager for Embassy Pictures' tv department . . . the **New Christy Minstrels** will plug Metro's "Advance to the Rear" in three months of concerts beginning Friday (3) . . . **Luther Davis,** writer-producer of Paramount's "Lady in a Cage," has returned to Hollywood from Gotham and confabs with Par execs . . . Metro's "7 Faces of Dr. Lao" awarded Scholastic mag's "Bell Ringer Award" . . . with three more preems in April, UA's "Mad World" will be playing in 31 national engagements.

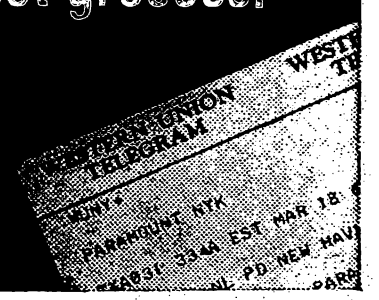
Joanne Woodward featured in a special "Murder in Fashion Kit" beging serviced to fashion mags and newspaper editors around the country pegged to Metro's "Signpost to Murder" . . . "El Cid" doing boff biz in Mexico where it racked up $280,000 at the Diana Theatre, Mexico City, alone . . . **Janie Gray** in Hollywood from London for MGM's "Quick, Before It Melts."



PARAMOUNT SALUTES JOSEPH E. LEVINE AND

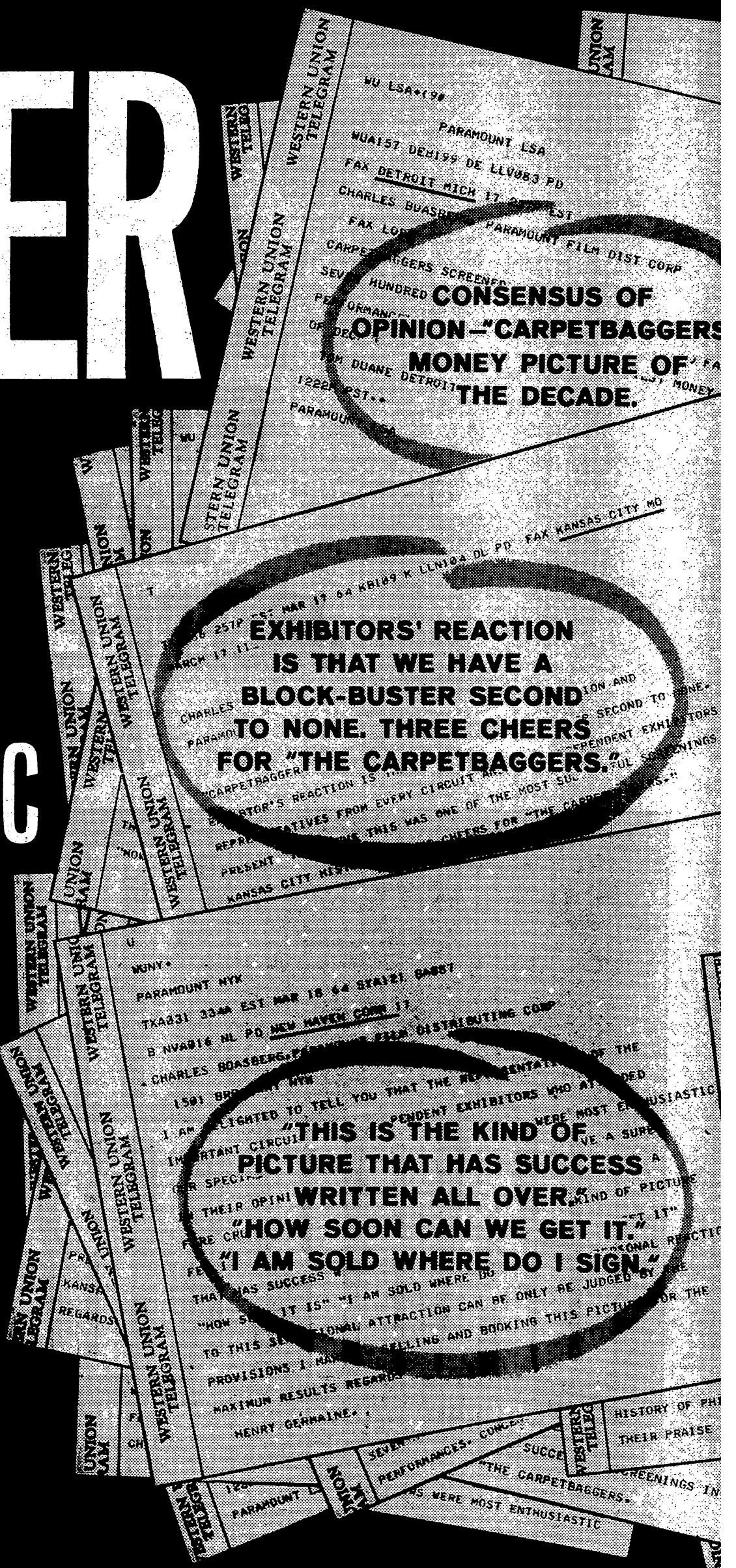
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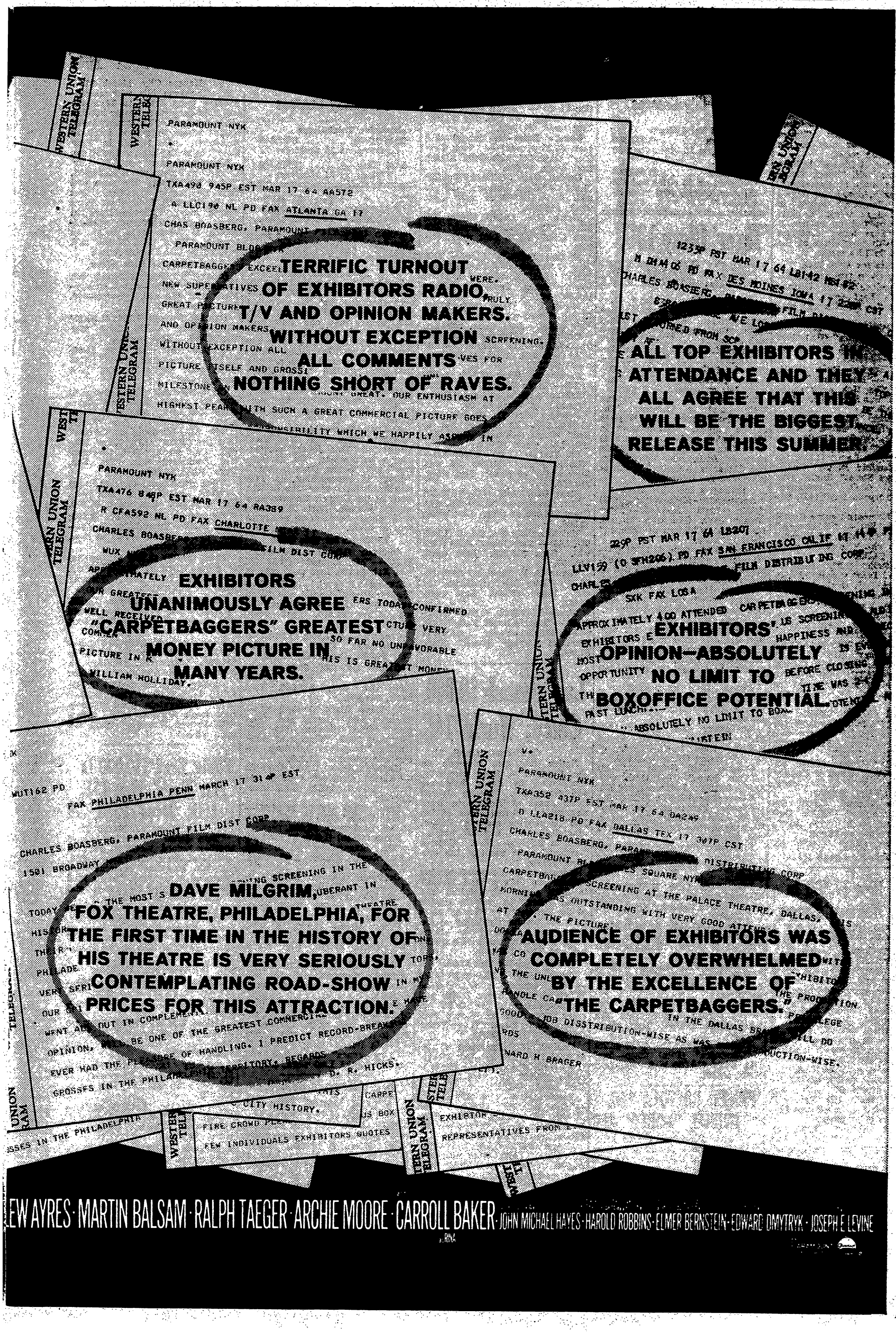


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Hub Uneven But 'Newman' Loud 19G, 'Shock' Sad 8G; 'Jones' Wow 20G, 15

Boston, March 31.

Film biz took traditional dive, with Holy Week doldrums setting in. Little activity here although new films opened. "Tamahine" shapes dull at Orpheum. "Seven Days in May" was nice at the Astor in seventh round.

"Paris When it Sizzles" is light at the Music Hall. "Shock Treatment" looks drab at Paramount. Second week holdovers are topped by "Pink Panther," bright in second round at Gary. "Captain Newman" was fast on opener at Memorial. "Tom Jones" continues to amaze with long lines at the Beacon Hill in 15th week.

Estimates for This Week

Astor (B&O) (1,117; 90-$1.50)—"Dr. Strangelove" (Col). Opened Friday (27). Last week, "Seven Days in May" (Par) (7th wk), nice $7,500.

Beacon Hill (Sack) (900; $1-$1.80) — "Tom Jones" (UA) (15th wk). Mighty $20,000, with lines. Last week, $19,500.

Boston (Beacon Ent.) (1,354; $1.20- $3.95)—"Mad World" (UA) (20th wk). The 19th week ended Monday (30) was fine $16,500. Last week, $17,000.

Capri (Sack) (850; 90-$1.50)—"Servant" (Indie) (subrun). Okay $9,000. Last week, "Doll" and "Psychomania" (Vic), $3,500.

Center (E. M. Loew) (1,250; 90-$1.25) — "Naughty Dallas" (Indie) and "Passion Street" (Indie). Oke $5,500. Last week, "Commando" (AI) and "Torpedo Bay" (AI), $6,200.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90) — "Silence" (Janus) and "Old Man and Flower" (Indie) (6th wk). Nice $3,500 again. Last week, $3,300.

Exeter (Indie) (1,276; 90-$1.49) —"High and Low" (Cont) (3d wk). Good $8,000. Last week, $9,000.

Esquire (Indie) (500; $1-$1.50)—"Sunday in New York" (MGM) (subrun). Oke $4,500. Last week, "Suitor" (Atl) and "Dead Ringer" (WB) (2d wk), $3,800.

Gary (Sack) (1,277; $1.25-$1.80) —"Pink Panther" (UA) (2d wk). Bright $11,000. Last week, $15,000

Mayflower (ATC) (689; 90-$1.50) —"West Side Story" (reissue) (2d wk), Oke $4,000. Last week, $3,800.

Memorial (RKO) (3,000; 90-$1.50) — "Captain Newman" (U) and "Dream Maker" (U) (2d wk). Second week began Friday (27). First was fast $19,000.

Music Hall (Sack) (4,400; 90-$1.80) — "Paris When it Sizzles" (Par). Fairish $14,000. Last week, "Servant" (Indie), $13,000.

Orpheum (Loew) (2,900; 90-$1.65)—"Tamahine" (MGM). Dull $8,000. Last week, "One Man's Way" (UA) (2d wk), $6,000.

Paramount (NET) (2,357; 90-

(Continued on page 15)

'Limpet' Nice $7,500 In Prov.; 'Newman' Bangup 7G, 2d; 'Cardinal' 8G, 4

Providence, March 31.

"The Cardinal" in fourth session and "Tom Jones" in eighth round have Strand and Elmwood respectively on the happy side here this week. Majestic was helped by Easter school holiday and gave "The Incredible Mr. Limpet" a nice weekend sendoff. State is only mild with reissue of "South Pacific." "Capt. Newman" is potent in second at the Albee.

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Captain Newman" (U) and "Dream Maker" (U) (2d wk). Potent $7,000. First week was $10,000, despite Holy Week.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA) (8th wk). Big $11,000 or near. Seventh was $11,500.

Majestic (SW) (2,200; 90-$1.25) —"Mr. Limpet" (WB) and "Ballad of Gunfighter" (Indie). Nice $7,500 looms. Last week, "Shock Treatment" (20th) and "Harbor Lights" (20th), $4,500.

State (Loew) (3,200; 90-$1.25)—"South Pacific" (reissue). Mild $4,000. Last week, "L-Shaped Room" (Col) and "Sundays and Cybele" (Indie) (reissues), $4,500.

Strand (National Realty) (2,200; $1.25-$1.75)—"Cardinal" (Col) (4th wk). Smash $8,000 or close. Third was $9,000.

Key City Grosses

Estimated Total Gross
This Week $3,211,550
(Based on 23 cities and 289 theatres).
Last Year $2,653,900
(Based on 23 cities and 288 theatres, chiefly first runs including N. Y.)

'Tiger' Okay 10G, D.C.; 'World' 18G

Washington, March 31.

Trade is spotty on mainstem this holiday round. Among the bright spots, "Captain Newman" shapes sock at the Town. "Pink Panther" is headed for second smash session at Keith's. "Tom Jones" figures ditto in 14th frame at the Ontario. "Seven Faces of Dr. Lao" looks fair on opener at Palace.

"Cleopatra" is okay in closing 38th round at Warner. "Dr. Strangelove" looms boffo in sixth at the Dupont. "Seven Days in May" figures socko in seventh at Trans-Lux. "Tiger Walks" looks okay at Ambassador-Metropolitan and "America, America" is oke at Playhouse for third week.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000 $1-$1.49)—"Tiger Walks" (BV). Oke with $10,000. Last week, "Children of Damned" (MGM), $6,000.

Apex (KB) (940; $1.25-$1.40)—"Humpbacked Horse" (Indie). Modest $7,000. Last week, "To Bed or Not to Bed" (Cont) (4th wk), $3,800.

Calvert (Mann) (900; $1.25-$1.50) —"Easy Life" (Emb) (4th wk). Hep $4,500. Last week, $5,200.

Dupont (Mann) (400; $1.50-$2)—"Dr. Strangelove" (Col) (6th wk). Boff $14,000. Last week, $13,000.

Embassy (Loew) (567; $1.25-$2)—"Mail Order Bride" (MGM). Soft $4,000. Last week, "Victors" (Col) (6th wk), $3,500.

Keith's (RKO) (1,838; $1-$1.49)—"Pink Panther" (UA) (2d wk). Smash $24,000 after initialing at $25,000.

MacArthur (KB) (900; $1.25-$1.40) — "Guest" (Indie). Quiet $4,500. Last week, "Pair of Briefs" (Indie) (2d wk), $3,000.

Ontario (KB) (1,240; $1.75-$3) —"Tom Jones" (UA) (14th wk). Smash $26,000. Last week, $20,000.

Palace (Loew) (2,360; $1.25-$1.80) —"Seven Faces of Dr. Lao" MGM. Fair $8,000. Last week, "Sunday in New York" (MGM) (3d wk), $6,500.

Playhouse (TL) 459; $1.25-$1.80) —"America, America" (WB) (3d wk). Okay $5,000. Last week, $5,900.

Plaza (TL) (278; $1.25-$1.80)—"Lorna" (Indie). Trim $6,500. Last week, "Sin in Suburbs" (Indie) (3d wk) $3,900.

Town (King) (800; $1.25-$1.80)—"Captain Newman" (U) Sock $20,000. Last week, "Charade" (U) (13th wk) $5,500.

Trans-Lux (TL) (598; $1.49-$2)—"Seven Days in May" (Par) (7th wk). Boff $9,500. Last week, $11,000.

Uptown (SW)(1,300; $1.55-$2.75) —"It's a Mad World" (UA) (6th wk). Great $18,000. Last week, $14,800.

Warner (SW) (2,250; $1.50-$2.75) —"Cleopatra" (20th) (38th—final wk). Okay $10,000 in 5 days. Last week, $8,000.

'PARTY' BOFFOLA 24G, FRISCO; 'WORLD' 41G

San Francisco, March 31.

Holiday traffic is lifting firstrun grosses out of doldrums here this round. "It's a Mad World" shapes wow $41,000 for session at Orpheum to set a record for that house. "Muscle Beach Party" looks smash, daydating Warfield and Mission Drive-in on opening round. "Dr. Strangelove" is heading for new high at 444-seat Stage Door in sixth week.

Estimates for This Week

Alexandria (Un. Calif.) (1,444; $3-$4) — "Cleopatra" (20th) (40th wk). Big $10,500. Last week, $11,000.

Bridge (Schwartz) (500; $1.50-$1.75) — "Sound of Trumpets" (Titanus). Okay $2,500.

Clay (Ros) (360; $1.75) — "Dr. Strangelove" (Col) (6th wk). Great $5,000. Last week, $6,000.

Coronet (Un. Calif.) (1,250; $2-$2.50) — "Pink Panther" (UA) (2d wk). Sock $13,000. Last week, $14,000.

Embassy (Dibble-McLean) (1,400; $1.49) — "Seven Faces of Dr. Lao" (MGM) (2d wk). Big $7,000. Last week, $11,000.

Geneva Drive-In (Syufy) (910 cars; $1.25 person) — "Pink Panther" (UA) (2d wk). Solid $6,000. Last week, $7,000.

Golden Gate (RKO) (2,850; $1.25 $1.50) — "Capt. Newman" (U) (2d wk). Nice $12,000 or near. Last week, $16,000.

Metro (Un. Calif.) (1,000; $2-$2.50)—"The Silence" (Janus) (6th wk). Good $4,500. Last week, $5,000.

Mission Drive-In (Syufy) (950 cars; $1.25 person)—"Muscle Beach Party" (AI). Good $6,000. Last week "Seven Faces Dr. Lao" (MGM), $6,000.

Music Hall (Ros) (364; $1.49-$1.75)—"Point of Order" (Indie). Fair $3,500. Last week, reissues.

Orpheum (Cinedome) (1,439; $1.50-$3.50)—"It's a Mad World" (UA) (14th wk). Wow $41,000. Last week, $32,500.

Paramount (Par) (2,646; $1.50-$1.75)—"Tiger Walks" (BV). Fair $12,000 or near. Last week, "Seven Days in May" (Par), $8,500.

Presidio (Art Th. Guild) (750; $1.25-$1.50)—"To Bed or Not to Bed" (Cont) (5th wk). Good $1,800. Last week, $2,000.

St. Francis (Par) (1,400; $2)—"Global Affair" (MGM) (2d wk). Slow $6,000 or close. Last week, $10,000.

Stage Door (A-R) (444; $1.75-$2) —"Dr. Strangelove" (Col) (6th wk). Great $14,000 or over. Last week, $9,800.

United Artists (No. Coast) (1,148; $2-$2.40)—"Tom Jones" (UA) (15th wk). Sock $13,500. Last week, $13,000.

Vogue (S. F. Theatres) (365; $2-$2.25)—"Easy Life" (Embassy) (3d wk). Fine $3,500. Last week, $4,000.

Warfield (FWC) (2,656; $1.25-$1.50)—"Muscle Beach Party" (AI). Sturdy $18,000 or near. Last week, "Son of Captain Blood" (Par), $7,000.

'Lao' Smash $9,000, Cincy; 'World' 14G

Cincinnati, March 31.

Easter fragrance abounds on the Cincy film front currently, contributed by hardy holdovers and fresh pix. "Merlin Jones" looks smash at Keith's to front newcomers, "Seven Faces of Dr. Lao" is shaping socko at Palace. "Incredible Mr. Limpet" bidding okay at flagship Albee. "Captain Newman" rates swell at the outlying Valley.

Increasing the tempo of winning streaks are "It's a Mad World," in 15th round at Capitol, and "Tom Jones," in seventh session at the Times. "The Silence" rates as a biz builder daydating at Esquire and Hyde Park arters. "Kissin' Cousins" rates as a spring tonic at Twin Drive-In.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"Mr. Limpet" (WB). Good $7,500 or less. Larry Smith and his puppeteers of WCPO-TV onstage two days as Easter juve treat. Last week, "The Prize" (MGM) (3d wk), $7,000.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75)—"It's a Mad World" (UA) (15th wk). Bids for climb to socko $14,000 on extra matinees. Last week, $13,500.

Esquire (Cin-T-Co) (500; $1.25) —"The Silence" (Indie). Good $2,300. Daydating with Hyde Park. Last week, "Boccaccio 70" (Embassy) (reissue), $1,000.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (40th wk). Fair $4,500, a stepup near finish line. Last week, $4,000. "Fall of Roman Empire" (Par) bows April 5.

Guild (Kilgore) (272; $1.25)—"Room At Top" (Cont) and "Saturday Night and Sunday Morning" (Cont) (reissues) (2d wk). Okay $1,200. Same for opener.

Hyde Park (Cin-T-Co) (700;

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Additional Picture Grosses On Page 15

'May' Rousing $11,000, K.C.; 'Paris' Hot 9G, 'Limpet' 7G, 'Tiger' 10G

Broadway Grosses

Estimated Total Gross
This Week $822,200
(Based on 35 theatres)
Last Year $519,400
(Based on 31 theatres)

'Cousins' Sock 8G, Mpls; 'Newman' 7G

Minneapolis, March 31.

The local Loop currently has reverted to the sort of 100% holdover condition that has prevailed much of the time the past year. But there's not one newcomer downtown this week. Easter week's school vacation and a three-day state high school basketball tournament which brought in an army of teen-agers spelled initial stanza prosperity for "Kissin' Cousins," "Incredible Mr. Limpet," "Capt. Newman" and "Tiger Walks" warranting their staying over this round.

And still in the big money are roadshow "How West Was Won" along with "Tom Jones," particularly a barnburner, "Dr. Strangelove" and "Seven Days in May." "West" is approaching its 14th month, hitting a wow take in 56th week at the Cooper. Unseasonably wintry weather hurt this week, with temperatures down nearly to zero at night.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50) — "Mr. Limpet" (WB) (2d wk). Fair $4,000. Last week, $6,000.

Avalon (Frank) (900; $1)—"Saucy Aussie" (Indie) and "Man on Moon" (Lopert) (subrun) (3d wk). Okay $1,000. Last week, $1,200.

Century (Par) (1,300; $1.50-$3.50) —"Cleopatra" (20th) (40th wk). Fair $4,000. Last week, $3,500.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (56th wk). Great $13,000. Last week, $14,000.

El Lago (Carisch) (800; $1)—"Fourth Sect" (Indie) and "Balcony" (Cont) (subrun). Tidy $1,100. Last week, "Virgins of Bali" (Indie), "Dangerous Relations (Indie) and (subrun), $1,200.

Gopher (Berger) (1,000; $1-$1.25) —"Kissin' Cousins" (MGM) (2d wk). Loud $8,000. Last week, $12,000.

Lyric (Par) (1,000; $1-$1.25)—"Tiger Walks" (BV) (2d wk). Okay $5,000. Last week, $6,000.

Mann (Mann) (1,000; $1.25-$1.50) —"Dr. Strangelove" (Col) (5th wk). Sturdy $8,000. Last week, $9,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Irma La Douce" (UA) and "Some Like It Hot" (UA) (reissues). Satisfactory $6,000. Last week, stageshow.

Park (Mann) (1,000; $1.50)—"Seven Days in May" (Par) (7th wk). Loud $4,500. Last week, $5,000.

State (Par) (2,000; $1.25-$1.50)—"Captain Newman" (U) (2d wk). Virile $7,000 or over. Last week, $12,000.

Suburban World (Mann) (800; $1.25)—"Easy Life" (Embassy). So-so $3,000. Last week, "To Ber or Not to Bed" (Cont) (2d wk), $2,000.

World (Mann) (400; $1.25-$1.50) —"Tom Jones" (UA) (6th wk). Smash $10,000. Last week, $11,000.

'Doctor' Dandy $8,000, Port.; 'Jones' 10G, 7th

Portland, Ore., March 31.

Bulk of strength here currently is with holdovers and long-runners. "Paris When It Sizzles," one of few newcomers, shapes trim at Music Box while "Dr. Strangelove" is rated tall in first at the Fox. "Seven Faces of Dr. Lao" is dullish on opener at Paramount. "It's a Mad World" is top longrun, with a wow take at the Hollywood in 15th week.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Captain Newman" (U) and "One Man's Paris" (U) (2d wk). Okay $5,000. Last week, $9,100.

Cinema 21 (Foster) (648; $1.50)—"America, America" (WB) (5th wk).

(Continued on page 15)

Kansas City, March 31.

A late-season bliz with accompanying temp drops to 14 above will hold back most Easter holiday trade currently. "Dr. Strangelove" shapes wham in second week at Brookside. Also terrific is "Tom Jones" in sixth round at the Kimo.

Newcomers are spotty. "Mr. Limpet" at Paramount is just good. "Tiger Walks" at Up-town and Granada looms passable. But "Paris When It Sizzles" at Plaza shapes hotsy. "Seven Days in May" getting excellent word-of-mouth at Roxy looks socko on opener. "It's a Mad World" still is torrid in 15th Empire round.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen.) (800; $1.50)—"Dr. Strangelove" (Col) (2d wk). Wow $9,000. Last week, $9,500.

Capri (Durwood) (1,260; $1.85-$3) —"Cleopatra" (20th) (20th wk). Pine $8,000. Last week, $7,500.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (15th wk). Socko $14,000. Last week, $10,500.

Crest, Riverside (Commonwealth) (900 cars each). Boulevard (Rosedale) (750 cars. Hiway 40 (General) (1,000 cars); Isis (FMW) (1,360; $1)—"Comedy of Terrors" (AI) and "Pyro" (AI). Okay $12,000. Last week, Crest, Riverside and Boulevard only, "My Son, Hero" (UA), $3,500.

Kimo (Dickinson) (504; $1.50-$2) —"Tom Jones" (UA) (6th wk). Torrid $8,000. Last week, $7,000.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"Incredible Mr. Limpet" (WB). Good $7,500 or less. Last week, reissues.

Plaza (FMW) (1,630; $1.25-$1.50) —"Paris When It Sizzles" (Par). Hot $9,000. Last week, "Victors" (Col) (2d wk), $5,000.

Rockhill (Art Theatre Guild) (821; $1; $1.25)—"To Bed or Not to Bed" (Cont). Smooth $3,000. Last week, reissues.

Roxy (Durwood (664; 76-$1.50)—"Seven Days in May" (Par). Socko $11,000. Last week, "Sunday in New York" (MGM) (5th wk), $5,000.

Uptown, Granada (FMW) (2,043; 1,219; $1.25-$1.50)—"Tiger Walks" (BV). Moderately good $12,000. Last week, Uptown only. "Love with Proper Stronger" (Par) (3d wk). $5,500.

'Bottle' Good $10,000 In Pitt; 'World', Wow 13G, 15th; 'Jones' 15½G, 7th

Pittsburgh, March 31.

"Tom Jones" is racing toward another record week in seventh session at the small Squirrel Hill. "Captain Newman" remains sock in second at Gateway. "It's a Mad World" is headed for smash total in 15th round at the Warner.

"Tiger Walks," in first at the Stanley, is very drab. Other newcomer, "Brass Bottle" at Penn, is rated good. "America, America" shapes solid in fifth at the Shadyside.

Estimates for This Week

Forum (Assoc.) (380; $1.75)—"Lillies of Field" (UA) (21st wk). Excellent, $3,500. Last week, $3,400.

Fulton (Assoc.) 1,900; $1-$1.75) —"Flight from Ashiya" (UA) (2d wk-5 days). Weak $3,000. Last week, $7,000.

Gateway (Assoc.) (1,900; $1-$1.75) — "Captain Newman" (U) (2d wk). Fat $10,500. Last week, $11,000.

Penn (UATC) (3,472; $1-$1.50)—"Brass Bottle" (U). Good $10,000. Last week, "Shock Treatment" (20th), $6,700.

Shadyside (MOTC) (623; $1.75) —"America, America" (WB) (5th wk). Neat $3,500. Last week, $3,400.

Squirrel Hill (SW) (800; $1.75)—"Tom Jones" (UA) (7th wk). Heading for another record with $15,500 and ahead of last week's $14,000.

Stanley (SW) (3,700; $1-$1.75)—"Tiger Walks" (BV). Drab $5,500. Last week, "Mr. Limpet" (WB), $10,000.

Warner (SW) (1,260; $1.50-$3)—"It's a Mad World" (UA) (15th wk). Holiday big help for boffo $13,000. Last week, $11,000.

ROCK 'N' ROLL EASTER; NO EGGS

This Week's N. Y. Showcases

"Merlin Jones" (BV)—$135,000 for 20 spots.
T-L 85th St. (Manhattan), Loew's Olympia, American; Brandt's Post Road, 167th St.; Randforce Beverly; Town & Country's Sea View, Wantagh, Glen Cove, Hewlett; Century's Marine, Oceana, Morton Village, Bliss, Prospect, Queens; Interboro's Fortway; Fabian's St. George; Island's Parkway; Westchester Town.

"Incredible Mr. Limpet" (WB)—$85,000 for 19 spots.
Astor (Manhattan); RKO's 58th St., Coliseum, Dyker, Kenmore, Madison, Castle Hill, Keith's Flushing, Strand, White Plains; Skouras Riverside, Valentine, Forest Hills, Merrick, Playhouse, Rivoli (Hempstead), Lynbrook, Bronxville; Randforce Duffield.

Snowstorm Sloughs Chi Biz; 'Tiger' Smart $18,000; 'Newman' Lusty 25G, 'Becket' Boffo 20G, 'Silence' 13½G

Chicago, March 31.

Chi firstrun biz, which was soaring, was sloughed by a Sunday snow storm. Despite this, many pix are doing okay. New this round is "A Tiger Walks," which is preeming to a classy $18,000. at the Roosevelt. "Sanjuro" is bowing nicely at the Town.

A big batch of hefty second rounders are all picking up solid coin. "Captain Newman" is nabbing a solid second at the Chicago while "The Pink Panther" is fast for the same State-Lake session. "Flight From Ashiya" is nailing a tame second Oriental frame. "The Silence" is posting a rousing second round, daydating the Loop and Carnegie.

"Seven Days in May" is tallying a brisk fifth United Artists lap. "Dr. Strangelove" continues wham in its Esquire sixth.

"The Cardnal" is nailing a stout 13th Woods outing while "Tom Jones" is loud in its Todd 19th session. On hardticket, "Becket" is racking up a smash second canto at the Cinestage.

Outlying houses suffered less, with "Mr. Limpet" doing well in 60 spots and subrun of "8½" nifty in 23 locations.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Silence" (Janus) (2d wk). Excellent $4,500, or near. Last week, $6,500.

Chicago (B&K) (3,900; 90-$1.80)—"Captain Newman" (U) (2d wk). Tall $25,000. Last week, $24,000.

Cinema (Stern) (500; $1.50)—"To Bed Or Not To Bed" (Cont) (2d wk). Smart $3,800. Last week, $5,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Becket" (Par) (2d wk). Sock $20,000. Last week, $19,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80)—"Dr. Strangelove" (Col) (6th wk). Dandy $17,000. Last week, $18,000.

Loop (Brotman) (606; 90-$1.80)—

(Continued on page 15)

'Newman' Loud $8,500, Omaha; 'Party' Hot 10G

Omaha, March 31.

"Captain Newman" looks big on opening round at Orpheum. "Muscle Beach Party" is rated strong for opener in two spots. "Becket" shapes socko for initial session at Cooper. "Tiger Walks" looks modest for first at State.

Estimates for This Week

Orpheum (Tri-States) (2,870; $1.25)—"Captain Newman" (U). Big $8,500. Last week, "To Catch Thief" (Par) and "Verdigo" (Par) (reissues), $3,500.

Omaha (Tri-States) (2,066; $1.25)—"Yank in Viet Nam" (UA) and "Cry of Battle" (UA). Bad $2,000. Last week, "Victors" (Col), $2,500.

Cooper (Cooper) (687; $1.25)—"Becket" (Par). Sock $8,000 or near. Last week, "Global Affair" (MGM), $3,500.

State (Cooper) (752; $1.25)—"A Tiger Walks" (BV). Modest $4,500. Last week, "Wuthering Heights" (Cont) (reissue), $3,800.

Admiral (Ralph Blank) (1,000; $1.50)—"Tom Jones" (UA) (7th wk). Socko $6,500. Last week, $5,700.

Chief, Skyview (Ralph Blank) (1,234, 1,122 cars; $1.25)—"Muscle Beach Party" (AI). Strong $10,000.

'World' Great $13,000, Col.; 'Merlin' Fat 14G

Columbus, O., March 31.

Holdovers are scheduled at all firstruns for Easter week with solid business looming in most spots. "Cleopatra" in second stanza at Beechwold and New Main shapes sock. "Misadventures of Merlin Jones" is giving the Palace a crowded second week. "Seven Days in May" still is pleasing in second inning at the Ohio. Extra holiday performances should boost Grand's seventh week of "It's a Mad World" to a smash total.

Estimates for This Week

Beechwold (Academy-Neth) (860; $1-$2) and New Main (Yassenoff) (1,100; $1-$2)—"Cleopatra" (20th) (2d wk). Socko $16,000. Last week, $17,200.

Grand (RKO) (860; $1.50-$2.75)—"It's a Mad World" (UA) (7th wk). Smash $13,000. Last week, $10,000.

Ohio (Loew) (3,079; 50-$1.50)—"Seven Days in May" (Par) (2d wk). Pleasing $9,000. Last week, $11,000.

Palace (RKO) (2,845; 75-$1.50)—"Merlin Jones" (BV) (2d wk). Large $14,000 or less. Last week, $15,000.

'World' Wham 13G, Cleve.; 'Jones' 11G

Cleveland, March 31.

Standout biz being done currently is by "It's a Mad World," which shapes smash in 15th round at the Palace. "Tom Jones" is giving it a tight race for b.o. laurels with a hearty take in sixth week at the Ohio.

"Capt. Newman" is rated fine in second stanza at the Hipp while "Tiger Walks" shapes weak in second at the Allen. "Dr. Strangelove" looms lofty in fifth sessions daydating two smaller houses.

Estimates for This Week

Allen (Stanley-Warner) (2,868; $1.25-$1.50)—"Tiger Walks" (BV) ((2d wk). Weak $8,000. Last week, $8,500.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Easy Life" (Embassy) (3d wk). Routine $2,600. Last week, $2,500.

Continental Art (Art Theatre Guild) (925; $1.50)—"I Love, You Love" (Royal). So-so $2,200. Last week, "Monkey in Winter" (MGM), $1,400.

Heights Art (Art Theatre Guild) (925; $1.50)—"Dr. Strangelove" (Col) (5th wk). Great $5,600. Last week, $5,300.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50)—"Captain Newman" (U) (2d wk). Good $12,000. Last week, $10,000.

Ohio (Loew) (1,020; $1.25-$1.85)—"Tom Jones" (UA) (6th wk). Sock $11,000. Last week, $12,000.

Palace (F&A Theaters) (1,265; $1.50-$3)—"It's a Mad World" (UA) (15th wk). Socko $13,000. Last week, $9,500.

State (Loew) (3,450; $1.65)—"Seven Faces of Dr. Lao" (MGM) (2d wk). Average $9,000 or less. Last week, $11,500.

Westwood Art (Art Theatre Guild) (955; $1.50)—"Dr. Strangelove" (Col) (5th wk). Smart $4,400. Last week, $4,700.

WEEK'S GROSS MAY TOP 822G

Helped by Easter Week days which offset last part of Holy Week, increased by vacationing students, and usual holiday scales plus new product, Broadway is booming in the current session. It now looks like the total gross for 34 theatres will top an amazing $822,000, biggest figure since the year-end holidays, and one of biggest Easter weeks ever.

Greatest coin total, of course, is being racked up by the Music Hall with its Easter stageshow and "World of Henry Orient." Current (2d) stanza looks to soar to a mighty $215,000 in second week ending today (Wed.). "Fall of Roman Empire" is hitting a smash $46,000 opening round at the DeMille.

Rock-n-roll stageshow with "No, My Darling Daughter" did a huge $50,000 in first four days of opening week at the Paramount. Present bill is a 10-day booking. Par showcase was capacity every show, with long lines the first four days. Also new, "Incredible, Mr. Limpet" looks like a fair $14,000 on opener at the Astor.

"The Cardinal," playing subsequent-run at the Cinerama, hit a big $22,000 opening session despite longrun just ended at the DeMille. "Capt. Newman," also a fresh entry, looks like a fat $22,000 opening round at the Palace, where also on subrun.

"Becket" is soaring to a capacity $58,000 in third session at the State, being helped by six extra matinees. "Seven Days in May" is holding with a sock $39,700 in sixth round, daydating the Criterion and Sutton.

"Yesterday, Today and Tomorrow" is holding close to opening week's record figure, with wow $51,000 for second stanza, daydating the Festival and Tower East. That's a new high for second weeks at both houses. "Dr. Strangelove" still is boffo at $47,000 for ninth week, daydating the Victoria and Baronet.

"It's a Mad World" edged up to a great $27,000 in 19th round at the Warner. "Night Must Fall" looks trim $12,000 in second frame, daydating the Embassy and Murray Hill.

"The Servant" held with great $19,300 in second week at the Little Carnegie. "Tom Jones" is holding with a smash $37,500, for 25th session at the Cinema One and seventh week at the Cinema Two.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Incredible Mr. Limpet" (WB) (2d wk). Initial round finished yesterday (Tues.) was fair $14,000 or close. Playing Showcase.

Cinerama (Loew) (1,552; $1.50-$2.50)—"The Cardinal" (Col) (subrun) (2d wk). First stanza ended yesterday (Tues.) was solid $22,000, but this is very big in view of its previous longrun at the DeMille and that it is also playing in some other houses on saturation booking.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (7th wk). Sixth session ended yesterday (Tues.) was great $25,000 or over after $26,400 for fifth. Daydating with the Sutton.

DeMille (Reade) (1,463; $1.50-$3.50)—"Fall of Roman Empire" (Par). Initial week ending tomorrow (Thurs.) looks like mighty $46,000 despite crix barbs. Stays on.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Night Must Fall" (MGM) (3d wk). First holdover round completed yesterday (Tues.) was very good $8,500 or near after $9,500 for opener. Daydating with Murray Hill.

Forum (Norel) (813; $1.25-$1.80)—"The Prize" (MGM) (subrun) (3d wk). Second session finished yesterday (Tues.) was smash $16,000 or close after $17,000 for

(Continued on page 15)

L.A. Biz Still Stout; 'Sunday' Solid $19,000; 'Jones' Boffo 30G, 'Panther' 28G, 'Today' Sock 26G, 'May' 20G

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Paris' Fast 12G, St. L.; 'Jones' 17G

St. Louis, March 31.

Lone newcomer to get far this stanza is "Paris When It Sizzles," which looks hotsy at the Ambassador. "Alone Against Rome" looms drab in first round at State. "Tiger Walks" shapes okay in second at the St. Louis.

"Tom Jones' is sock in fifth at Loew's Mid-City. "It's a Mad World" is heading for a smash take in sixth session at Martin Cinerama, climbing considerably ahead of last week's take.

Estimates for This Week

Ambassador (Arthur) (2,976; 90-$1.25)—"Paris When It Sizzles" (Par). Fast $12,000. Last week, "America, America" (WB), $10,000.

Apollo Art (Grace) (700; 90-$1.25)—"Swedish Mistress" (Indie) and "Fiances" (Indie). Nice $2,000. Last week, "Suddenly It's Murder" (Indie), $1,500.

Esquire (Jablonow-Komm) (1,800; $1.25-$1.50)—"Cleopatra" (20th) (3d wk). Good $10,000. Last week, same.

Fox (Arthur) (5,000; 90-$1.25)—"Man's Favorite Sport" (U) (4th wk). Big $15,000. Last week, $10,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Tom Jones" (UA) (5th wk). Sock $17,000. Last week, $14,000.

State (Loew) (3,600; 60-90)—"Alone Against Rome" (Indie) and "Witch's Curse" (Indie). Drab $7,000 or less. Last week, "One Man's Way" (UA), $7,000.

Martin Cinerama (Martin) (913; $1.30-$2.50)—"It's a Mad World" (UA) (6th wk). Big $18,000. Last week, $15,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Fantasia" (BV) (reissue) (2d wk). Good $2,500. Last week, $3,000.

Paris Art (Chernoff) (800; $1)—"Flamboyants" (Indie) and "Girl With Suitcase" (Indie). Average $1,200. Last week, "Sweet Ecstacy" (Indie) and "Weird Love Makers" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90)—"Tiger Walks" (BV) (2d wk). Okay $8,000. Last week, $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Dr. Strangelove" (Col) (3d wk). Good $3,500. Last week, $3,000.

'Newman' Trim $16,000, Buff; 'World' Okay 10G

Buffalo, March 31.

"Captain Newman," playing in two houses, looks standout here currently with nice takings. "Kissin' Cousins" is fairly good on opener at the Buffalo. "A Global Affair," is only moderate on initial round at Center. "It's a Mad World" shapes okay if a bit below hopes in first at the Teck.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49)—"Kissin' Cousins" (MGM) "Battle of World" (MGM). Good $13,000. Last week, "One Man's Way" (UA), $3,000.

Center (AB-PT) (2,500; $1-$1.49)

(Continued on page 15)

Los Angeles, March 31.

Firstrun biz here this week is continuing on the hot side, with latter half of session aided by Easter school vacation. However, strength lies in holdovers rather than in most newcomers.

"Sunday in New York" tops fresh entries with a solid $19,000 expected in three theatres. "Flight From Ashiya" looks only soft $13,000, also for three spots, while "Tiger Walks" is rated slow $12,000 in same number of sites.

Of regular holdovers, "Tom Jones" remains torrid with $30,000 while "Pink Panther" shapes socko $28,000 in second at Hollywood Par. "Yesterday, Today and Tomorrow" in second at Fox Wilshire looks smash $26,000.

"Seven Days in May" looms big $20,000 in fourth Chinese week. "Becket" looks socko $25,000 in second at Warner Beverly.

On multiple spreads, "Sunday in N. Y." shapes handsome $141,000 for 26 locations; "Flight From Ashiya" looks soft $11,000 for 28 spots; and "Tiger Walks" is slow $104,000 in 27 situations.

Estimates for This Week

Baldwin, Iris, Los Angeles (State-FWC-Metropolitan) (1,800; 825; 2,049; $1-$1.50)—"Tiger Walks" (BV) and "Starfighters" (Indie). Slow $12,000. Last week, Baldwin, Los Angeles with Pix, "Kissin' Cousins" (MGM), "Beauty and Body" (Indie), $15,800. Iris with Hillstreet, Wiltern, "Son Capt. Blood" (Par), "Law of Lawless" (Par), $11,600.

Beverly (State) (1,150; $1.49-$2.40)—"Dr. Strangelove" (Col) (6th wk). Sock $18,200. Last week, $18,700.

Chinese (FWC) (1,408; $1.49-$2.40)—"Seven Days in May" (Par) (4th wk). Lusty $20,000. Last week, $19,800.

Cinerama (Pac) (915; $1.49-$3.50)—"Mad World" (UA) (21st wk). Hefty $25,000 or near. Last week, $33,900.

Crest (State) (750; $1.25)—"Mr. Limpet" (WB) and "Legend of Lobo" (BV) (reissue) (2d wk). Busy $3,000. Last week, $5,000.

Egyptian (UATC) (1,392; $1.25-$3.50)—"The Cardinal" (Col) (15th

(Continued on page 15)

'Tiger' Smooth $8,000 In L'ville; 'World' 9G, 15

Louisville, March 31.

Bright sunny Easter Day and brisk weekend was a boon to firstruns, with fresh product bringing patrons into the central area just like old times. Penthouse, with "Love With Proper Stranger" will ride the top spot while the United Artists is heading for a nice gross, boosted by kid trade, with "Tiger Walks." "Mr. Limpet" is fine at the Mary Ann. "Paris When It Sizzles" at the Ohio looks okay. "It's Mad World," in 15th week at the Rialto, shapes socko.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Tom Jones" (UA) (7th wk). Big $5,500. Sixth week, $6,000.

Mary Ann (People's) (1,100; 75-$1.25)—"Mr. Limpet" (WB). Nice $5,500. Last week, "America, America" (WB) mild $3,000.

Ohio (Settos) (90; 75-$1.25)—"Paris When It Sizzles" (Par). Okay $4,500. Last week, "Merlin Jones" (BV) (5th wk), $6,500.

Penthouse (Fourth Avenue) (900; 75-$1.25)—"Love With Proper Stranger" (Par). Sock $11,000. Last week, "Seven Days In May" (Par) (2d wk), $5,500.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (15th wk). Robust $8,000. Last week, $8,200.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Tiger Walks" (BV). Nice $8,000. Last week, "Soldier In Rain" (AA) (2d wk), $5,500.

*tăm a·hĭne

MEANS MONEY IN ANY LANGUAGE!



*LOOK IT UP IN YOUR TAHITIAN DICTIONARY!

M-G-M IS ON THE MOVE!

Broadway Grosses

Continued from page 13

opener. Daydating with Trans-Lux 52d Street.

Palace (RKO) (1,642; $1.25-$2)—"Capt. Newman" (U) (2d wk). Opening round was big $21,000 or close. Also on saturation booking.

Paramount (AB-PT) (3,665; $1-$2.50)—"No, My Darling Daughter" (Zenith) with rock 'n' roll stageshow. First four days ended Monday (30) hit an amazing $50,000, with long lines. If it maintains this clip, Par flagship could hit better than $90,000, which would be a new high for years here. Booked only for 10 days.

Radio City Music Hall (Rockefellers) (6,200; 99-$2.85)—"World of Henry Orient" (UA) with Easter stageshow (2d wk). Business started perking here as of last Friday, and as a result the current week ending today (Wed.) is soaring to mammoth $215,000 and maybe a new high for Easter week. Opener was $170,000. Holding, natch! Hall started adding five shows beginning on last Friday, which, of course, helps swell total.

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (43d wk). The 42d stanza completed yesterday (Tues.) perked up to nice $17,000 or near, with holiday scales helping, of course. Last week, $13,500.

Rialto (Brandt) (600; $1.25-$2.50)—"Silence" (Janus) (9th wk). Eighth round ended Sunday (29) was big $9,000 after $9,800 for seventh week.

State (Loew) (1,850; $1.50-$3.50)—"Becket" (Par) (3d wk). This session winding today (Wed.) looks like capacity $58,000 after $43,500 for second, which was near capacity). Third week was helped by holiday prices and six added matinees. Continues on indefinitely.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (10th wk). The ninth round completed yesterday (Tues.) was smash $27,000 or near after $21,600 for eighth. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80)—"It's a Mad World" (UA) (20th wk). The 19th week finished Saturday (28) was boffo $27,000, with two extra matinees after $26,000 for 18th round. Helped by holiday scales. Current week starting Easter Sunday (29th) will be helped by extra matinees, too.

First-Run Arties

Baronet (Reade) (430; $1.25-$2—"Dr. Strangelove" (Col) (10th wk). The ninth round completed yesterday (Tues.) was great $20,000 or near after $17,700 for eighth.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Given Word" (Lionex) (2d wk). Initial week finished Monday (30) was big $7,000.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Dimka" (Artkino) (2d wk). This round ending tomorrow (Thurs.) is heading for smash $11,000 or close after $9,500 for opener. Aided by juvenile patronage in current week. Stays indef.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (26th wk). The 25th round ended Sunday (29) was smash $24,300 after $23,500 for 24th week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Tom Jones" (UA) (8th wk). The seventh week finished yesterday (Tues.) was sock $13,200 after $13,000 for sixth.

Coronet (Reade) (500; $1.50-$2)—"They All Died Laughing" (Cont) (3d wk). Second frame completed Saturday (28) was good $8,000 or close after $11,000 for opener.

Festival (Embassy) (546; $2-$2.50)—"Yesterday, Today and Tomorrow" (Embassy) (3d wk). First holdover session completed Monday (30) was whopping $28,000 after $29,500 on opener. Daydating with Tower East. Both are record weeks here.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Open the Door and See All People" (Indie). Opens today (Wed.). In ahead, "Beat the Devil" (UA) (6th wk) was okay $3,200 but very nice longrun here.

Fine Arts (Davis) (468; $1.80-$2)—"La Bonne Soupe" (20th) (3d wk). Initial holdover round finished Saturday (28) was great $13,000 after $14,000 for first.

Guild (Guild) (450; $1-$1.75)—"Mistress For Summer" (Indie). First week ending tomorrow (Thurs.) looks like sockeroo $15,000 or close.

Little Carnegie (Landau) (520; $1.25-$2)—"The Servant" (Landau) (3d wk). Second session completed Sunday (29) was record $19,300 after $18,000 for first week.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Night Must Fall" (MGM) (3d wk). First holdover frame ended yesterday (Tues.) was fair $3,500 after $9,300 for initial week.

Paris (Pathe Cinema) (568; $1.50-$2)—"Of Wayward Love" (Pathe) (2d wk). Initial stanza completed Sunday (29) was mild $3,500.

Plaza (Lopert) (525; $1.50-$2)—"Great Dictator" (Indie) (reissue) (6th wk). Fifth round winding up tomorrow (Thurs.) looks like giant $19,000 or close after $11,900 for fourth.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par) (7th wk). Sixth session completed yesterday (Tues.) was sock $15,000 or close after $14,500 for fifth week. Daydating with Criterion.

Toho Cinema (Toho) (299; $1.50-$2)—"Stray Dog" (Toho) (5th wk). Fourth stanza ended Monday (30) was good $5,400 after $6,300 for third. "Challenge To Live" (Toho) opens April 7.

Tower East (Loew) (588; $1.50-$2) — "Yesterday, Today and Tomorrow" (Embassy) (3d wk). First holdover session ended Monday (30) was giant $23,000 after $26,500 for opener. This means record highs for first two weeks.

Trans-Lux East (T-L) (600; $1.25-$2) — "The Silence" (Janus) (9th wk). Eighth round completed Sunday (29) was great $7,500 after $8,700 for seventh week. Daydating with Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Prize" (MGM) (subrun) (3d wk). First holdover week ended yesterday (Tues.) was great $9,000 after $11,000 for opener. Daydating with Forum, and also on saturation booking.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Merlin Jones" (BV) (2d wk). Initial week finished yesterday (Tues.) was $7,000, not so bad in view of fact that it's playin on Showcase, too.

World (Perfecto) (390; 90-$1.50)—"Psychomania" (Vic) (7th wk). This session winding tomorrow (Thurs.) is heading for great $10,800 after $10,000 for sixth week.

LOS ANGELES

(Continued from page 13)

wk). Fair $12,300 in five days. Last week, $16,400.

El Rey (FWC) (856; $1.25-$1.49)—"America, America" (WB) and "Mary, Mary" (WB) (reissue) (5th wk). Fair $3,000. Last week, $4,200.

Fine Arts (FWC) (631; $1.50-$2)—"Silence" (Janus) (8th wk). Okay $3,000. Last week, $3,600.

Four Star, Hillstreet, Loyola (UATC - Metropolitan - FWC) (868; 2,752; 1,298; (1-$2)—"Flight From Ashiya" (UA) and "House of Damned" (20th). Soft $13,000. Last week, Four Star, Loyola with Hollywood, Warren's, "Brass Bottle" (U), various second feature pix, $14,600.

Fox Wilshire (FWC) (1,990; $1.49)—"Yesterday, Today, Tomorrow" (Emb) (2d wk). Smash $26,000. Last week $28,000.

Hollywood, Warren's, Wiltern (FWC - Metropolitan - SW) (856; 1,757; 2,344; $1-$1.49)—"Sunday in New York" (MGM) and "Tiara Tahiti" (Indie). Solid $19,000.

Hollywood Paramount (State) (1,468; $2-$2.40)—"Pink Panther" (UA) (2d wk). Wow $28,000. Last week $30,000.

Lido (FWC) (876; $1.50-$2)—"To Bed or Not to Bed" (Cont). Tall $5,000. Last week, "Easy Life" (Emb) (7th wk), $2,200.

Orpheum, Picfair, Vogue (Metropolitan-State-FWC) (2,213; 750; 810; $1.25-$2)—"Tom Jones" (UA) (18th wk, Orpheum; 14th, Picfair, Vogue). Mighty $30,000. Last week, $29,900.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (41st wk). Bright $23,500. Last week, $22,800.

Pix (Prin) (756; $1.25-$1.49)—"Kissin' Cousins" (MGM) and "Four for Texas" (WB) (subrun) (2d wk). Mild $3,500.

Village (FWC) (1,535; $1.25-$1.50)—"Charade" (U) and "Wheeler Dealers" (MGM) (4th wk. Steady $6,000.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Becket" (Par) (2d wk). Big $24,500. Last week, $24,200.

Warner Hollywood (SW) (1,391; $1.25-$2.80) — "How West Was Won" (MGM) (58th wk). Flashy $21,500. Last week, $32,300.

CHICAGO

(Continued from page 13)

"The Silence" (Janus) (2d wk). Fat $9,000. Last week, $12,500.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's a Mad World" (UA) (19th wk). Socko $26,000 or over. Last week, $20,000.

Monroe (Jovan) (1,000; 65-90)—"Shameless Women" (Indie) and "Hot Money Girl" (Indie). Slick $5,000. Last week, "The Suitor" (subrun) (Indie) and "Road to Shame" (Indie), $4,800.

Oriental (Indie) (3,400; 90-$1.80)—"Flight From Ashiya" (UA) (2d wk). Mild $14,000. Last week, $17,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"A Tiger Walks" (BV) and "Arizona Sheepdog" (BV). Fast $18,000. Last week, "Dead Ringer" (WB) (2d wk), $12,000 in nine days.

State-Lake (B&K) (2,400; 90-$1.80)—"Pink Panther" (UA) (2d wk). Fancy $20,000. Last week, $18,000.

Surf (H&E Balaban) (664; $1.50-$1.80) — "Wuthering Heights" (Cont) (reissue) (2d wk). Fine $3,500. Last week, $3,900.

Todd (Todd) (1,089; 90-$1.80) — "Tom Jones" (UA) (19th wk). Great $22,000. Last week. $21,000.

Town (Teitel) (640; $1.25-$1.80)—"Sanjuro" (Indie). Good $3,500. Last week, "Knife In Water" (Kana) (5th wk), $1,700.

United Artists (B&K) (1,700; 90-$1.80)—"Seven Days In May" (Par) (5th wk). Brisk $15,000. Last week, $16,500.

Woods (Essaness) (1,200; 90-$1.80)—"Cardinal" (Col) (13th wk). Solid $12,000. Last week. $14,000.

World (Teitel) (608; 90-$1.80)—"Passionate Demons" (Indie) and "Lowest Crime" (Indie) (reissues) (2d wk). Okay $3,000. Last week, $4,000.

Philly Stout But 'Way' Dull 6G; 'World' Socko $18,000; 'May' Brisk 12G

Philadelphia, March 31.

There's only one new entry here this stanza but the Easter holiday week sees a brisk pickup in trade generally, with some of the longruns contributing the bulk of strength. Soaring trade Sunday made up for wet Saturday. "One Man's Way" shapes slow on opener at the Goldman. "Seven Days in May" looks sharp in fourth Fox round.

"It's a Mad World" still is great in 15th session at the Boyd. "Tom Jones" continues smash in fifth week at the Midtown as does "Dr. Strangelove" at Randolph, also in fifth. "America, America" shapes up smartly, daydating two small arty houses.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.85)—"Sunday in New York" (MGM) (6th wk). Plush $7,000 or over. Last week, $6,500.

Boyd (SW) (1,536; $2-$2.75)—"Mad World" (UA) (15th wk). Socko $18,000. Last week, $17,000.

Bryn Mawr (Goldman) (630; $1.49)—"Ameerica, America" (WB) (3d wk). Nice $3,800. Last week, $4,000.

Fox (Milgram) (2,400; 95-$1.80)—"Seven Days in May" (Par) (4th wk). Busy $12,000 or close. Last week, $13,000.

Goldman (Goldman) (1,000; 95-$1.80)—"One Man's Way" (UA). Slow $6,000. Last week, "Cardinal" (Col) (14th wk), $8,500.

Lane (SW) (1,000; $1.49)—"To Bed Or Not to Bed" (Cont) (4th wk). Trim $2,700. Last week, $2,000.

Midtown (Goldman) (1,200; 95-$2.50)—"Tom Jones" (UA) (5th wk). Wow $29,000 or over. Last week, $28,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Dr. Strangelove" (Col) (5th wk). Lusty $15,000. Last week, $13,500.

Stanley (SW) (1,450; $1.49-$2.50)—"Cleopatra" (20th) (40th wk). Good $8,000. Last week, $9,000.

Stanton (SW) 1,483; 95-$1.80 — "Tiger Walks" (BV) (2d wk). So-so $7,500. Last week, $9,000.

Trans-Lux (T-L) (500; 95-$2)—"Charade" (U) (14th wk). Slick $6,500. Last week, $5,500.

World (Rugoff) (499; 95-$1.80)—"America, America" (WB) (3d wk). Smart $4,800. Last week, $4,700.

'Jones' Tops Balto, $18,000 in 5th; 'Newman' Big 12G; 'Panther' 15G, 2d

BOSTON

(Continued from page 12)

$1.65)—"Shock Treatment" (20th) and "Surf Party" (20th). Sad $8,000. Last week, "Love With Prop Stranger" (5th wk), 7,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"White Slaves of Chinatown" (Indie) and "Surfside 77" (Indie) (reissue). Oke $4,500. Last week, "Paradisio" (Indie) and "Peekaboo" (Indie) (reissue) (2d wk), $4,500.

Park Square Cinema (Indie) (608; $1.80)—"Young and Passionate" (Indie) and "One Summer of Happiness" (reissue). Oke $3,200. Last week, "Point of Order" (Indie) (subrun), $4,000.

Paris Cinema (Indie) (608; $1.75)—"America, America" (WB) (4th wk). Oke $6,000. Last week, $7,000.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (16th wk). Great $18.000. Last week, $20,000.

State (Trans-Lux) (730; $1-$1.50)—"Indecent" (Indie) and "Striptease Scandals" (Indie). Hotsy $7,500. Last week, "Sin in Suburbs" (Indie) and "Hideout in Sun" (Indie) (rerun) (3d wk), $6,000.

West End Cinema (E. M. Loew) (500; 75-$1.50) — "Hallelujah the Hills" (Indie) (3d wk). Okay $7,000. Last week, $8,200.

'Doctor' Mighty $18,000, Seattle; 'Jones' 15G, 4

Seattle, March 31.

Big news among newcomers here currently is the wow take being racked up by "Dr. Strangelove" at the Coliseum. "Tom Jones" also is amazing in fourth round at the Blue Mouse. "Muscle Beach" is rated drab at Paramount for opener. "How West Was Won" still is smash in 51st session at Martin Cinerama.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75)—"Tom Jones" (UA) (4th wk). Amazing $15,000 or over. Last week, $14,300.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Dr. Strangelove" (Col). Wow $18,000. Last week, "Seven Days in May" (Par) and "Paris Pickup" (Par) (3d wk), $5,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1.50-$2) — "Cleopatra" (20th) (4th wk). Big $14,000. Last week, $16,300.

Martin Cinerama (Martin Theatres) (870; $1.25-$2.25) — "How West Was Won" (MGM) (51st wk). Smash $12,000. Last week, $14,000.

Music Box (Hamrick) (738; $1.50-$1.75)—"Irma La Douce" (UA) (36th wk). Swell $7,000. Last week, $6,300.

Orpheum (Hamrick) (2,700; $1.25-$1.50)—"Capt. Newman" (U) (2d wk). Slow $5,000. Last week, $6,300.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Muscle Beach" (FF) and "Pyro" (FF). Drab $7,000 or near. Last week, "Commando" (FF) and "Torpedo Bay" (FF), $4,200.

PORTLAND, ORE.

(Continued from page 12)

Warm $3,000. Last week, $5,100.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (11th wk). Okay $2,000. Last week, $4,000.

Fox (Evergreen) (1,600; $1-$1.49)—"Dr. Strangelove" (Col). Tall $8,000. Last week, "Tiger Walks" (BV) and "Cavalry Command" (Ind) (2d wk), $4,500.

Hollywood (Evergreen) (1,890; $1.49-$2.75)—"It's a Mad World" (UA) (15th wk). Wow $10,000 or close. Last week, $11,100.

Irvington (Smith) (650; $1.50)—"Tom Jones" (UA) (7th wk). Giant $10,000. Last week, record $11,800.

Music Box (Hamrick) (640; $1-$1.50)—"Paris When It Sizzles" (Par) and "Tammy and Doctor" (U) (reissue). Trim $4,000. Last week, "Seven Days In May" (Par) and "Cry Battle" (Par) (3d wk), $4,500.

Paramount (Port-Par) (3,006; $1-$1.50)—"Seven Faces of Dr. Lao" (MGM) and "Flipper" (MGM). Dullish $4,500 or near. Last week, "Wuthering Heights" (Cont) and "Our Very Own" (Indie) (reissues), $3,400.

Baltimore, March 31.

Still in the lead here and as strong as ever is "Tom Jones," now in fifth smash week at the Charles. "Captain Newman" looks nice in opening round at the Hipp. "Dr. Strangelove" is hep in sixth at the New. "Seven Days in May" is holding socko in fifth session at the Mayfair.

"Pink Panther" is socko in second at the Senator. "It's a Mad World" is holding boffo in sixth session at the Town. "To Bed or Not To Bed" is okay on opener at the Five West.

Estimates for This Week

Charles (Fruchtman) (500; 60-$1.85) — "Tom Jones" (UA) (5th wk). Smash $18,000. Last week, $17,500.

Five West (Schwaber) (435; 90-$1.50)—"To Bed or Not To Bed" (Cont). Good $2,800. Last week, "Any Number Can Win" (MGM) (5th wk), $1,700.

Hippodrome (T-L) (1,800; 50-$1.50) — "Captain Newman" (U). Nice $12,000. Last week, "Come September" (U) and "Lover Come Back" (U) (reissues), $4,000.

Little (T-L) (300; 60-$1.65) — "Cleopatra" (20th). Fair $3,000. Last week, "Spartacus" (U) (reissue), $1,700.

New (Fruchtman) (1,600; 50-$1.50) — "Dr. Strangelove" (Col) (6th wk). Hot $7,000. Last week, $8,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Seven Days in May" (Par) (5th wk). Sock at $8,000. Last week, $10,500.

Playhouse (Schwaber) (700; 90-$1.90) — "High and Low" (Toho) (2d wk). Good $2.300. Last week, $2,500.

Senator (Durkee) (960; 60-$1.65)—"Pink Panther" (UA) (2d wk). Smash $15,000 or over. Last week, $12,000.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Sunday in New York" (MGM) (3d wk). Good $7,000. Last week, $9,000.

Town (T-L) (1,125; $1.50-$2.65)—"It's a Mad World" (UA) (6th wk). Boffo $16,000. Last week, $14,700.

Rex (Freedman) (500; $1.50) — "At Lil's Place" (Mishkin). Big $4.500. Last week, "Once Upon Knight" (Indie) (2d wk), $1,800.

BUFFALO

(Continued from page 13)

—"A Global Affair" (MGM). Modest $6,000. Last week, "Prize" (MGM) (5th wk), $6,500.

Century (UATC) (2,700; $1-$1.49)—"Capt. Newman" (U) (2d wk). Nice $10,000. Last week, $10,500.

Paramount (AB-PT) (3,000; $1-$1.49)—"Tiger Walks" (BV). Mild $9,000. Last week, "Seven Days in May" (Par) (3d wk), $5,500.

Teck (Loew) (1,200; $1.25-$2.50)—"It's a Mad World" (UA). Disappointing $10,000 or over. Last week, house closed.

Cinema (Martina) (450; $1-$1.49)—"Tom Jones" (UA) (8th wk). Fast $4,800 after $4,500 last week.

Amherst (Dipson) (1,000; $1-$1.49)—"Tom Jones (UA) (8th wk). Neat $6,000 after $6,200 last week.

Granada (Schine) (1,000; $1-$1-$1.49) — "Capt. Newman" (U) (2d wk). Okay $6,000 after $6,500 last week.

CINCINNATI

(Continued from page 12)

$1.25) — "The Silence" (Indie). Hep $2,000.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"Merlin Jones" (BV). Big $15,000 or close. Last week, "Man's Favorite Sport" (U) (3d wk), $7,000.

Palace (RKO) (2,600; $1.25-$1.50)—"Seven Faces of Dr. Lao" (MGM). Strong $9,000. Last week, "Any Number Can Win" (MGM), $7,000.

Plaza (Fine Arts) (600; $1.25)—"Story of Joseph and Brethren" (Indie). Eleven days. Fair $1,500.

Times (Mid-States) (660; $1.25-$1.50)—"Tom Jones" (UA) (7th wk). Socko $12,000 or near. Last week, $11,000.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"Kissin' Cousins" (MGM) and "At War With Army" (Indie) (reissue). Okay $7,000. Last week, "Charade" (U) and "Lonely Are Brave" (U) (subruns), $4,500.

Valley (Cin-T-Co) (1,275; $1.50)—"Captain Newman" (U). Swell $10,000. Last week, "Dr. Strangelove" (Col) (4th wk), $6,000.

THE SOUND OF THE FIRST OF 20TH'S 1964 ROADSHOWS IS NOW IN PRODUCTION!

A ROBERT WISE PRODUCTION



STARRING
JULIE ANDREWS · CHRISTOPHER PLUMMER

CO-STARRING
RICHARD HAYDON · PEGGY WOOD · AND ELEANOR PARKER AS "THE BARONESS"

DIRECTED BY ROBERT WISE · SCREENPLAY BY ERNEST LEHMAN · ASSOCIATE PRODUCER SAUL CHAPLIN

MUSIC & LYRICS BY
RICHARD RODGERS & OSCAR HAMMERSTEIN, II

Based on the Stage Play THE SOUND OF MUSIC · Book by HOWARD LINDSAY & RUSSEL CROUSE · Produced by LELAND HAYWARD, RICHARD HALLIDAY, RICHARD RODGERS & OSCAR HAMMERSTEIN, II · Produced by ARGYLE ENTERPRISES INC. · Released by TWENTIETH CENTURY-FOX

Amusement Stock Quotations

Week Ended Tues. (31)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
153⅜	117⅜	ABC Vending	128	141½	131½	141⅛	— ⅛
38¼	27⅞	Am Br-Par Th	828	39⅜	37⅜	37⅝	— ¼
22¼	14½	Ampex	429	16⅜	15¾	16	— ¼
45¾	36½	CBS	706	44⅛	41⅝	42⅞	+1
18¾	12⅛	Chris Craft	740	18¼	16⅝	16⅞	— ⅝
29½	21⅛	Col Pix	108	22	21¼	22	+ ¾
46¼	45⅛	Decca	1	46¼	45¾	45¾	— ½
46⅜	27¾	Disney	198	46¼	43¾	43¾	— ½
131¾	106⅛	Eastman Kdk	234	128¾	126½	127¼	— ¾
6½	5¼	EMI	176	6⅛	5⅞	6	+ ⅛
27⅞	20⅝	General Tire	1709	26¾	24¾	26½	+1¾
16½	9⅝	Glen Alden	123	14¼	13⅞	13⅞	— ¼
86¾	57½	Litton Ind	543	71½	66	69	+3
23¾	15¾	Loew's Thea.	262	24¾	21¾	24¼	+2¼
68¾	48	MCA Inc.	58	59	56	58½	+2⅛
38⅜	15	Metromedia	149	33⅜	32⅜	33	..
37¼	26½	MGM	153	29⅞	28⅞	29¼	+ ⅛
24¾	20¼	Outlet	†760	20¾	20¼	20⅜	— ¼
12¾	7⅞	Nat. G'l Corp.	225	9	8¾	8¾	— ¼
62⅝	35¼	Paramount	76	59¾	58⅛	58⅞	+ ½
211½	120½	Polaroid	415	168¾	164½	165	—2⅜
39¼	33¼	RCA	2446	36⅞	35¼	36⅜	+ ½
10¼	6¾	Republic	52	8¼	8	8¼	+ ¼
16¾	14	Rep., pfd.	4	15⅛	15	15	..
27⅞	20½	Stanley War.	177	27⅞	26⅝	27⅛	+ ¼
45⅜	31	Storer	23	41¾	40	40½	..
28¼	17⅞	Taft Bdcst.	54	28	26¼	28	+1⅝
37	20	20th-Fox	325	25⅛	23	23½	+ ½
32	17¾	United Artists	158	25	24⅛	25	+ ½
16¼	11¾	Warner Bros.	129	13	12⅞	13	..
87¼	51	Zenith	445	86⅝	82¼	84	+1½

American Stock Exchange

4	2⅛	Allied Artists	29	2½	2¼	2¼	— ¼
12¼	5	BalM'nt GAC.	18	11⅛	10¾	10¾	— ⅜
12¼	6¾	Cam-P'kway	27	7⅛	6¾	7	— ⅛
24⅞	16⅞	Cap. Cit. Bdc.	263	26⅞	25⅛	26¼	+1⅛
17½	10	Cinerama Inc.	390	11⅛	10½	10½	— ⅝
9	6½	Desilu Prods.	18	7⅜	7⅛	7⅜	— ⅛
9⅞	4¾	Filmways	43	8¾	8¼	8¾	+ ½
13⅞	5¾	MPO Vid.	14	11⅜	11¼	11½	— ⅛
3⅝	2⅛	Reeves Bdcst.	9	3	2⅞	3	+ ⅛
5⅛	2⅜	Reeves Ind.	170	3¾	2⅞	3¾	+ ¾
17¾	13¼	Rollins Bdcst.	10	16¼	16	16	..
25⅜	16¾	Screen Gems	9	19¼	18¾	19⅛	..
22	8⅝	Technicolor	224	18⅞	17⅝	17¾	+ ⅛
6¾	4⅛	Teleprompter	93	6⅝	5⅞	6½	+ ⅛
2¾	⅝	Tele-Indus.	12	13/16	¾	¾	..
14½	10½	Trans-Lux	3	12⅝	12½	12⅝	+ ⅛

*Week Ended Mon. (30).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅜	6⅛	— ⅜
Four Star Television	5⅜	6	— ⅜
Gen. Aniline & Film	315	342	—5
General Artists Corp.	7⅛	7½	— ¼
General Drive-in	10⅝	11⅝	
Magna Pictures	2	2⅜	
Medallion Pictures	16⅛	17⅜	+ ⅜
Pickwick International	4⅛	4¾	— ⅛
Premier Albums	6	6⅞	— ⅝
Rust Craft Greeting Cards	13¾	14⅞	+ ⅛
Seven Arts Productions	11⅛	11⅞	+ ⅜
Transcontinent Television	21	22½	..
U.A. Theatres	8¼	9½	+ ¼
Universal Pictures	66	70	..
Walter Reade-Sterling Inc.	2⅜	2¾	
Wometco Enterprises	34½	36⅞	— ¼
Wrather Corp.	3½	4⅛	

(Source: National Assn. of Securities Dealers Inc.)

'Newman' Showcasing Sans Descriptive 'M.D.'; For 22 Sites; $274,479

"Captain Newman" grossed $274,479 in first five days of its 22-theatre "Premiere Showcase" and 11-theatre "Perimeter" booking in greater N. Y. area through last Sunday (29). Universal release stars Gregory Peck, Tony Curtis.

Although title originally was "Captain Newman, M.D." the medical degree was dropped for neighborhood dates to play down medical aspect of film and spotlight the comedy.

National Screen Brochure Goes to 4,000 Exhibs

National Screen Service has mailed its 1964 Drive-In Theatre Directory to more than 4,000 U.S. exhibitors. The showmanship aid, according to general sales manager Melvin L. Gold, was developed by NSS's research department to assist theatres in increasing boxoffice grosses. General response has been enthusiastic.

The 26-page brochure covers various types of trailers, signs and other promotional material.

A ROSE AS IN ART

Winnipeg House Loses 112 Seats In Change

Winnipeg, March 31.

City's second theatre devoted exclusively to art films opened here last week. Theatre is the 35-year old Rose, complete with a face-lifting and a name change to the Towne Cinema.

The 550-seat west end house is similarly named to a Toronto operation run by Twinex Century Theatres Corp. Ltd., of Toronto. International Film Distributors Ltd., Twinex subsidiary, will do the booking for the suburban theatre, which is jointly operated by Famous Players Canadian Corp. Ltd., Paramount subsid, and locally-based Western Theatres Ltd.

Renovation, estimated at $20,000, includes a new entrance and lobby and loss of 112 seats in the theatre interior from the 662-seat arrangement of the previous operation. Seating reduction is designed to provide additional legroom and improved viewing. New lobby excludes candy bar and popcorn, in keeping with a policy established in many IFD booked houses.

WILLIAM LOEB AGAIN

He Praises Religioso Pic and Pans Bad Copy

Manchester, N.H., March 31.

Manchester Union Leader, noted for being "choosey" about movie ads, went "all out" in support of the religious film, "Day of Triumph," which had a three-day run at the Palace here under sponsorship of Protestant, Catholic and Orthodox youth organizations.

The newspaper gave a three-column-wide area of its front page for reproduction of a letter from the clergyman-adviser of one of the sponsoring organizations, in which he pointed out that publisher William Loeb would "probably welcome the competition" for "Cleopatra," playing nearby at the Strand, on Hanover street's theatre row.

In a footnote to the lengthy layout, publisher Loeb boasted that the Union Leader has long refused to accept "obscene" theatre advertisements.

He praised the religious youth organizations for sponsoring "Day of Triumph."

Court Spurns Citizen's Plea That Home Unfairly Taken for Film Museum

Washington, March 31.

The U.S. Supreme Court cleared the way Monday (30) for the proposed Hollywood Motion Picture and Television Museum. Court rejected an appeal from a Los Angeles homeowner whose property had been condemned in the landtaking for the museum.

Homeowner Steve Anthony had carried his fight against the condemnation from the superior court of Los Angeles county to the high court. He claimed the county violated the constitutional provisions of eminent domain by taking land for public and then turning it over to a private corporation to control and operate at a profit.

SUNDAY SPORTS NOW OKAY FOR 1:05 TEEOFF

Albany, March 31.

Public sports and entertainment may now start at 1:05 p.m., instead of 2 p.m., on Sunday, in New York State. Governor Nelson A. Rockefeller signed, last week, a bill introduced by Senator William F. Condon to achieve the change, through amendments to Sections 2145 and 2152 of Penal Law. It became effective immediately.

Measure, which the Westchester County legislator explained had been presented on behalf of sports participants and spectators, chiefly, was somewhat similar to one vetoed by Governor Rockefeller, with a message, several years ago.

Admission Decline Ending In Britain?

London, March 31.

Steady decline in paid admissions to picture theatres in Britain appears to have been halted, and attendances are levelling off. Last year there was a fractional decrease of less than one per cent, far better than anything experienced in the past 10 years.

This was stated by D. J. Goodlatte, managing director of Associated British Cinemas, and C. J. Latta, managing director of the parent Associated British Picture Corporation, when speaking at the company's annual showmanship awards dinner in London last Monday (23). Goodlatte also noted that in the past year there had been three or four films that had beaten all previous boxoffice records, and that a successful film today can take more money than ever before.

Observing that they were entering a new era, Latta was confident the industry would survive provided it kept up with the times. He predicted new developments in presentation, among them third dimensional films, keener competition which would lead to better pictures, and a new generation to pick up the reins and carry the business to greater heights than ever before.

Pittsburgher's Descriptive Word For Distribs' Attitude: 'Disgusting'

Pittsburgh, March 31.

By insisting that "Dr. Strangelove" and "Best Man" go into art houses, distributors are forcing a product shortage on downtown Pitt deluxers which may get very serious. Right now both the Stanley and Gateway have nothing for the entire month of May and the Penn has only two weeks booked in that month.

Columbia decided to take "Dr. Strangelove" from the Fulton at the last minute and put it up for bids at the four art houses in the city. Fulton hastily booked in "Irma La Douce" and "Some Like it Hot," a tandem reissue, starting tomorrow (Wed.).

George Stern, g.m. of Associated Theatres which operate the Fulton, said, "Distributors make such a fuss about plenty of product and orderly release but their whole attitude is disgusting when you see them release pictures in other cities but wait until what they think is the day school's out here. School is out in the city on June 19 but what they can't understand is that two thirds of our business comes from the county area and schools are out there on Decoration Day. The whole thing is disgusting."

Stern pointed out that "To Russia With Love" opens at the Fulton on April 22 and there is nothing else on his booking chart for the house until Decoration Day when he has "Pink Panther."

Stern pointed out that playoff dates in key commercial houses are off unless the picture plays a downtown theatre but the distribs still like the long runs and small advertising costs that the art houses offer.

Stern concluded with: "The best thing to do is close up the downtown houses and let them all (pictures) play the art houses."

New Film Companies

Sullivan Productions Inc. has been authorized to conduct a motion pictures, television and radio program business in New York. Capital stock is 21,000 shares, no par value. Rubin, Baum & Levin were filing attorneys at Albany.

Manhattan Effects Inc. has been formed to conduct a motion picture and television production business in New York. Capital stock is 200 shares, no par value. Joseph Tannenbaum of Bayside, was filing attorney at Albany.

AIP'S DAVID HORNE SETS ASIAN DEALS

Tokyo, March 31.

Here on the last leg of his first swing through Southeast Asia and Australia since assuming post as American International Pictures' foreign distribution veep, David Horne revealed deals made in the territory and discussed some pending action.

Horne said pacted franchise arrangements with Blake Films for Australia and New Zealand, with the Cathay Organization for Malaysia, with Edko Co. for Hong Kong, Kowloon and Macao and with Mever Films for the Philippine Islands. All are one-year deals for AIP's 1964 production annum. These terms, Horne cited, call for substantial advance guarantees against AIP's share of returns for exclusive AIP distrib in the area.

In addition, Horne closed some contracts for outright deals on individual pictures for Taiwan.

Horne reported he's seeking an exclusive distrib arrangement for Japan also. Although AIP product has had plenty of exposure in other markets in these parts, the filmery hasn't had too many releases in Nippon. Horne feels that at least part of the reason stems from long-time import quota setup here. But with the Japanese market expected to become free from July 1, Horne hopes to step up AIP releases here. He said he already has one bid for a franchise pact and other offers for individual pictures.

The exec indicated he might have a story on AIP's Japan situation shortly after returning to his N. Y. office.

Horne also said he'll explore possibilities of making one or two co-production a year here and would also be on the lookout for Japanese product suitable for handling outside Nippon.

In trekking through the Australasian area, Horne was particularly impressed with biz being scored by "Beach Party." He said that in Singapore it's a sellout and in Sydney has already played eight weeks of day and dating at two houses. In the Philippines, Horne noted, the picture has racked up boffo gross of $200,000. "Beach Party" has not yet been released in Japan.

Jim Burkett Seeking Settlement From Pathe

Hollywood, March 31.

James S. Burkett, former Coast veepee and general sales manager of Pathe Laboratories, demanded an accounting and settlement of commissions claimed due him in Superior Court suit brought against lab.

Burkett alleged that over 12-year period he brought to Pathe various producers with business aggregate between $12-$20,000,000. He asked court to put reasonable value on commissions allegedly due him in accordance with industry fair business practices.

Max Youngstein's Corp.

Max E. Youngstein Productions Inc. has been authorized to conduct a motion picture business, with office in New York. Capital stock consists of 10,000 shares, $1 par value.

Strasser, Spiegelberg, Fried & Frank were filing attorneys at Albany.

Lumiere Freres Pix, 1895, Amusing Still, Unspooled On Old Silent Projector

Ottawa, March 31.

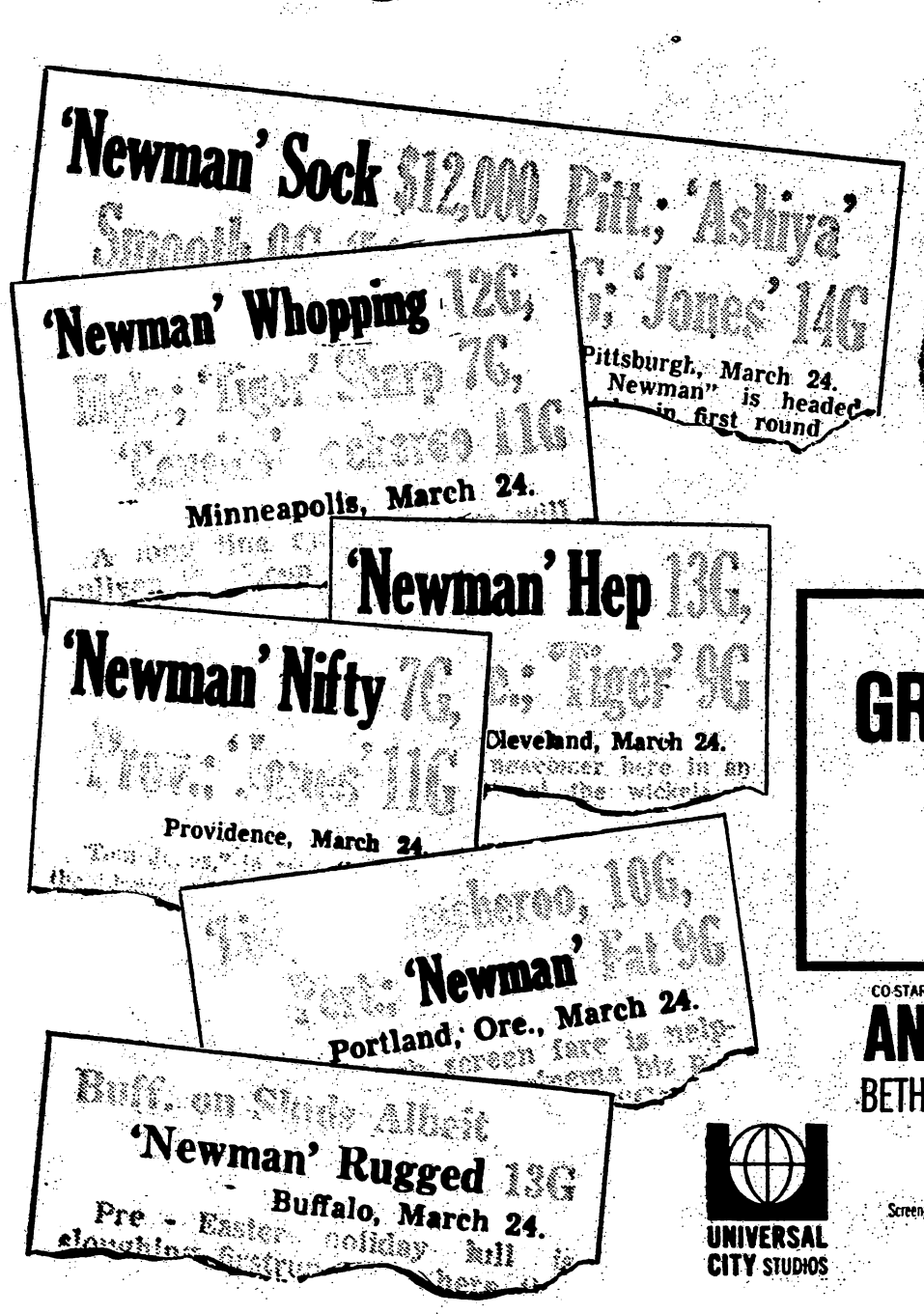
Films from the believed first motion-picture exhibition ever shown in public were screened last week for members of Ottawa Film Society in the National Museum of Canada. Series of shorts, filmed by Lumiere Freres and preemed in Paris in 1895, was still interesting and, intentionally, amusing—and was notable for lacking the jerkiness usually found in silents unreeled at new sound speed. These were seen on a silent film projector owned by Roy Little, exec. director of Canadian Film Institute here. (First public film show in Canada, incidentally, was in Britannia Park, Ottawa, June 15, 1896.)

Also shown the first Canadian film with an original musical score (by Howard Fogg)—and which influenced a big Hollywood musical. Gordon Sparling's "Rhapsody in Two Languages" (Associated Screen News, Montreal, 1933) had opening and closing shots (walking legs) that were virtually copied in Warners' "Gold Diggers of 1935." According to notes by Elizabeth Van Every, "The similarity was neither accidental nor illegal. During that period the major Hollywood studios would quite frequently purchase a short film and release it under a trademark they themselves owned. However, she adds, this was probably one of the very few times when a short directly influenced a feature."

Showing's feature was "Bed and Sofa" (USSR, 1927), an amusing, realistic, non-propaganda film directed by Abram Room. Miss Van Every noted that North Americans at the time thought a film called "Bed and Sofa" by a man named Room must be "some sort of Slavic practical joke." Called "one of the great films of the world" by the critic Bryher, it was banned to the public in Britain—even after censor cuts. An abortion bit is integral to the story, the word is even used once, and there's a long scene in a busy abortionist's anteroom. It was shown by London Film Society and revived by National Film Theatre in '56.

The Captain JOINS UNIVERSAL'S HIT PARADE!

"Captain Newman" matches "To Kill A Mockingbird" business all over the country.





GREGORY PECK · TONY CURTIS

in the hilarious, heartwarming adventures of

"Captain Newman"

in Eastman **COLOR**

CO-STARRING

ANGIE DICKINSON · EDDIE ALBERT · JAMES GREGORY

BETHEL LESLIE WITH ROBERT DUVALL · DICK SARGENT · LARRY STORCH

AND CO-STARRING **BOBBY DARIN** AS CORPORAL JIM TOMPKINS

Screenplay by RICHARD L. BREEN, PHOEBE and HENRY EPHRON · From the novel by LEO ROSTEN · Directed by DAVID MILLER

Produced by ROBERT ARTHUR · A BRENTWOOD-REYNARD PRODUCTION · A UNIVERSAL PICTURE

UNIVERSAL CITY STUDIOS

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year 0
This Date, Last Year 2

AMERICAN INT'L
Starts, This Year 0
This Date, Last Year 2

COLUMBIA
Starts, This Year 5
This Date, Last Year 5

"HEY THERE, IT'S YOGI BEAR"
(Hanna-Barbera Prods.)
Prod.-Dirs.—William Hanna, Joseph Barbera
Voices: Daws Butler, Mel Blanc, Don Messick, Julie Bennett, Hal Smith, J. Pat O'Malley
(Started June 24)

"LOVE HAS MANY FACES"
(Bresler Prods.)
(Shooting in Mexico City)
Prod.—Jerry Bresler
Dir.—Alex Singer
Lana Turner, Cliff Robertson, Hugh O'Brian, Ruth Roman, Stefanie Powers, Virginia Grey, Ron Husmann
(Started Feb. 3)

"MAJOR DUNDEE"
(Bresler Prods.)
(Shooting in Mexico)
Prod.—Jerry Bresler
Dir.—Sam Peckinpah
Charlton Heston, Richard Harris, Jim Hutton, James Coburn, Michael Anderson Jr., Mario Adorf, Brock Peters, Warren Oates, R. G. Armstrong, Ben Johnson, Slim Pickens, Karl Swenson, L. Q. Jones, John Davis Chandler, Jody McCrea
(Started Feb. 6)

"RIDE THE WILD SURF"
(Jana Films)
(Shooting in Hawaii)
Prod.—Art & Jo Napoleon
Dir.—Art Napoleon
Fabian, Shelley Fabares, Tab Hunter, Barbara Eden, Peter Brown, Susan Hart, Jim Mitchum, John Anthony Hayes, Roger Davis, Catherine McLeod, John Craig, Murray Rose
(Started Feb. 28)

"MICKEY ONE"
(Arthur Penn Prod.)
(Shooting in Chicago)
Prod.-Dir.—Arthur Penn
Warren Beatty, Hurd Hatfield, Alexandra Stewart, Teddy Hart, Jeff Corey, Franchot Tone
(Started March 13)

WALT DISNEY
Starts, This Year 0
This Date, Last Year 1

METRO
Starts, This Year 1
This Date, Last year 4

PARAMOUNT
Starts, This Year 2
This Date, Last Year 6

"ROUSTABOUT"
(Hal Wallis Prod.)
Prod.—Hal Wallis
Dir.—John Rich
Elvis Presley, Barbara Stanwyck, Joan Freeman, Leif Erickson, Sue Ann Langdon, Joan Staley
(Started March 9)

20th CENTURY-FOX
Starts, This Year 7
This Date, Last Year 1

"ZORBA THE GREEK"
(Shooting in Crete)
Prod.-Dir.—Michael Cacoyannis
Anthony Quinn, Simone Signoret, Irene Papas, Alan Bates
(Started March 9)

"GOODBY CHARLIE"
(Venice-20th-Fox)
Prod.—David Weisbart
Dir.—Vincente Minnelli
Tony Curtis, Debbie Reynolds, Pat Boone, Walter Matthau, Joanna Baines, Martin Gabel, Laura Devon, Ellen McRae
(Started March 18)

"RIO CONCHOS"
(Shooting in Moab, Utah)
Prod.—David Weisbart
Dir.—Gordon Douglas
Stuart Whitman, Richard Boone, Tony Franciosa, Jim Brown, Timothy Carey
(Started March 16)

"JOHN GOLDFARB, PLEASE COME HOME"
(S. Parker & J. L. Thompson Prods.-20th)
Prod.—Steve Parker
Dir.—J. Lee Thompson
Shirley MacLaine, Peter Ustinov, Richard Crenna
(Started March 23)

"SOUND OF MUSIC"
(Argyle-20th)
Prod.-Dir.—Robert Wise
Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker, Richard Haydn
(Started March 26)

UNITED ARTISTS
Starts, This Year 7
This Date, Last Year 3

"MR. MOSES"
(Frank Ross-Talbot Prod.)
(Shooting in Kenya)
Prod.—Frank Ross
Dir.—Ronald Neame
Robert Mitchum, Carroll Baker, Alexander Knox, Ian Bannen
(Started Jan. 9)

"KISS ME, STUPID"
(Mirisch-Billy Wilder)
Prod.-Dir.—Billy Wilder
Dean Martin, Peter Sellers, Kim Novak, Felicia Farr, Cliff Osmond
(Started March 6)

"HOW TO MURDER YOUR WIFE"
(Murder Inc.)
Prod.—George Axelrod
Dir.—Richard Quine
Jack Lemmon, Virna Lisi, Terry-Thomas, Eddie Mayehoff, Claire Trevor
(Started March 16)

UNIVERSAL
Starts, This Year 5
This Date, Last Year 3

"McHALE'S NAVY"
Prod.-Dir.—Ed Montagne
Ernest Borgnine, Joe Flynn, Tim Conway, Carl Ballantine, Edson Stroll, Gavin MacLeod, Gary Vinson, Billy Sands, John Wright, Yoshio Yoda, Bob Hastings, Claudine Longet, Jean Willes, George Kennedy
(Started March 9)

"BUS RILEY'S BACK IN TOWN"
Prod.—Elliott Kastner
Dir.—Harvey Hart
Ann-Margret, Michael Parks, Janet Margolin, Larry Storch, Kim Darby
(Started March 19)

WARNER BROS.
Starts, This Year 0
This Date, Last Year 2

INDEPENDENT
Starts, This Year 5
This Date, Last Year 5

"THE LUCK OF GINGER COFFEY"
(Crawley Films-Roth-Kershner Prods.)
(Shooting in Canada)
Prod.—Leon Roth
Dir.—Irvin Kershner
Robert Shaw, Mary Ure, Liam Redmond, Libby MacClintock
(Started Feb. 21)

"A HOUSE IS NOT A HOME"
(Embassy Pictures Corp.)
(Shooting at Paramount)
Prod.—Clarence Greene
Dir.—Russell Rouse
Shelley Winters, Robert Taylor, Ralph Taeger, Cesar Romero, Mickey Shaughnessy, Kaye Ballard, Jesse White, Michael Forest, J. Pat O'Malley
(Started March 10)

"SPACE STATION X"
(Hugo Grimaldi Film Prods.)
(Shooting at Producers Studio)
Prods.—Hugo Grimaldi, Arthur C. Pierce
Dir.—Hugo Grimaldi
William Leslie, Pamela Curran, Dolores Faith, Richard Garland, Richard Palmer, James Dobson, Glen Largan, Joel Smith, Francine York, Carl Crow, Harold Lloyd Jr., Ron Stokes, Bagriel Curtiz, Helen Stephens
(Started March 18)

"REBELS AGAINST THE LIGHT"
(David Prods.)
(Shooting in Israel)
Prod.-Dir.—Alexander Ramati
Diane Baker, David Opatoshu, Tom Bell, Didi Ramati, Paul Stassino, Theodore Marcuse, Odet Kotler, Ben Yosef
(Started March 9)

BRITAIN

ANGLO-AMALG
Starts, This Year 1
This Date, Last Year 1

ASSO. BRIT.-PATHE
Starts, This Year 1
This Date, Last Year 5

"RATTLE OF A SIMPLE MAN"
(Martello Films)
Exec. Prod.—Sydney Box
Prod.—William Gell
Dir.—Muriel Box
Harry H. Corbett, Diane Cilento
(Started March 9 on location in London, into Assoc. Brit. studios, Elstree from March 23.)

BRITISH LION
Starts, This Year 1
This Date, Last Year 1

"DO YOU KNOW THIS VOICE?"
Prod.—Jack Parsons
Dir.—Frank Nesbitt
Dan Duryea, Gwen Watford, Isa Miranda
(Started Feb. 17 at Shepperton studios.)

BUTCHERS
Starts, This Year 0
This Date, Last Year 0

COLUMBIA
Starts, This Year 3
This Date, Last Year 1

"DELAYED FLIGHT"
(Winwell Prods.)
Prod.—Bill Luckwell
Dir.—Tony Young
Hugh McDermott, Helen Cherry
(Started Feb. 27 at Bray studios.)

"EAST OF SUDAN"
(Ameran Films)
Prod.—Charles H. Schneer
Dir.—Nathan Juran
Sylvia Syms, Anthony Quayle
(Started Feb. 24 at Shepperton studios)

"CURSE OF THE MUMMY'S TOMB"
(Hammer Films)
Prod. & Dir.—Michael Carreras
Terence Morgan, Ronald Howard, Fred Clark
(Started Feb. 21 at Associated British studios, Elstree.)

"LORD JIM"
(Keep Films)
Prod. & Dir.—Richard Brooks
Peter O'Toole, Curt Jurgens, James Mason, Eli Wallach, Jack Hawkins
(Started Nov. 18 on location Hong Kong. Into Shepperton in April.)

DISNEY
Starts, This Year 0
This Date, Last Year 0

GALA
Starts, This Year 0
This Date, Last Year 0

METRO
Starts, This Year 2
This Date, Last Year 0

"MURDER AHOY"
Prod.—Lawrence P. Bachmann
Dir.—George Pollock
Margaret Rutherford, Charles Tingwell, Lionel Jeffries
(Started March 26 at Metro, Elstree. Some location in Cornwall.)

PARAMOUNT
Starts, This Year 0
This Date, Last Year 0

PLANET
Starts, This Year 0
This Date, Last Year 0

RANK
Starts, This Year 0
This Date, Last Year 1

REGAL INT'L
Starts, This Year 0
This Date, Last Year 0

20TH-FOX
Starts, This Year 1
This Date, Last Year 0

"GUNS AT BATASI"
Prod.—George Brown
Dir.—John Gilliam
Richard Attenborough, Jack Hawkins, Flora Robson
(Started Feb. 24 at Pinewood studios.)

UNITED ARTISTS
Starts, This Year 4
This Date, Last Year 0

"GOLDFINGER"
(Eon Prods.)
Prod. & Dir.—Harry Saltzman & Cubby Broccoli
Sean Connery, Shirley Eaton
(Started March 16 at Pinewood studios.)

"THE BEATLES"
(Proscenium Films)
Prod.—Walter Shenson
Dir.—Dick Lester
John Lennon, Paul McCartney, George Harrison, Ringo Starr, Wilfrid Bramble
(Started March 2 at Twickenham studios. Various locations.)

"ONE WAY PENDULUM"
(Woodfall Presentations)
Prod.—Michael Deeley
Dir.—Peter Yates
Eric Sykes, Jonathan Miller
(Started March 2 at Twickenham studios.)

"MISTER MOSES"
(Frank Ross Prods.)
Prod.—Frank Ross
Dir.—Ronald Neame
Robert Mitchum, Caroll Baker, Alexander Knox
(Started January 9 in Nairobi, Kenya. Shot entirely on location.)

UNIVERSAL
Starts, This Year 0
This Date, Last Year 0

John Wayne Gracing Gordon McLendon Affair

San Antonio, March 31.

In addition to actor John Wayne attending a special fundraising dinner here for Gordon McLendon, a number of other Hollywood stars are slated to appear here on April 6.

Chill Wills, Rhonda Fleming, Joey Bishop, Robert Cummings and Ken Curtis who appears on "Gunsmoke" as Festus, are among the other Hollywood film and tv stars who may attend the dinner.

'The Molesters' From Switzerland To Loew's After Atlanta Test

Atlanta, March 31.

Premiere engagement of "The Molesters," Aristocrat Films import, got under way Thursday (26) at Loew's Grand with a $2,000-plus gross, one of best openings for the 2,200-seat house in long time according to Bob Moscow, Atlanta exhibitor who has interest in film. Film has held over.

"Molesters" is Swiss-made film, originally titled "Der Sittlichkeitsbrecher," and directed by Lazar Wecksler, long-time Swiss producer. Because of strong kickoff here, Loew's Theatres has booked film in 20 houses, exclusive of N. Y. theatres.

Aristocrat Films is newly-formed company, h.p. in Manhattan and "Molesters" is its first release. Company imported pic, made a few excisions and dubbed it before the Atlanta test. Gordon Craddock, son-in-law of UA veepee William Heinemann, is president of Aristocrat.

Report from South on "Molesters" is that film deals with "perversion, rapists, sadists, masochists and so on but that it does not glamorize and is not salacious and can be said to teach lessons about the "shadowy' side of life inhabited by the unfortunates and criminals thus afflicted."

Under -16s are barred from Atlanta showing unless accompanied by parents. Ads state "It is an absolute adult motion picture, dealing with many of life's hidden and strange desires."

Mann Not In

Minneapolis, March 31.

Ted Mann, the local circuit operator is not partnered in "The Molesters," import now market-testing in Atlanta, though this had been trade-rumored.

Mann denies any tie.

Sensitive Reporters

Pittsburgh, March 31.

Kap Monahan, Pittsburgh Press drama critic and one-man defender of the faithful representation on the screen of working newspapermen, has taken Disney's "A Tiger Walks" to task for distorting "image" of the American newsgatherer.

Followup comment on film deplored failure of films to recognize improvement in typical reporter since the "raffish" days of the "Front Page." Monahan, who says erroneous depiction of Fourth Estate hasn't changed since days of Douglas Fairbanks the Elder, played a newsman several years ago in Paramount's "Teacher's Pet."

ROBERT FRANK MAKING 1ST FEATURE, 'KADDISH'

Avant garde film director Robert Frank, who has heretofore made only shorts, is planning his first feature length effort, "Kaddish," suggested by the poem of the same name by Allen Ginsberg. Ginsberg and Norman Fruchter are doing the screenplay.

Plan is to start production in New York and vicinity in May, with the budget in the neighborhood of $100,000. Edwin Gregson, who produced Frank's "O.K. End Here," shown at last September's New York film fest, will produce the feature with backing coming from private sources.

Poet Ginsberg was seen as a performer in Frank's earlier "Pull My Daisy."

Sex Act: 'Lewd'

Continued from page 7

film), during the reargruments, on the question of "a first."

Rand, who did not "pretend to be an expert," offered to "do some research" on the point, but his proffer was not accepted. Court of Appeals thought a prompt decision to be imperative. Rand has previously complained that Regents' appeal was not being expeditiously conducted by Charles A. Brind, Jr., Board's counsel.

Informed sources believed there would be at least one motion, on which Regents would have 30 days to answer. Board, through its counsel, could also move for dismissal of Rand's appeal, on the ground "No constitutional question is involved." Trans-Lux, of course, holds the contrary view. Rand, during the reargruments, asserted that Section 122 of the Education Law (licensing statute) is "a violation of the First and 14th Amendments to the U.S. Constitution."

Chief Judge Desmond also commented: "Lest we get too far away from the actual question, let us remind ourselves the Regents did not refuse to license this picture but went no further than to direct the elimination therefrom of the two scenes of sexual congress. If we were to hold this Regents' determination was illegal, we would be saying that there is a constitutional right to include in a motion picture a direct acting out of coitus.

"To fornicate in public or to exhibit the sexual organs in public," continued Judge Desmond, "has been considered obscene conduct at least since 1663 in case of King vs. Sedley (1 Keble 620) wherein Sir Charles Sedley was convicted of obscenity." Because, "standing on a London balcony, he exhibited himself in the nude to the public."

"The ban on such exhibitions is probably as old as human society and it has never disappeared from our law," commented Judge Desmond.

"It is unthinkable," continued Judge Desmond, "that a civilized community would permit actors to simulate sexual acts in a play or a movie, just because the play or movie is said by some critic or other to be an artistic work. Lewd conduct in public, whether on the sidewalk, the stage or the screen has always been forbidden and controllable by police power statutes (see Commonwealth vs. Leavitt, 64 Mass. 177, and Penal Law, Art. 106)."

More Industrials For Stanley Warner Corp.

Stanley Warner Corp. will invest over $2,000,000 in major expansion of company's chemical manufacturing facilities. Decision was made after inspection of its Cheswold, Delawer, plant by directors of its International Latex Division.

According to W. O. Heinze, head of ILD, it will be fifth expansion in past five years. Chemical division of SW is becoming major position in company's diversified activities, which includes operation of 240 film houses and tv station WAST.

Spoleto Fest

Continued from page 2

Nuovo will take place on July 10, 12, 14, 15, 17 and will close the season on July 19th.

Taylor will present the world-premiere of a new ballet entitled "The Red Room," to music of Gunther Schuller's "Seven Studies on Themes of Paul Klee." The choreography will be by Taylor himself, with sets and costumes by Alex Katz.

Dance will also be part of the daily "Seven O'Clock Theatre," which was inaugurated last season, and which this season will be under the directorship of Ivan Uttal.

GM & Negro 'Bonanza'

Continued from page 1

wanting to whip up national anxieties during the current integration crisis.

But the company is already in a hassle with the Seven Arts Chapter of CORE (Congress of Racial Equality) in New York for snubbing the integration group on its request for representation of Negro talent in GM's industrial shows. The Seven Arts Chapter, composed of performing talents, sent wires to the major car companies under the signature of CORE head James Farmer requesting negotiations. Only General Motors flatly refused to discuss the matter. Ford flew in a veepee, who said the company would go along with the idea of integrated industrial shows if the other companies fell in line. Group found American Motors had a satisfactory record in the hiring of Negro talent, and negotiations are current with Chrysler.



From Alfred Hitchcock
With Sex and Suspense
"Marnie"
starring 'Tippi' Hedren
and Sean Connery for
release by Universal
in Mid-July !

UNIVERSAL CITY STUDIOS

'Green Sheet' Can Help Parents' Problem - If They Know About It

Albany, March 31.

In recommitting two film bills to Assembly Rules Committee last week, Chairman Luigi R. Marano of Joint Legislative Committee on Offensive and Obscene Material expressed confidence in Motion Picture Assn. of America's plan to finance increasing circulation of "The Green Sheet" in New York State and for making it available to "all interested parents, at a cost of few pennies."

"They can, from its audience-ratings decide whether their children should or should not see a particular picture."

Marano warned, in a brief but vigorous speech before the Lower House, that if "the motion picture industry does not fulfill its moral obligation to the people of this State, the Joint Committee will consider further action." He expected the "agreement" made to be kept; reported on Joint Committee's meetings with "the biggest producers of motion pictures in the United States."

Cooperation by newspapers in publicizing "the industry's own classifications" was asked by Chairman Marano. He praised the Long Island Press (Sunday edition) for "printing long lists of Green Sheet" ratings. Marano, who will continue to head the Committee until Dec. 31, criticized the Regents for "failing to take a definite stand on the classification bill we introduced at their request." The result: "it was not reported from committee for a floor vote."

Assemblyman Marano, in submitting a rough draft (bulky) of Committee's annual report, promised that a printed copy would be sent to every legislator.

He was pleased when the Rules Committee reported favorably Marano resolution for continuing Committee's life another year, with a $20,000 appropriation ($5,000 more than for fiscal year 1963-64). Only one dissenting vote was cast against the resolution.

SIDNEY DENEAU TO RUGOFF AS EXEC V.P.

Sidney Deneau, who resigned last week as veep-general sales manager of Reade-Sterling's Continental Distributing division, is joining Rugoff Theatres as exec vicepresident.

Deneau earlier was general manager of the Schine Circuit and after that was veep-assistant general sales manager of Paramount Pictures Distributing Corp.

The execveepcy at Rugoff is a new post.

Lana Turner Sick, 'Many Faces' Suspends

Mexico City, March 31.

Lana Turner, taken ill in Acapulco during filming of Jerry Bresler's "Love Has Many Faces" and who suffered a relapse after first couple of days shooting here, has not recovered sufficiently to continue in the film and shooting has been suspended.

Although a week of interiors were shot on the Columbia release at Churubusco Studios near Mexico City while waiting for star to recover, filming ceased on March 19 and most of the personnel returned to Hollywood. While Miss Turner is convalescing in Acapulco, male lead Hugh O'Brian has been fishing in Zihuatenajo. Also remaining, to scout locations for a bull-fight sequence, are production manager Joe Behm, director Alex Singer, cameraman Joe Rutenberg and art director Dick Maders.

(Acapulco police have not yet solved robbery of Miss Turner's hotel suite, done during her first sick spell.)

25 Days Behind Sked

Hollywood, March 31.

Jerry Bresler's Columbia production of "Love Has Many Faces" has been postponed for an additional week. It is 25 days behind schedule.

Major reason for delay is illness of Lana Turner.

Knoxville's $100 Per Diem But Lighting Missing

Hollywood, March 31.

Pitch is being made by Knoxville, Tenn., fathers to Hollywood and New York producers to make use of a new $250,000 municipally-financed sound stage being built there which will be ready for occupancy in July. Mayor John J. Duncan heads a five-man delegation of civic leaders here on serenade.

Stage is offered at $100 per diem —compared with a general Hollywood price of $500—but there's this catch, it lacks any lighting equipment. This limitation may be bridged, however, according to Duncan, by obtaining equipment from a local film equipment rental house.

Facility, named the James Agee Memorial Studio in honor of late author, a resident of Knoxville, was motivated by the Knoxville filming last year of two features, Ely Landau's "The Fool Killer" and David Susskind's "All the Way Home."

Showmen Make 1964 Mob Scene Of Film Councils

Atlanta, March 31.

Five new films will be unreeled at annual conference of the Federation of Motion Picture Councils in Atlanta today (1) and tomorrow. Robert Radnitz will address conference tomorrow on "Why I Produce Films for the Family Audience," with his Universal release, "Island of the Blue Dolphins," as the case in point. Actor-singer Harve Presnell will entertain at tomorrow's banquet with numbers from Metro's "Unsinkable Molly Brown," in which he's starred.

Lilia Skala will be on hand to accept, on behalf of UA's "Lilies of the Field," Federation's award for "outstanding motion picture of the year." Atlanta history professor Dr. Francis Benjamin will discuss Paramount-Bronston's "Fall of the Roman Empire" and show a 23-min. trailer on the film. Film ad-pub man Gerald Rafshoon will speak on his work and show a 12-min. trailer, narrated by Edith Head, featuring costumes from 20th-Fox's "What A Way To Go!"

Also on speakers' list is Metro's Silas Seadler who will accept, for Metro, an award for "continuing to reissue all-time favorite films based on the classics," and will talk on "Bringing Back Great Motion Pictures." Film Estimates Director Marie Hamilton will discuss "Motion Picture Council and the 'Green Sheet' Expansion Program." Metro branch manager in Atlanta W. W. Sherrill will participate in panel discussion and local exhibitor. Mel Brown will discuss "The Exhibitor and the Film Council—Their Common Objectives."

Theme of this tenth anni conference, according to Federation prexy Mrs. William G. Sullivan, is "A Decade of Progress." Delegates from 35 councils are expected. MPAA will be repped by Taylor Mills.

Turn Sod for Shopper

Minneapolis, March 31.

Ground has been broken for a local suburban shopping centre's new $360,000 1,200-seat four-waller to be leased to and operated by circuit owner Ted Mann. Construction is expected to be completed by early October.

It'll be the first new hardtop film showhouse to be built hereabouts since 1961 and will be equipped for cinerama, 35m, Todd A-O and any other kind of projection which may develop.

The theatre will bring to 20 the number of those in localite Mann's chain which includes 10 of the Twin Cities' leading firstrun houses and also one in Washington, D.C., where Mann is planning another. Further expasion of the circuit also is contemplated.

Dirksen on 'Image'

Continued from page 1

but knew its plot. He said he saw "Seven Days."

He said that while the pictures might show fumbling in high government places he considered them "a departure from reality." He said he did not think the releases in question had much of an effect in the United States. But said the senator: "I sometimes think perhaps it might be best if we monitored those movies a bit before we sent them overseas."

He recalled that during his trips to Latin America and the Far East certain American films being exhibited there at the time did not put the U.S. in its best light.

He did not mention the pictures by name.

'Fanny Hill'

Continued from page 2

thur Brauner of CCC Films is set for a German-American coproduction of "Fanny," which he thinks he can bring in for an investment of only about $350,000.

His copartner is Albert Zugsmith, American indie producer, and the pair has picked striptease dancer Syra Marty for the lead.

Miss Marty's acting background is as dubious as Miss Rice-Davies, since she is being publicized in Germany as the stripper who formerly worked for Dallas nightclub boss Jack Ruby. She was a stripper in the Carousel there and, like Miss Rice-Davies, has never before done a film.

Egypt Opens Up

Continued from page 3

profitable within the confines of that territory), they have yet to make any real dent outside. A few Egyptian spectacle pix, dubbed into local language, have done okay in Italy, Germany and in some Iron Curtain locales, according to Ibrahim, and there are plans to push these sales further afield. The big need, however, is to bring more offshore production interest to the Nile.

To this end, Ibrahim says the Egyptian General Co. is prepared to make cofinancing deals of all types and fiscal size. For the right property, money should not be a problem. The advantages? Modern studio and lab facilities, plus technical talent, extras, etc.—all at a "right price."

Ibrahim feels that "misconceptions" may have held back Egypt's film development in the past, particularly publicity anent various Yank film personalities whose pix have been banned from the UAR because of their political activity on behalf of Israel. Such bannings, he says, have always been based on politics, not religion. That the confusion over who was or who wasn't "banned" has resulted in a "bad press" for the UAR, he acknowledged, but he feels that much of the confusion was inspired by half-knowledge, or, no-knowledge. As an example, he said that stories to the effect that "Lawrence of Arabia" had been banned were never true, for the reason that Columbia Pictures had never sought an entry permit for it. Col did recently, and the permit was issued, period.

Before departing from New York for visits to London and Paris en route back to Cairo, Ibrahim met with various major company execs to talk up the Cinema City and Egypt's new open-door coproduction policies. He also met with Ralph Hetzel, acting prez of the Motion Picture Assn. of America who, in addition, is the current prez of the International Federation of Film Producers Assns. Recognition by the latter will be sought for the upcoming Cario fest in October, and the degree of recognition will determine the fest's status—that is, competitive or non-competitive.

Also due to be explored by Ibrahim with his industry associates and superiors in Cairo is the subject of inducements which might be offered to films entered in the fest. Suggested possibilities include free remittance of monies earned in Egypt by the entered film and/or an additional import license to the entering company. For foreign companies with Egyptian distrib affiliates, these could be quite persuasive.

Universal's Market Strategy Swings on Schedule of 25

With six productions already launched, more than twice the number started at the same time last year, Universal is gearing 1964 production plans for a minimum of 25 features. This, according to Edward Muhl, production v.p., would be more than double the number of pix turned out by Universal in one year since 1957.

Already completed are "Send Me No Flowers," "Kitten With a Whip," "Daffy," "McHale's Navy" and "The Lively Set." "Bus Riley's Back in Town" is still shooting.

Also started is Panama and Frank's "Strange Bedfellows," which teams Rock Hudson and Gina Lollobrigida for second time (they also did "Come September" first of six features to start this month). The others are "Father Goose," Cary Grant-Leslie Caron starrer to be filmed in Jamaica; William Castle's "The Night Walker"; "Fluffy," Tony Randall-starrer; Gordon Kay's "Taggart"; and "The Truth About Spring" (formerly "Miss Jude"), which stars John and Hayley Mills and James MacArthur.

Scheduled for June and July starts are Ross Hunter's "Art of Love," starring James Garner and Dick Van Dyke; "The 12th of Never"; "The Favor," comedy by Stanley Shapiro and Nate Monaster to star Rock Hudson; and "Fields of Honor," starring James Stewart.

Undisclosed Treaty Pact Of Par and Drive-In

Paramount has settled an anti-trust action which had been brought against it by the Star Drive-In Corp., operator of the Elmsford Drive-In Theatre of Westchester County, N.Y., per papers filed in N.Y. Federal Court. The suit had charged that Par had discriminated against Star in runs and clearances. No details of the settlement are disclosed.

Star's action had sought treble damages. Various other distribs and circuits had also been named in the suit. Of these, Universal settled recently but action is still continuing against Metro, Loew's Theatres, Warner Bros., Columbia, RKO Theatres and Suburban Theatres.

'Becket' & 'Fall' Ducats Peddled At Sears, Roebuck

Paramount has made arrangements with Sears, Roebuck, the retail store and mail order chain, to put tickets for "Becket" and "Fall of the Roman Empire" on sale in Sears stores. Also, ducats to the roadshow attractions will be made available to Sears customers via mailing pieces through which folks at home will be able to purchase seats by mail order from the chain.

To spur interest in salesmanship on the part of the Sears stores involved, the company has set up a special contest with prizes for the outlet which sells most tickets. In the overall, Sears gets a commission on the ducats it sells as though it were a ticket agent.

This is, of course, not the first time such retail outlets have been used as ticket outlets for pix, particularly roadshow entries. In the past such plans have worked effectively, especially in surburban areas where ticket buying is made easy by the convenience of having pasteboards available right in the backyard as opposed to having to trek to a Gotham boxoffice or agency to get them. The mail order biz scheme also proves effective since it directly reaches many people in the home, along with other Sears items of interest.

"Becket" and "Empire" are major pix for Paramount, the first roadshows the company has handled since "Ten Commandments." An all-out drive has been in effect to sell both epics, with special departments for each pic established at the company. This Sears tieup is but one of many gambits being tried by Par in an attempt to further the success of the pix.

Pennsylvania Situation Okayed for Stanley Co.

Stanley Warner Corp.'s petition to build a new motion picture theatre at King of Prussia Plaza Shopping Center, Montgomery County, Penn., was approved Friday (27) by Federal Court Judge Edmund L. Palmieri.

Court decision said SW had proved to its satisfaction that acquisition of the 1300 to 1450 seat house will not unduly restrain competition, and indicated competition will be stimulated and increased. Opposition had been voiced by Sam Shapiro, Claude Schlangor and Lew Sablosky.

'Goose' to Jamaica

Kingston, Jamaica, March 31.

Shooting is due to start here May 1 on Universal's "Father Goose," Cary Grant-Leslie Caron-Jack Hawkins feature. Locale will be North Coast, approximately where UA's "Dr. No." was shot.

Cast and crew will headquarter at the Jamaica Hilton near St. Ann's Bay.

ALBUQUERQUE GETS 'THIS IS CINERAMA'

Albuquerque, March 31.

Premiere of Cinerama in Albuquerque last Tuesday (24) was for 650 persons, with Governor Jack Campbell as host to the "invitational" debut at the remodled Fox-Winrock Theatre. On screen was the initial film in the process, "This Is Cinerama."

Tickets for opener were sold at $5, with proceeds going to Albuquerque United Community Fund. Several dozen cuffo tickets went to reps of two local newspapers, television and radio stations.

Prior to screening, an entertainment program was provided and included concert by Norman Russell Bell's "Bell Canto Singers" and the seven-piece Vern Swingle Dixieland Band.

Victor Rosen, national director of special services for Cinerama, from Los Angeles, represented the company at the premiere.

Rosen, along with Gov. Campbell, and house manager Lou Gasparini, and Ray Davis of Denver office of Fox-Intermountain (owner of the house), made brief speeches before the screening.

Remodeling enlarged the screen from 65 to 100 feet in width, and called for removal of about 35 seats from the 800-seater. Tickets for Cinerama are priced from top of $2.50 a person on Fridays and Saturdays.

National Library Week's Books That Made Films

National Library Week, April 12-18, will be saluted by the motion picture industry with a special poster, prepared under supervision of Motion Picture Assn. of America ad-pub directors committee, headed by Fred Goldberg. Poster, which features 16 books recently filmed or in production, was mailed to 5,500 key libraries. Theatre Owners of America is arranging distribution to membership. Army and Air Force Motion Picture Service has requested 600 for military post display. Total of 8,500 copies of poster will be distributed.

Pictures promoted are AA's "Soldier in the Rain" and "Thin Red Line"; Columbia's "The Collector" and "Lord Jim"; Metro's "Night Must Fall" and "Of Human Bondage"; Paramount's "Carpetbaggers" and "Spy Who Came In From the Cold"; 20th-Fox's "Von Ryan's Express" and "The Agony and the Ecstasy"; UA's "Satan Bug" and "Mister Moses"; Universal's "Marnie" and "Island of the Blue Dolphins"; Warner's "Act One" and "A Distant Trumpet."

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Film Reviews

Continued from page 6

Advance To the Rear

misfits in the outfit include a bone-crushing muscle man, a punch-drunk former fighter, an arsonist and a klepto.

Yarn's complications take in a Confederate femme spy, a group of ladies of ill-repute, a band of renegades and an Indian chief. Aside from the scene where the infantry company is ordered to take over the usual cavalry mounts and learn how to drill on horseback, which is sheer slapstick, the sequence where the company, sans uniforms and guns, attacks the southern troops and a "battle episode" in which a hurriedly-built rock catapult and other missiles are used prove to be highlights.

Ford follows his usual low-pressure, authoritative portrayal of the Union captain, who is constantly held back by his superior, Col. Douglas. Miss Stevens makes an excellent femme spy, displaying real thespian ability in her role as a southern miss. Douglas comes close to thefting this pic with his rather jovial interpretation of the peace-loving inept commander.

Veteran Alan Hale does a yeoman job as the company sergeant while Miss Blondell, relegated to the part of the lady in charge of the prosties, makes something of a minor role. Backus is superb as the pompous general. James Griffith, Jesse Pearson, Andrew Prine, Whit Bissell and Michael Pate are best of a large supporting cast.

Direction by George Marshall is one of his better efforts, being especially topflight on visual comedy episodes. Milton Krasner's lensing is unusually fine. Archie Marshek has edited with smartness, making for a fast flow of action. Randy Sparks' western-type score provides a commendable assist to the action. New Christy Minstrels are credited with playing and singing the music. *Wear.*

Yesterday, Today And Tomorrow

(ITALIAN-COLOR)

Engaging contrivance of three episodes given big lift by Sophia Loren and Marcello Mastroianni. Good moneymaking potential.

Hollywood, March 24.

Embassy Pictures release of Carlo Ponti production. Stars Sophia Loren, Marcello Mastroianni. Directed by Vittorio De Sica. Screenplay, ("Adelina"), Eduardo De Filippo, Isabella Quarantotti; ("Anna"), Cesare Zavattini, Billa Billa, from short story by Alberto Moravia; ("Mara"), Zavattini; camera, Giuseppe Rotunno; editor, Adriana Novelli; music, Armando Trovajoli; assistant director, Luisa Alessandri. Reviewed at Warner BevHills Theatre, March 24, '64. Running time, 120 MINS.

(1) "ADELINA" (NAPLES)

Adelina	Sophia Loren
Carmine	Marcello Mastroianni
Pasquale Nardella	Aldo Giuffre
Lawyer Verace	Agostino Salvietti
Amedeo Scanece	Lino Mattera
Bianchina Verace	Tecla Scarano
Elvira Nardella	Silvia Monelli
Auctioneer	Carlo Croccolo
Police Captain	Pasquale Cennamo

(2) "ANNA" (MILAN)

Anna	Sophia Loren
Her Lover	Marcello Mastroianni
The Other Man	Armando Trovajoli

(3) "MARA" (ROME)

Mara	Sophia Loren
Rusconi	Marcello Mastroianni
Grandmother	Tina Pica
Umberto	Giovanni Ridolfi
Grandfather	Gennaro Di Gregorio

The wonders of Italy and Sophia Loren are the objects of intimate attention in this breezy, noncerebral, three-episoder. Glamorously mounted and sensually inclined, Joseph E. Levine's Embassy release is an engaging trifle and has what it takes to make lots of money in any market. A minor drawback to its popularity and appeal in the mass exhibition circuit in which it has been unleashed is the use of sub-titles, a bothersome distraction to which the average easygoing customer, unlike his culture-conscious cousin who inhabits the art house, is not accustomed.

All three parts, separate entities save for the fact that they are set in Italy and co-star Miss Loren and Marcello Mastroianni, have been directed for Carlo Ponti with cinematic flair and invested with sensual gusto by Vittorio De Sica.

The first episode, "Adelina," illustrates the method by which a Neopolitan black-marketeer evades imprisonment over a seven-year span. The law says pregnant women may not be arrested, so she sees to it. This creates an exhausted, mercy-begging husband, a la "Conjugal Bed."

Episode number two, "Anna," is a brief interlude describing the abrupt dissolution of an affair between a Milanese Rolls-Royceterer and her lover. Third item, "Mara," is the flashiest but hokiest of the three. It explores the adventures in Rome of a lovable prostitute, a fanciful client and a confused young student priest. It amounts to an elaborately contrived excuse to get Miss Loren into a bikini.

Mastroianni and Miss Loren both are excellent in all three of their characterizations. Of the supporting players, the most vivid and lasting impressions are made by Giovanni Ridolfi and Tina Pica in the "Mara" episode and Aldo Giuffre in the "Adelina" installment. Ridolfi has all the earmarks of a teenage heartthrob.

Rich production values dress up "Yesterday, Today And Tomorrow" (a meaningless title), a reflection of the astute contributions of such men as photographer Giuseppe Rotunno, composer Armando Trovajoli, editor Adriana Novelli and art director Ezio Frigerio. *Tube.*

Une Ravissante Idiote

(A Ravishing Idiot)

(FRENCH)

Paris, March 24.

SNC release of Belles Rives production. Stars Brigitte Bardot, Anthony Perkins; features Gregoire Aslan, Andre Luguet, J. M. Tennberg, Charles Millot. Directed by Edouard Molinaro. Screenplay, Molinaro, Andre Tabet, Georges Tabet from book by Charles Exbrayat; camera, Andreas Winding; editor, Robert Isnardon. At Marignan, Paris. Running time, 110 MINS.

Penny	Brigitte Bardot
Harry	Anthony Perkins
Bagda	Gregoire Aslan
Dumfrey	Andre Luguet
Cartwright	J. M. Tennberg

Main handles for this uneven situation comedy-actioner are the names of Brigitte Bardot and Anthony Perkins. But Miss Bardot is only caught with her scanties twice, for quick flashes, and this does not quite have the inventive spark, balanced mock seriousness and comedic aspects for anything but playoff possibilities abroad.

Miss Bardot is made to play a dimwitted girl with a horselaugh who turns out to be a British secret agent. She takes up with Perkins, who is a disgruntled Britain of Russo origin, who gets mixed up with Russian spies. Naturally all turns out for the best after some killings, romantic byplay and usual complications.

Miss Bardot is shapely, pouting and nimbly silly, but without the right comic touch and timing as yet. Perkins is forced to play his timid, smiling stereotype which also does not get much help from the uneven scripting and direction.

It just lacks the free wheeling creativeness to give this the pace and zest it calls for to achieve that suspension of disbelief that this type of film demands. The supporting players are properly heavy-handed and menacing. This does get a good production dress and the proper lush lensing. B.B. will have to be the main selling point and it looks more promising at home than for foreign cinematic climes. *Mosk.*

Flight From Ashiya

(PANAVISION—COLOR)

Poorly engineered action melodrama about Air Rescue Service exploits. Handsome mounting and decorative players will have to carry b.o. ball.

Hollywood, March 16.

United Artists release of Harold Hecht production. Stars Yul Brynner, Richard Widmark, George Chakiris; features Suzy Parker, Shirley Knight, Daniele Gaubert. Directed by Michael Anderson. Screenplay, Elliott Arnold, Waldo Salt, based on Arnold's novel; camera (Eastman), Joseph MacDonald, Burnett Guffey; editor, Gordon Pilkington; music, Frank Cordell; assistant director, Milton Feldman. Reviewed at Goldwyn Studios, March 16, '64. Running time, 102 MINS.

Sgt. Mike Takashima	Yul Brynner
Col. Glenn Stevenson	Richard Widmark
Lt. John Gregg	George Chakiris
Lucille Carroll	Suzy Parker
Caroline Gordon	Shirley Knight
Leila	Daniele Gaubert
Tomiko	Eiko Taki
Sgt. Randy Smith	Joe de Reda
Japanese Boy Charlie	Mitsuhiro Sugiyama
Capt. Walter Mound	E. S. Ince
Doctor Horton	Andrew Hughes

Save for some physical production flair and a respectable array of marquee names, there's very little in this Japanese-American coproduction to whet a picture-goer's appetite or reward his curiosity. A joint enterprise of Japan's Daiei Motion Picture Co. Ltd. and America's Harold Hecht Films, with the latter individual as producer, the United Artists release is a hodge podge of aerial, nautical and romantic melodrama, unstable and overly-involved in dramatic design and fuzzy in thematic destination or resolution. "Flight From Ashiya" never really gets off the ground.

The three-pronged scenario by Elliott Arnold and Waldo Salt, based on the former's novel, traces the pasts of three members of the Air Rescue Service as they participate in a daring air-sea operation to save a small group of survivors shipwrecked in a typhoon. Lengthy flashbacks illustrate the personal problems of: (1) Yul Brynner, a Japanese-Polish pararescueman who has a tragic affair with an Algerian girl, (2) Richard Widmark, an Air Force officer who has a tragic affair with an American magazine shutterbug, and, (3) George Chakiris, who has a tragic affair with his own conscience as he absurdly blames himself for a disaster. None of the three characters is sharply or substantially drawn and none of the three stories is clearly resolved.

The dramatic architecture of the film is rickety and erratic, with at least one redundancy and so many flashbacks that a spectator is unable to get his bearings. At one point there is even a flashback-within-a-flashback. What rewards there are, are strictly physical or pictorial. Some spectacular and convincing special effects by the Daiei craftsmen enrich the production, and these efforts are backed up by those of cinematographers Joseph MacDonald and Burnett Guffey (there's at least one strikingly-composed and colored interior sequence), and art director Tom Shimogawara. Frank Cordell's music is melodic and atmospheric. Editor Gordon Pilkington could still do a lot for this film with his shears, especially in the lethargic romantic passages.

Michael Anderson's direction is more successful in bringing flavor and impact to action sequences than it is in the more introspective love scenes or static cockpit exchanges. There's nothing very impressive in the histrionic department. Brynner is rather wooden. There's at least one spot where he fails to convey a required nuance of expression. Widmark is the most effective, but even he gets a little sticky around the edges. Chakiris' range of expression is narrow. Of the three leading ladies, lovely Daniele Gaubert makes the most vivid impression as Brynner's ill-fated Algerian lady love. Suzy Parker has surprisingly little to do, considering that she's top billed of the three females. Shirley Knight labors with the part of Widmark's sweetheart, a role that requires her to say and do some very odd things. *Tube.*

Faites Sauter La Banque

(Rob the Bank)

(FRENCH)

Paris, March 24.

Comacico release of Copernic production. Stars Louis De Funes; features Anne Doat, Georges Wilson, Yvonne Clech, Jean-Pierre Marielle, Jean Valmont. Directed by Jean Girault. Screenplay, Jacques Vilfrid, Girault, Louis Sapin; camera, Andre Germain; editor, J. M. Gautier. At Marignan, Paris. Running time, 90 MINS.

Garnier	Louis De Funes
Durand	Jean-Pierre Marielle
Daughter	Anne Doat
Policeman	Georges Wilson
Philippe	Jean Valmont

Louis De Funes, a middleaged little man, has proved himself an adept comedian on stage and on screen. But the limpid, low budgeted lack-lustre film vehicles he's been in so far may kill him off at the boxoffice. And this pic will not help. And is not much for export.

Direction is flaccid and a good idea rarely brought off. De Funes is a storekeeper who is fleeced of his money by a shady banker. He decides to rob the bank by burrowing under the street, from his store to the bank vault. And thus to retrieve his money.

But the obvious plotting, quickie look of the production and the ordinary thesping around De Funes soon make the laughter forced and the idea overworked. He can vacillate from determined sadism to winning archness and has a flawless sense of timing.

He seems to need a writer and director that could channel this high comic presence into the right vehicles. This may do alright here. Below par lensing also detracts. *Mosk.*

Challenge To Live

Japanese color pic by director Eizo Sugawa, opening April 7 at the Toho Cinema, was described from Hollywood by *Tube.*, in the March 7, '62 VARIETY, as having "inspirational value and romantic appeal for Japanese market in this country but lacks the kind of provocative approach, novel cinematic technique and universal significance and clarity that can carry an art house entry."

Toho release, which features Yoko Tsukasa and Tatsuya Mihashi, is combined effort of Japanese new-waver Sugawa and modern writer Shintaro Ishihara on whose novel the film is based.

Voir Venise Et Crever

(See Venice and Die)

(FRENCH-DYALISCOPE)

Paris, March 24.

Cocinor release of Metzger & Woog, Marceau-Cocinor, Eichberg, Adelphia Films production. With Sean Flynn, Karin Baal, Pierra Mondy, Ettore Manni, Hans Messemer. Directed by Andre Versini. Screenplay, Jacques Robert, Versini from book by James Hadley Chase; camera, Andre Germain; editor, Henri Taverna. At Lord Byron, Paris. Running time, 85 MINS.

Michel	Sean Flynn
Maria	Karin Baal
Paul	Pierre Mondy
Giuseppe	Ettore Manni
Karel	Hans Messemer

Actor-scripter Andre Versini shows himself sans much in handling his first directorial stint on a familiar spy actioner. Mainly home playoff chances are in store for this.

The son of a deceased famous secret service man gets embroiled with saving an old friend of his father's who has been deemed a traitor. But the youth finds him being tortured by Reds in Venice and rescues him after the usual fights, suspense and love interest.

Sean Flynn, son of the late Errol, is a good looking youth but, as yet, lacks much of the charm and projection of his father. Others fill in adequately in stereotype roles of friends, valet, heavies and bystanders. Fights lack the snap and precision that these films need. The story does not get the avid treatment and interest it requires.

Result is that this lags despite some good scripting and the Venice background. Technically okay, this coproduction (has minority German and Italo investments) emerges hybrid rather than a solid action opus. Too many nationalities seemingly have spoiled the filmic broth. *Mosk.*

The Crimson Blade

(BRITISH-MEGASCOPE-COLOR)

Presentable partner in a dual exploitation package from Britain. Adventure meller with historical roots.

Hollywood, March 19.

Columbia Pictures release of Anthony Nelson Keys production. Stars Lionel Jeffries, Oliver Reed, Jack Hedley, June Thorburn. Directed and screenplay by John Gilling; camera (Eastman), Jack Asher; editor, John Dunsford; music, Gary Hughes; assistant director, Douglas Hermes. Reviewed at the studio, March 19, '64. Running time, 83 MINS.

Colonel Judd	Lionel Jeffries
Sylvester	Oliver Reed
Edward	Jack Hedley
Clare	June Thorburn
Pablo	Michael Ripper
Jacob	Harold Goldblatt
Major Bell	Duncan Lamont
Philip	Clifford Elkin
Constance	Suzan Farmer
Sergeant Grey	John Harvey
Drury	Charles Houston
Lieut. Hawke	Michael Byrne
Beverley	John Stewart
Cobb	Harry Towb
King Charles I	Robert Rietty
Fitzroy	John H. Watson
Blake	Douglas Blackwell
Gonzales	Leslie Glazer
Lieut. Wyatt	John Woodnutt
Duncannon	Eric Corrie
Chaplain	Denis Holmes

Columbia has marketable exploitation merchandise in its British-spawned coupling of "The Crimson Blade" and "Devil-Ship Pirates," two historically-motivated adventure melodramas endowed with the coat of production polish that is a specialty of Hammer Films. Lack of cast names recognizable to Yank audiences will probably limit the draw, but it's an attractive twin-bill for youngsters in that the events are not only liberally invested with action but convey a rough idea of two periods of English history. "Blade" is concerned with 17th century Royalist underground resistance to the forces of Oliver Cromwell.

Anthony Nelson Keys produced the Associated British-Hammer entry, which was written and directed by John Gilling. Gilling, on the whole, has done a highly commendale job. His original screenplay has its holes and contrivances (some of the poorest marksmen in history seem to pull Cromwell triggers), but it is fairly strong on characterization, and that's the heart of any script. As for the execution, Gilling is especially fortunate in having enlisted the services of some highly skillful players.

Lionel Jeffries creates an interesting, shaded portrait of a "Roundhead" colonel torn between concern for his daughter, who's serving the Royalist cause, and his duty to Cromwell, which he dispatches in ruthless fashion. Oliver Reed limns with intensity a treacherous officer in love with Jeffries' daughter, attractively played by June Thorburn. Jack Hedley is capable as the title character, except that there's no such thing as the title character since the "Crimson Blade" is referred to as the "Scarlet Blade" in the picture itself. Apparently, crimson blades are out this year.

Balance of support is effective, and so are the efforts of the production team. Particularly valuable are Bernard Robinson's handsome production designs and Jack Asher's valuable easy-to-follow photography. Also commendable are John Dunsford's editing and Gary Hughes' musical score. *Tube.*

Who's for Disney?

Continued from page 7

everything you can to sell it, and you need the help of centers of influence and opinion-makers. If they don't know about the film, how can they help?"

Unhappy Term?

Radnitz hates the term "family picture" and says that anyone who could come up with a better and more accurate description would rate a medal. He insists that he has never made children's films, as such. Admitting that in his films children have been the protagonists, he claims that all great literary works in which children are the protagonists, as "The Yearling" and "Great Expectations," have an appeal that transcends an appeal purely to children. He believes the same is true in films.

On the other hand he does not ignore the tastes and opinions of children. His one complaint with Disney's films is that they use too much sentimentality and violence. "I try to stimulate creatively. I talk up to children, never down. I try to use film in its true sense as an art form and to make it transcend age borders."

Radnitz insists today's children are too realistic to accept artificial stimulation. "They're aware of death, they're even more aware of life. That is why throwing in violence merely for shock effect is not only wrong, it isn't necessary. There's no reason why a film that concerns children, and which they will see, cannot be completely sophisticated. It's a matter of taste and your own particular conscience. Even nudity is natural within its proper framework."

From a dollars and cents standpoint he believes the most short-sighted thing the film industry does is to alienate tomorrow's audiences which, of necessity, are today's children. "They provide material that is so violent, so hopped up, that the kids come out of the theatre reeling. If they continue to do this, the only audience that stays will always want this type of film—or they'll be lost as an audience. It's stupid from a financial standpoint. Still they turn out all types of junk but won't compete with Disney."

Engel Circumnavigates For Missionary Picture

Hollywood, March 31.

Samuel G. Engel is back from a 40,000-mile world tour which started in the Far East in mid-February, scouting location sites for "To the Golden Shore," biopic of first American foreign missionary, Adoniram Judson, authored by Courtney Anderson.

Engel will produce for Imperator Productions Inc., newly-formed by group of churchmen with knowledge of showbiz, including Methodist Bishop Gerald Kennedy, prexy of company.

Accompanying Engel on tour were Walter Reisch, who is scripting; Frederick L. Essex, associate producer, and Jesse Corvallo, location advisor.

Cold Culture War

Continued from page 2

duction company is churning out under Soviet orders, but those imported from Germany, America and English. List of the longest-running hits in 51 East Germany cinemas shows that first place went to a German pic "Nights in Green Cockadoo," followed by a reprise from old American comedies called "When Laughter was Triumph," with third place going to a British pic, "A Touch of Bliss." The DEFA comedy about some criminals titled "The Egghead Band" is running only seventh in popularity.

Last year in East Germany 110 films were distributed, of which 30 came from the West. Russians placed first with 25 pix, DEFA came second with 14 films and 2 documentaries. Then came Czechoslovakia with 16 films.

From the West came seven from France, six from the U.S.; three from Austria and the same number from West Germany; two from Italy and one from Japan. Except for the single DEFA pic, though, the Red films did slow business in East Germany last year.

East German Stages Troubled

Even the stages in East Germany were in trouble last year, as the government put accent on the works of "approved" playwrights who followed the Red line of thinking or unthinking. Seven stages folded last year in East Germany. And in nine of the 55 stages staying open, the general manager was changed during the year, another sign of the unrest that reaches across the boards.

In Czechoslovakia, the Red contro's have loosened slightly on the cultural life. Thirty-five-year old dramatist Pavel Kahout, who is one of the most famous stage writers in his land, was permitted to come into West Germany to help with West Germany's televising of a play of his, "Journey Around the Earth." He reported that in Prague alone there are 20 stages, and that the most popular playwrights there are the Swiss Friedrich Duerrenmatt and the American Tennesee Williams.

In Roumania, it's reported that modern Western dramatists have made the grade, with Bucharest theatres presenting the works of Duerrenmatt and Anouilh. Right now, a performance is planned of "The Rhinoceros," another departure from the usual Red regime, since this is authored by a Roumanian living in exile, Eugen Ionesco.

Guest Appearance in E. Germany

A recent surprise success was the unusual guest appearance of a small group from West Germany, the City Theatre of Hildesheim. Last month, the general manager of this city stage, Walter Zibell, managed to break down all the barriers to get his group of 46 people into Magdeburg, East Germany, to do a one-night stand with Eugene O'Neill's "The Straw." It was the first time since Aug. 13, 1963, that a West German theatre had played in East Germany. The house was sold out several days in advance.

Not only did the East Germans suddenly allow all the West Germans to come in without protest, but they also promised that there would be no possible repraisals against several members of the cast who had fled from East Germany after the Iron Curtain went up, and they kept their word.

For about a decade after World War II ended, West Germans were wary of producing the plays of the late playwright Berthold Brecht, who was a Communist sympathizer, and whose widow Helene Weigel heads a Brecht theatre in East Berlin. But times have changed so much that Brecht has become a big hit on the West German stages. In Spain, Brecht's "Three Penny Opera" has just been performed for the first time.

Russos Like Some U.S. Authors

The Russians like authors Arthur Miller, Ernest Hemingway, John Steinbeck, Eugene O'Neill and Thomas Mann. But the shortage of paper for printing books makes it difficult for the Reds to sell as much as they would like.

In Czechoslovakia, works of modern Western authors are much in demand and Kafka has become highly popular. Also big sellers are the works of Artur London and Laco Novomesky, who both spent years in jail for their political ideology. Nineteenth Century novels of French and English writers are at the top of the best-seller list in Poland. Last year, there were 500,000 copies of British novels sold, and only 400,000 Russian novels.

A little jealousy between the Redlands cropped up with Helene Weigel protests at the Polish theatre's performance of "Unusual Climb of Arturo Ui" in London, set for the international fest in Great Britain. She noted that the East Berlin Theatre Ensemble (which she heads) was due to do the same production last year in London, but prevented because no visas were granted. Now she feels that the Polish guest appearance with th Brecht play will spoil subsequent chances for her theatre to do the drama later in London. It is possible that the Polish theatre will comply with her demands, and replace the Brecht play with two contemporary Polish dramas.

Radio, Tele Score in E. Germany

Even in radio and television, the word from the West gets quite freely across the border. As against the 17,000,000 radios and 8,800,000 tele sets in West Germany, the East has about a third that number of radio and television sets in East Germany. Despite Red disturbances, it's noted that more than 70% of the East German tele sets can receive programs from the West German First Tele Net.

Deputy manager of the North German TV at Hamburg, Ludwig von Hammerstein, estimates that the East German residents can pick up at least one radio program during the day from West Germany and at least three at night, despite the Reds' jamming efforts.

William Elder out as northern div manager of Loew's Theatres.

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NEAR, NOT IN, QUAKE

Two Shooting Units Safely Out Of Alaska

Hollywood, March 31.

One of three location units which has been filming Metro's "Quick, Before It Melts" in Nome, Alaska, narrowly missed being in Anchorage at the time of Friday's (27) earthquake. A group of six was en route to the now-ravaged community when their pilot picked up word of the disaster on his radio and landed instead in a small Eskimo village which had an airstrip.

Early Saturday morning he flew the group to Anchorage and landed without clearance. The troupe then waited several hours for a U.S.-bound plane, as air service was at a virtual standstill because of the quake.

Another unit, which included director Delbert Mann, assistant director Eric Von Stroheim Jr. and four others, was in Fairbanks at the time of the disaster but left without incident. A third unit of six men is still in Nome wrapping up their location assignment.

Interboro Circuit Taking Hardtop at W. Haverstraw

Interboro Circuit, which operates 20 theatres in the New York area, has signed a lease for a 600-seat hardtop which is slated to be built later this year at the planned Samsondale Plaza Shopping Center, West Haverstraw, N.Y.

Construction of the new centre is plotted to start later this spring, with initial occupancies due late in the year and in early 1965. The Plaza will include, in addition to the theatre, a Food Fair store, a national department store, other retail outlets, a three-story office building and parking for about 950 cars.

Metro Credo

Continued from page 4

Pasternak, Dick Lyons and the Perlberg-Seaton operation. All are pacted to Metro.

Independents

In addition to these men, Metro has considerable dealings with indies. Martin Ransohoff recently made "The Americanization of Emily" and is now working on "The Cincinnatti Kid" and will also make "The Loved One." Delbert Mann & Dale Wasserman are making "Quick, Before It Melts" and Martin Ritt recently completed "The Outlaw." Sextant Productions (Robert Graff & Robert Gianna) is going to make "Young Cassidy," the biopic of the life of Sean O'Casey, Anatole de Grunewald, who made "The V.I.P.s" for Metro, will soon begin "The Yellow Rolls Royce" in England and Max Youngstein will make "The Money Trap." Italo producer Carlo Ponti has a three-pic deal with MGM and will make "Dr. Zhivago."

The tv operation is quite important to the Metro film side as well. The studio uses its various tv series as proving grounds for people it thinks will click in pix and to develop others. It also tests ideas there such as the recent teaming of Yvette Mimeux with Richard Chamberlain on a "Dr. Kildare" episode to get public reaction to the combo. It was substantial and the two will be put together in a feature, the plans for which are currently being worked out. Another example of a different use is that Boris Sagal, who has directed lots of tv, will lens Pasternak's next Metro project.

The idea is to work everything under one roof, drawing from all sources. This is like the Universal operation, which has a stable of pacted producers to whom various properties are assigned and which attempts to segue players, directors and writers from Revue Productions, its tv production operation, into features. Warners has also tried the tv bit with success.

1st U.S. Tour of Lipizzaner Horses

Continued from page 1

bia Festivals, takes in eight cities in U.S. and Canada, with longest stay (six days) at Madison Square Garden, May 19-24. Promoters are taking ads in Philly and Washington papers suggesting tardy ticketbuyers try for the N.Y. booking.

Although no New York ads have been placed, Garden has received mail orders amounting to $73,000 to date. Prices will be steep, with $3-8 price range, and $3-15 for opener. Besides mail orders, attraction also has $90,000 in advance orders for groups and benefits.

This is first visit to North America for tour purposes of the Lipizzaners. A picked team exhibited at the National Horse Show in 1950. The earlier visitors made the trip by ship, but Columbia chartered two KLM jets to handle transatlantic crossings. Extra plane for the 20 equines was necessitated by airline ruling of only 12 horses to a plane.

Entire project has been a maze of logistical problems for Columbia (usually concerned with more temperamental but human artists) and it is still something of an experiment. Not only have the horses never toured the U.S. before, their only previous official visit away from Vienna was to Berlin for Konrad Adenauer's inauguration as chancellor. At the Spanish Riding Academy (their home in Vienna) they give a single performance every Sunday afternoon (during the summer). While in the U.S. they'll be giving performances daily with only short rest breaks between.

Scheduled to arrive in Philadelphia last Friday (27), the steeds will go through an acclimatization and rehearsal period before the April 9 opening. A selected team of American show horses has been invited to work with the Austrian visitors. Whether the Vienna equines will be returned to Europe immediately after tour winds in Montreal on May 31, hasn't been decided, but general belief is that they'll get another rest period. If so, they've been invited to be guests of many horse-lovers, including Mrs. Winston Guest.

Pre-tour preparation includes such problems as making sure arena floors are covered with nine-inch special mixture of soil, shavings, etc. If too hard or too soft, highly-trained horses will know automatically that it's bad for their hooves and may balk.

This equestrian attraction claims to be the oldest continuing performing group in the Western world, having been established for 400 years, which doesn't prevent promoters getting such queries as one from a Philadelphian who wished to know whether this "was the original cast."

Global fame of horses has been created by many things—history of the Spanish Riding School, previous viewings by European visitors, more current spotlighting by Walt Disney's "Miracles of the White Stallions.' Some ancients even remember them from Metro's 1940 "Florian."

Asked whether Disney would tie-in visit with his film, Columbia Festivals exec Bill Judd said he would not but that the Disney office had offered use of its research material. This includes suggestions for decorative converting of stadiums into reasonable facsimiles of the Spanish Riding Academy, involving much colorful bunting and school's famed crystal chandeliers. Tour will, in fact, use two of latter (not crystal, of course). American Express will handle transport of horses in specially-equipped vans.

Heading Viennese delegation is Col. Alois Podhajsky, considered top master of Academy's classic riding style. Horses, and Academy, are under jurisdiction of Austrian Dept. of Forestry and Agriculture. School drives name from 16th century belief that Spanish horses were best suited to classical riding.

Four 'Mary Poppins'

Four more of 16 pre-release premiere engagements for Disney's "Mary Poppins" have been set by Buena Vista, joining previously dated Radio City Music Hall and Grauman's Chinese.

Opening Oct. 16 at the Adams Theatre, Detroit, "Poppins" will follow same week at Midtown, Philadelphia, on Oct. 21 the Delman, Houston and the Gary, Boston on Oct. 22. Remaining ten houses wil be announced as engagements are set for the musical-fantasy which stars Julie Andrews and Dick Van Dyke.

Extras' Guild

Continued from page 4

Burnside, James Casino, Roy Damron, Joe Dougherty, Henry Faber, Jac Lucas Fisher, Don Leo Gray, Ralph Grosh, Bill Hampton, Harry Hollins, Shephard Houghton, Slosson Jong, Jack Krupnick, Joseph LaCava, Louise Lane, Jay Loft-Lynn, Alan Marston, Buddy Mason, Charlie Murray, Carmen Nisbet, Herb Pacheco, John Reed, Frieda Rentie, Edwin Rochelle, Clark Ross, Cosmo Sardo, Jeffrey Sayre, Bernie Sell, Jack Semple, Jordan Shelley, Miles Shepard, George Simmons, Dorothy Smith, Norman Stevans, Roy Thomas, Alan Thomason, Maxie Thrower. Eight are incumbents.

Each nominee is required to file with SEG affidavits showing he meets qualifications of the by-laws of SEG, including the requirement that he hasn't been a member of the Communist Party in the preceding five years or been convicted or in the same period for a list of criminal offenses listed in Federal law.

Ballots will be mailed members about April 15, and the results will be known about three weeks later. SEG board members whose terms do not expire this year are Thomas Anthony, Emile Avery, Margaret Bacon, Tex Brodus, Joe Brooks, Bob Burrows, Kit Carson, Albert Cavens, Evelyn Ceder, Roydon Clark, Bill Dyer, Richard Elmore, Joe Evans, George Holmes, Chester Jones, Kenner G. Kemp, Hubert Kerns, Tina Menard, Murray Pollack, prexy Tony Regan, Tanya Somova and Kenneth Young.

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Italo Film Biz Watches Hopefully For Them in Banks' Pix Credit Funds

Rome, March 31.

The Italian film industry is keeping an anxious eye on the Banca del Lavoro and its special film credit fund, in the hopes that recent hints of a thaw in the key Bank's film credit operations would prove true.

Banca del Lavoro's vital position in the local film finance picture is evident in fact that each year the BNL provides funds for about 40% of Italy's film production as well as assisting exhibs, labs, and studios with loans and credit. In fact, it has been the slow freeze of the BNL funds last year, and the subsequent shutdown of all finance to the industry in January, which has helped add to the local filmbiz jitters and crisis talk. Many basically okayed productions have as a result been forced to postpone starts or cancel out completely, awaiting action by the Bank plus its assurance of support.

BNL's contributions for 1963 in the film section totalled some $48,000,000 (some $6,400,000 more than in 1962) according to recently published yearly statement. Last finance granted Italo productions reportedly totalled some $1,350,000 and was granted at last committee meeting on Jan. 30 this year. Since then—nothing. Some say this is because of general policy, others because of a technicality caused by red tape. Some members of the three-year committee which decides on loans has not yet been formally constituted. There is likewise talk, however, that the Bank has assured certain local filmmakers that when (and if) the situation is eased, they will be granted requests compatible with the BNL fund status at the time.

Another important factor in determining future BNL film fund operations and possibilities apparently is tied to approval of a BNL request that the working capital of the fund be raised to at least $7,000,000.

Meanwhile, the current tight situation in which the BNL film fund finds itself is outlined in the annual BNL statement. BNL calls the situation "delicate," and regrets fact that "redemensioning" of financial situation in Italo film industry was not successfully brought off. As it did in 1956, the film industry boom has been followed by what bank calls "widespread financial tension." BNL also hoped that its position of "support and balance" in the film industry would be aptly considered when the new film aid legislation is discussed in coming weeks (it expires next June 30).

In a significant passage, Bank report notes that Film Fund section's 1963 operations were maintained on a sustaining level only thanks to a hefty contribution by Banca del Lavoro itself (to the tune of some $30,000,000), and that such "internal" support could only be temporary. This presented the problem of "outside" contributions to fund, statement goes on to say, noting that the progressive repayment of film loan deposits which (up to June 30, 1962) were mandatory for foreign imports (the so-called "dubbing licenses" which principally hit U.S. imports) would further deplete the already depleted BNL film fund.

Some local viewers see in this note, as well as in other local reports, a hint that the BNL and/or the Italo film industry will perforce seek new and additional, funds to bolster the BNL fund finances. And that Yank companies again may be imposed upon in one form or other in their operations in what is still a lucrative market.

Yank Tourists Spent $34,412,000 in Ireland At Hotels Past Year

Dublin, March 24.

Americans spent an estimated $34,412,000 paying hotel bills in Ireland last year, according to Central Statistics Office report here.

Expenditure was 13% ahead of 1962. Statistics embrace "U.S. and Canada" under a single heading, but it is known that by far the larger number of visitors have U.S. as their hometown.

The transAtlantic visitors made a total of 204,000 guest registrations and spent 418,000 nights in Irish hotels. Overall biz for hotels in the Republic was up 13% to a record high level of $481,712,000.

'The Best' Official British Pic Arg. Fest

London, March 31.

Nat Cohen, joint topper of Anglo Amalgamated Pictures, heads the official British Film Delegation at the Buenos Aires Film Fest which opens tomorrow (Wed.). "Nothing But The Best," an Anglo Amalgamated pic, is the official British entry.

Cohen's delegation will comprise Clive Donner, the film's director; Sue Lloyd, a feature player in it; and John Troke, AA's tub-thumper. Anglo Amalgamated distributes the film worldwide, but the Rank Organization handles in Latin America.

Many Entries For Milan Film Mart

Milan, March, 24.

Large number of participants already have reserved space and facilities for the upcoming ninth MIFED Film Market, to be held here April 15-25. Advance bookings, according to MIFED topper Guido Franci, are for both film and telepix sectors of the twice-yearly affair, and include a number of Yank participants. He expects total activity to top previous year's figures.

Entire MIFED activity in the April show will be dedicated to film and videopix purchase and sale, whereas the October MIFED will also include a repeat of last fall's International Salon of Technical Innovoations (SINT), together with the normal activity of the Milan mart. Particular accent at the October SINT will be on up-to-date novelties in the field of tele.

April MIFED coincides, as every year, with dates of the general Milan Trade Fair, one of the top industrial gatherings and displays on the Continent.

'The Silence' Stirs Up Many Noisy Debates In Germany; Ask More Cuts

Frankfurt, March 24.

Ingmar Bergman's startling "The Silence" is stirring up lots of noise in West Germany. Even the West German Parliament is currently debating just whether "The Silence" should be exhibited. The pic, which is doing sellout biz in key cities, was brought up during an angry debate in the West German Parliament, with six queries from the Christian Democrats party (largely Catholic).

It was questioned whether this film, which has been awarded the "especially worthy" category of the German Film Classification Board, should have some additional censoring of the more sexual scenes. Federal Minister of the Interior Hermann Hoecherl said he felt that the "artistic quality" of the film would not be reduced if three particularly questionable scenes were shortened or changed.

Meanwhile on another front, the states' attorney in Duisburg, whose area is responsible for the film since the distributor is located there, said he did not plan to ban the picture despite some official complaints since he did not feel the pic is immoral under the terms of German law. However, he admitted that it is "shocking," but viewable only by those over 18.

Now in Bavaria, the State Assn. of Catholic Women have protested against the pic. It sent a letter to the West German Film Censorship Board in Wiesbaden querying why such a film should be deemed "especially worthy," inasmuch as it presents two hours of perversities.

And in Stuttgart, the Protestant church office has sent out a special flier "explaining" the film to young people, with 25,000 copies distributed. The cinemas are in agreement and are even distributing the pamphlets, which help to clarify Bergman's meaning—that this is a Godless group of people without any hope or belief in the world.

Activity in Sweden

Stockholm, March 31.

A total of 24 feature films opened at Stockholm's first-run cinemas during February Nine came from United States, five from France and four from Britain. Two of the films were of Swedish origin. Other films were imports from Denmark, Finland, and Italy.

Censorship Board banned one film during February, the American "Nightmare" (U). In altogether, including shorts, newsreels, cartoons and trailers, 123 films were presented to the censors during February. Top longrunner in Stockholm is "Cleopatra," now on its 19th week.

New Italo-UAR Film Pact Signed

Rome, March 24.

A new Italo-UAR film agreement has been signed in Cairo.

This pact, which is automatically renewable every three years, calls for "encouragement" of coproductions between two countries, notes that actors and technicians for such pix will be restricted to Italians and Egyptians, and that they will be lensed either in Italy or Egypt.

Annibale Scicluna of Italy's Entertainment Ministry signed for Italo interests. U.A.R. was repped by Salah Amer, prexy of that country's Assn. of Film, Radio, and TV Directors.

St. Marks Square May Be Setting for Preem Of Venice Film Fest

Venice, March 31.

Famed Saint Marks Square here may serve as the spectacular setting for Venice Film Fest opening night gala. The possibility is being considered by festival topper Luigi Chiarini as a means of attracting worldwide attention to the event.

Quoted by authoritative Italo news agency, ANSA, Chiarini said: "We must make festivals interesting once more, and also better their content and present films which expose problems."

The Venice budget remains a major obstacle in any thinking about necessary refurbishing—especially regarding the event's main theatres, still equipped with seats installed in 1937. An attempt will be made to get a larger government grant, closer to the $320,000 minimum needed to run the show properly than the current (reported) budget of only $208,000. Of this, some $170,000 is contributed by the government, according to unconfirmed figures. Because of slowdowns in government payments of grants, festival is forced to pay some $15,000 each year in interest, making the burden even greater.

Chiarini also revealed that this year's fest retrospective will be dedicated to the Scandinavian film.

Salzburg's Agenda

Salzburg, March 31.

Salzburg Festival program for 1964 is completed. Events as follows:

"Ariadne of Naxos" (conductor Karl Boehm) with Christa Ludwig, Sena Jurinac, Reri Grist, Jess Thomas, Paul Schoeffler.

"Electra" (conductor Karajan) with Astrid Varnay, Martha Moedl, James King.

"Cosi fan tutte" (Boehm) with Elisabeth Schwarzkopf, Christa Ludwig, Graziella Sciutti, Walter Kment, Herman Prey, Peter Doench.

"Rosenkavalier" (Karajan) with Elisabeth Schwarzkopf, Sena Jurinac, Annelises Rothenberger, Otto Edelmann.

"Figaro" (Maazel) with Hilde Gueden, Graziella Sciutti, Evelyn Lear, Dietrich Fischer-Dieskau, Geraint Evans.

"Magic Flute" (Kertesz) with Roberta Peters, Pilar Lorengar, Walter Kment, Walter Berry, Peter Kreppel, Paul Schoeffler.

"Macbeth" (Sawallisch) with Grace Bumbry, Dietrich Fischer-Dieskau, Giuseppe Zampieri.

The drama will be represented by Goethe's "Faust I" and "Faust II" and the annual openair performances of "Everyman."

Britain's Films Council Winds Its Probe of British Trading Practices; Sees Need for Third Big Circuit

London, March 31.

Nine months after it started its investigation into the structure and trading practices of the British film industry, the Cinematograph Films Council has completed its report, which has been published as a governmental White Paper, and which was presented to the House of Commons last Thursday (26) on the eve of its closure for the Easter recess. The main recommendation in the report, which runs 28 pages, is that the industry should make a new effort to reopen negotiations for the establishment of an adequate third release. That recommendation carries the proviso that failure to take action of this kind may lead the Board of Trade to consider what further action could be taken.

The report opens with an exchange of correspondence between Sir Sydney Roberts, the independent chairman of the Films Council and the president of the BOT, Edward Heath, in which the Minister declares he is giving careful consideration to the main recommendations about the desirability in principle — subject to its practicability — of more competition in the exhibition of films. And that he would also be consulting appropriate industry bodies about the application of the other recommendations.

Sir Sydney's letter to the Minister also quotes a Films Council resolution which urged the BOT to examine the feasibility of taking all practicable measures to increase competition in exhibition.

White Paper in 4 Sections

The White Paper is divided into four sections, starting with an exhaustive analysis of the events that led to the present situation, followed by a summary of complaints and allegations and an outline of the remedies proposed to the Films Council's investigating sub-committee. The final section is devoted to actual conclusions and recommendations.

First part of the report pinpoints the widespread closure of theatres from 4,609 in 1952, when paid admissions ran to 1,312,000,000 a year, to 2,429 hardtops in 1962, by which time admissions had dwindled to 415,000,000. That had affected the balance of power of cinemas owned by the circuits, which had increased from 28% in 1952 to 42% for 10 years later. The two majors, Rank and ABC, had increased their share in that period from 20% to 26%. Additionally, it was re-affirmed that the two majors now control about 41% of the total seats in the country, against 33% in 1952.

One of the major complaints put to the investigating committee was that the amalgamation of the Odeon and Gaumont circuits and the decline in the number of independent theatres had increased the relative power of Rank and ABC to the detriment of producers and competing exhibitors. It was suggested that the dominance of the two circuits conferred too much power on the two corporations to decide which films should have a chance to succeed and that the lack of real competition between them reduced potential returns to the producers.

It was also alleged that the majors reserved the best exhibition dates for product in which they had an interest, leaving the inferior dates for other distributors. There were also many complaints in regard to extended barring practices, particularly in relation to 70m films.

Remedy to Cut Power of Majors

Among the remedies suggested to the Films Council were two designed to reduce the booking power and growing dominance of the two majors. Both have previously been published, but for the record the first recommended that circuits should be re-organized for booking purposes into local area groups of not more than 25 each, with a local booker picking the product, under the supervision of an independent tribunal. The second proposed that Rank and ABC should be required to dispose of theatres in the London area which were redundant to their own release to a third party, possibly the National Film Finance Corp. It was estimated there were 30 such theatres, and with an unspecified number from other circuits such as Granada and Essoldo, as well as independent situations, there would be the nucleus of a useful third outlet.

The first proposal was rejected by the Council because it had to recognize that without the "prospect of a major circuit release it would be difficult, if not impossible, to finance the production of a first feature film." On the other hand, the Council felt there was much to be said for co-operative booking by substantial groups of independent cinemas, and urged that the Kinematograph Renters Society should be asked to give positive encouragement to such arrangements.

Big Third Release Issue

On the third release issue, the report regrets the breakdown of the negotiations and felt that with a more generous attitude on the part of the circuits, major and minor, something might have been achieved. It recognized the shortage of product, but had been told that at present there were too many films for two and not enough for three releases. If however, a solid third release, and thus an additional basis for finance, could be established, it was thought possible that production might be increased and the indie producers given a widespread range of potential support.

In its summing up, the White Paper endorses the view that the major circuits have a giant's strength and asks the question: "is there any danger of their using it as a tyrant?" Two things are clear, it adds: (1) that the growth of Rank and ABC has been of great value to the stability of the film industry; (2) that the danger inherent in this growth lies not only in the size of their circuits but also in the fact that each of them combines the function of producer, distributor and exhibitor. Sir Sydney Roberts' letter to the Minister draws attention, however, to the fact that certain members of the Films Council disassociate themselves from certain statements in that observation.

Reason For 3d Release Setup

The report also says that it may be regrettable that in the present circumstances of the industry producers should, for the most part, be dependent for finance upon Rank or ABC, or upon American companies. To this it may well be replied that it is fortunate for the industry that these sources are available; but the fact remains that the two combines naturally give preference to films in which they have a financial interest, with a result that the independent producer may be faced with a long delay in release. And consequently in obtaining funds for fresh production. It is these considerations that led the Council to place particular emphasis on renewed efforts to establish an adequate third release.

Although suggesting that the future of the industry is uncertain, the Council believes that since it is a creative industry it has a future—perhaps of contracted range from the commercial point of view. But still it's a range within which new ideas and new formats of presentation could be developed.

First All-Purpose Fun Centre Bows in Scotland; Has Bingo, Plans Rassling

Lochgelly, Scotland, March 31.

Scotland's first all-purpose entertainment centre opened here tonight (Tues.) in the former Cinema de Luxe, owned by local exhib Joe Timmons.

New building, transformed from its former cinema interior, has a modern dance floor, refreshment bars, and a new hall and foyer. Despite removal of seats to allow for alterations, the seating capacity (for stage shows, films, etc.) remains at 800.

Comedian Jack Radcliffe topped the layout at opening gala night, with Jimmy Blair's band and singer David Kinnaird.

Along with vaude shows and films, Timmons also hopes to stage wrestling matches. Bingo, first featured in the district at the Cinema de Luxe, is continuing.

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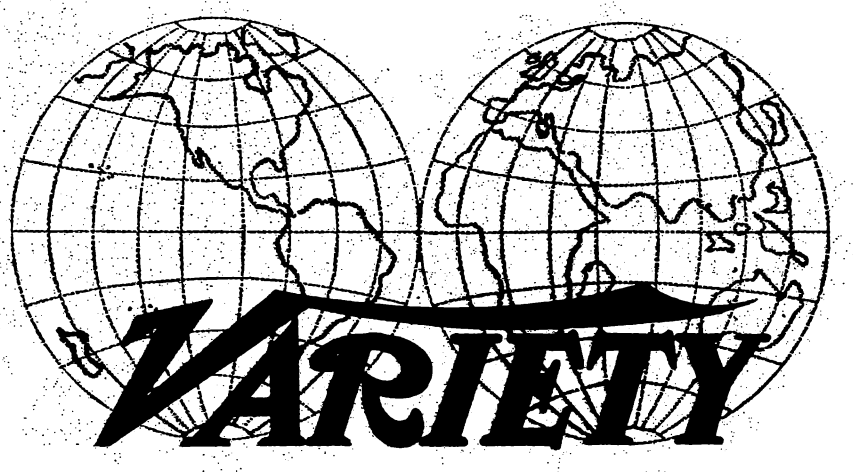
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International Sound Track

London

Peggy Mount inked by Woodfall Films for a key role in "One Way Pendulum," now rolling at Twickenham Studios. Pic, which is based on the **N. F. Simpson** play, is being produced by **Michael Deeley**, directed by **Peter Yates**, and is for release through United Artists. Starring roles are being filled by **Eric Sykes, George Cole. Jonathan Miller, Alison Leggatt, Julia Foster** and **Mona Washbourne** . . . A promotional tieup between Odeon and Gaumont Theatres and Lyons Quick Brew Tea, is to start next month and will be linked as a start with the opening of "The Fall of the Roman Empire." The Lyons outfit has bought 20,000 Odeon and Gaumont tickets which will be awarded to housewives in a contest in which they have to name in order of importance eight good reasons why people enjoy the cinema. The first three prizewinners will get a fortnight's holiday in Spain, presented by the Rank Organization . . . And yet another film festival. The fifth International Industrial Film Fest, which will run in London for five days starting Nov. 2, is being supported by 16 countries. The 15 British contenders are being picked from about 200 entries . . . A special "Chalk Garden" gown, designed by **Julie Harris**, is being shipped to Hollywood for a gala fashion show.

Paris

Arthur Miller caught a private screening of **Stanley Kubrick's** "Dr. Strangelove or How I Stopped Worrying and Learned to Love the Bomb" (Col), ha'd all through it, then said he was glad to feel alive after it. Pic comes out here April 15 . . . **Jean Schmidt** prepping a pic to be based on Yank piano player **Bud Powell** "The Bud Powell Story" and looking for an American Negro thesp. Powell has been here several years and is recovering in a TB sanitorium. Film would cover mainly his Paris days . . . **Simone Signoret** finished a disk in which she reads the late **Jean Cocteau's** "The Human Voice," about a woman given the air over the phone by her lover, before heading for Greece for a starring role in "Zorba the Greek" (20th) . . . French all singing pic "Les Parapluies De Cherbourg" (Umbrellas of Cherbourg) will probably be the French entry at the Karlovy Vary Film Fest in Czechoslavakia next July . . . Newshen **France Roche**, who penned the script of a French pic "La Chasse A L'Homme" (Manhunt), now shooting exteriors in Greece, tried to do a story on it by overlooking she did the script, but found herself, instead, pushed into bit parts when everybody turned seasick on a boat in which they were shooting. **Edouard Molinaro** directs . . . **Andre Hakim's** next pic production for 20th-Fox release worldwide, after "La Bonne Soupe," is based on the **Marcel Achard** play"Patate." Like for "Soupe," **Robert Thomas** is adapting and directing. **Jean Marais, Pierre Dux, Danielle Darrieux** and **Anne Vernon** are cast and a search is on for a 19-year-old girl . . . Singer-composer **Charles Aznavour** back from his recordbreaking singing tour in Russia and then off for a U.S. stint and then back here to continue his pic acting career with two pix lined up. In May he plays a secret service agent in "The Adventures of San-Antonio" and then a man who gives some of his bone marrow to Yugoslav scientists suffering from radiation in "A Dav Like Another" to be directed by **Georges Lampin** . . . **Romy Schneider** may do a play again here after her coming stint in **H. G. Clouzot's** pic "Hell." She would do **Strindberg's** "Miss Julie". . Prix Jean Vigo, critic's prize, going to **Robert Enrico's** first pic "La Belle Vie" (The Good Life) which had a short firstrun here . . . Some producers feel that May is a bad date for the Cannes Fest since releases can not be held up. They still feel late December would be better. But Cannes would not hear of it since sun and sand are integral parts of event . . . **Irwin Marks** named assistant to UA Continental and Near East manager **Norbert Auerbach** . . . Governmental Centre Du Cinema will give special loans to favor the building of hardtops in the new residential centres springing up around France and especially Paris. This emphasizes the changing pattern of firstrun that will also encompass outlying districts . . . **Simone Signoret** may later do "Cheri" with **Alain Delon** under the direction of **Tony Richardson** . . . **Yves Montand** is set to come back to pix with the first film of tv director **Jean-Christophe Averty** "Coustarache". . **Alain Resnais** having trouble with his producers over the script of his next "The Adventures of **Harry Dickson**."

Rome

Pietro Germi, whose "Seduced and Abandoned" (Vides) is Italy's official Cannes entry, is Cannes vet, with five previous pix of his in running at event over past decade or so: "Cammino della Speranza," "Brigante di Tacca del Lupo," "Ferroviere," "Uomo di Paglia," and "Divorce, Italian Style"; last-named won a prize at Riviera gathering . . . **Eduardo de Filippo** has scripted "Marriage, Italian Style" which starts early in April in Naples for **Ponti-Levine**, basing it on his own hit stage play, "Filumena Marturano," written originally as starrer for his late sister, **Titina** . . . and since reprised over Italy's telenet, RAI-TV . . . New ending being shot for **Carlo Ponti's** "Ape Woman," with **Marco Ferreri** directing **Ugo Tognazzi** and **Annie Giradot** in new Naples-set wind-up scenes; Italian audiences have seen original ending, which for a while was out short by Ponti, then re-instated . . . Miss Giradot does "La Ragazza in Prestito" (A Girl on Loan) for director **Alfredo Giannetti** next.

Registered at ANICA title bureau: "Oggi, Domani, a Dopodomani" (Today, Tomorrow, and Day After Tomorrow), which Carlo Ponti's Champion Films apparently has in mind . . . still on titles: after snappy local b.o. results for Metro's "The Prize" ($35,000 in first 3 days) (titled "Intrigue in Stockholm" for Italo run), comes announcement that latest **Jean Gabin** release here will be called "Intrigue in Paris" by FIDA, its local distribs.

The opposition: latest figures show RAI-TV's video subscription totals have reached 4,700,000 . . . Head-'em off at the Colosseum dept: a Rome Studio, Helios Films, is building a western street to jump on the current European oater boom . . ."I Mostri" (The Monsters), produced by Fairfilm & featuring **Ugo Tognazzi** and **Vittorio Gassmann**, has been invited to Buenos Aires Fest; "I Compagni" (Vides) is official Italo entry . . . **George Sherman** here to prep Italo-Spanish item, "Joaquin Murieta". . RAI-TV featuring a series of Italian Resistance films, leading off with "Paisan"; also series on U.S. gangster cycle of the '30s ("G-Men," etc.), plus another dedicated to **Ingrid Bergman** starrers . . . **Ray Danton** here to start two "Sandokan" adventure items for **Ottavio Poggi's** Leer Films; **Luigi Capuana** directs, **Guy Madison, Franca Bettoja** co-featured.

Maleno Malenotti prepping "La Passione" (Passion) from story by **Brunello Rondi**, which Rondi would direct . . ."The Last Gun" is new title for **Cameron Mitchell** western (originally called "Jim the First") thesp espects to start here soon for Rasfilm . . . **Dino DeLaurentiis** reportedly screened material shot by **Alberto Sordi** against Rio Carnival backdrop for upcoming feature; Sordi just back from S. American stay . . . **Giuseppe Patroni Griffi** prepping his second feature, to be based on life of Emperor Caligula . . . **Marcelli Baldi** has gunned "Saul and David" at Cinecitta'. . . Documento follows up "High Infidelity" with another episoder "I Complessi" (Complexes), with segments contributed by **Franco Rossi, Antonio Pietrangeli**, and **Mario Monice**.

Ingmar Bergman's "The Silence" has passed the Italo censor with minor cuts, gets mid-April release in Rome; local trimmings said to approximate those in U.S. version . . . Dear Films' 20th's division re-releasing five oldies: "Love Is Many Splendored Thing," "Broken Lance," Jesse James," "The Tall Men," and "The Rains of Ranchipur"

Institute on Films

Belgrade, March 24.

An Institute on Film has been founded here recently to seek improvement in the work of Yugoslavian film technicians.

In addition, the Institute will deal with the film scientific research phase of motion picture production and reproductive cinamatography, plus the systematic collection of domestic and foreign film documentaries.

Summer Festivals Threaten Italian Opera Season

Milan, March 31.

Again, as in January 1960, Italy's state backed opera-houses have been silenced. Some 4,000 musicians, stage hands, singers and dancers went on strike because the trade unions asked for 20% raise in their basic pay and improved over-time compensation. La Scala cancelled the scheduled Palm Sunday night performance of Arrigo Boito's "Mefistofele," the opera in Rome cancelled its "Boheme" and the San Carlo Theatre in Naples, its "Carmen." Talks with union representatives continued in Rome, called by the Minister for Tourism and Entertainment, Achille Corona.

Apart from a shortened regular opera season, the conflict affects also the summer season and Festivals of such houses as the opera in Florence where important rehearsals are to begin shortly for the May Festival and the open air opera in Rome's ancient theatre Terme di Caracalla and the Arena in Verona.

Italy gives $12,000,000 (estimated) in opera subsidies, although exact figures have never been disclosed because contributions are paid at the end of the fiscal years, whereas the hard pressed theatres, needing the payroll, seek bank loans with a state guarantee of repayment (at 8% interest).

Filipino Pix Producers To Contact 27 Nations

Manila, March 24.

The local film producers association (PMPPA) has established liaison with 27 film-producing countries all over the world. "The purpose," according to PMPPA Secretary Ben Pinga, "is to get vital information regarding other countries' film industries."

Following recent studies made by the PMPPA, the following recommendations were made:

1. Considering the present unfavorable situation of the film industry here, it would be wise to exploit foreign markets intensively, particularly the tele market.

2. The PMPPA should adopt a long-range program in exhibiting films abroad at trade festivals.

3. International relations should be maintained more vigorously.

J. English Smith, an executive of General Film Laboratories, was here recently to visit the studios of FAME, Inc.

ONE WAY TO BEAT CREDITORS

Hungarian Composer Uses Novel Means of Avoiding 100G in Debts

Vienna, March 31.

Composer Janos Valent, 45, Hungarian exile, with the sideline of wholesale-merchant of vegetables, not only tricked his business associates out of $100,000, but also managed to arrange the most spectacular escape. Valent was released on bail after charges of fraud had been brought against him.

Valent induced his creditors to permit him to fly to Budapest for the preem of his "Symphony of the Great Hungarian Plains." This apparently was the only truth he told them.

On the day of the preem, he arrived at the Schwestat airfield. And somehow or other he managed to get on board a plane flying to Zurich. He now is on his way to South America, according to the report issued by police headquarters. The preem in Budapest was canceled.

LADS 'N' LASSES WAIL

Horrid Weekends in Scot Village Sans Cinema

Tain, March 31.

Young filmgoers in this Scottish village signed a petition calling on the management to keep the town's cinema open. More than 80 of them attended a public meeting called to raise support to carry on the cinema. Known at Tain Picture House, it has been shuttered by the owners, Caledonian Associated Cinemas.

The young people formed a committee to examine prospects of reopening. Two local organizations, the British Legion and the Amenities Association, will be asked to help finance the scheme.

In their petition, the town's young residents said: "If this cinema is closed, most of the children in town will have nothing to do at week-ends. The age of the children is from 12 to 17 years, and we don't want to hang around the streets as others do."

Spain & Morocco Swap Pix, TV, AM

Madrid, March 31.

Spain and Morocco will cooperate actively in the field of cinema, television, and radio according to the terms of an agreement signed last week by Spain's Information Minister Manuel Fraga Iribarne and his Moroccan counterpart Muley Ahmed Alaui.

Film section of the pact opens the way for reciprocal importation of films in original version, exchange of cultural and scientific pics and the eventual interchange of newsreel footage.

During official talks, Uniespana chiefs reached preliminary agreement with Moroccan authorities to set up a partnership film distribution company for the release of Spanish pics in Morocco as an initial step toward expansion in North Africa and the African continent.

The pact also authorizes Spain to relay Eurovision across the Mediterranean to Morocco and exchange program material for small screen audiences in both countries. A radio and television delegate will be assigned to Madrid and Rabat to develop areas of cooperative activity.

Agreement also covers tourism and information. Immediate results of ceremonies in Madrid is the elimination of visas for travel between the two nations strengthening of information contacts

Toho Shooting Pair Of Films In Hawaii

Honolulu, March 31.

Toho Studios of Japan will make two color films here this summer, "Hawaii no Kisetsu" and "Ekimae Ondo." Decision reflects the b.o. draw of four films Toho made in the islands last year.

First of the two films will get under way in June or July, coincidental with the opening of the $1,000,000 Toho theatre, going up on a site between downtown and Waikiki.

German Bakers Seek Culture for Members

Frankfurt, March 24.

Pity the poor baker! He has to get up at four in the morning to heat the ovens for the morning "broetchen" (little breads) or the buns which are delivered to nearly every German home early in the morning. As a result his culture is lacking.

The poor bakers are unable to go to the stage performances at night, attend the cinema or even to watch the later tele programs because they have to get up so early.

Survey revealed that bakers' helpers are ruining their health and letting their culture drop below the dough-level. Hence, the bakers' union has protested, asking that the bakers come to work no earlier than 6 a.m.

Nearly All Firstruns in Sydney, Aussie Key City, Now Hardticket

Sydney, March 24.

Presently in this key city, there is only one weekly-change house. The others are hardticket or semi-hardticket operations. The day of the family price cinema has faded from the Aussie scene or at least in Sydney. Even the foreign language cinemas are operating with upped admissions. Key suburban cinemas likewise have upped admissions to $1.75, with the top city firstruns hitting as high as $3.

Current hardticket pix here include "Celopatra" (20th), "Lawrence of Arabia" (Col), "55 Days at Peking" (AA), "Great Escape" (UA), "Brothers Grimm" (MGM), "Irma La Duce" (UA) and "8½" (Col). Semi-hardtickets are "Yum Yum Tree" (Col), "Love With Proper Stranger" (Par), "Gathering of Eagles" (U) and "Take Her, She's Mine" (20th).

Figuring by distributors here is that with the Aussie keys swinging strictly to hardticket, the revenue intake will show a great upswing after a downbeat with run-of-mill pix. One report is that on many films routed to this territory print, costs have not been recovered by distributors; hence, the reason for so much red showing with minor product. Another headache, long facing distribs is a 25% right of rejection played to the limit by the local exhibs who are only interested in buying big pix, even at 60% of the gross, and scrapping other contract product via that right of rejection.

The Aussie cinema patron is willing to pay high admissions for class product, refusing to buy ordinary fare at any price. This is back of current trend by distributors and the major loops to educate the public that a night at the cinema is now equal to a night at a legitimate theatre even if at legit ducat scales.

Hardest hit today in this territory is the indie suburban exhibitor fighting to win family trade with run-of-the-mill pix. Some indie exhibitors point out that by the time the big pix come his way, the product has lost its drawing power. The indie man also is faced with opposition from sporting clubs with gambling machines and 16m pix, and some hotels building up their beer biz with flesh-and-blood shows.

Many show biz toppers here figure that before very long suburban cinemas will cease to operate. Right now the shutters are going up each week, even theatres hooked to such key circuits as Greater Union Theatres and Hoyts also are closing.

Joe Fryd Gets World Release on 'Amore'

Rome, March 31.

Joseph Fryd has secured worldwide release rights to the new Italo episoder, "Amore in Four Dimensioni" (Love in Four Dimensions), which is about to get its local release. Adelphi produced. Also on the Fryd agenda are "An Italian in Warsaw," comedy shot in Poland with Italo thesp Antonio Ciffariello and a 13-pic tele series.

Latter is via a deal just inked in Rome with Southern Cross which calls for films to be lensed in Italy with a Yank principal in each of the 13 segments. Antonio Margheriti directs, with the start expeced late in June. Fryd retains release of telepix in Italy and Germany. Southern Cross holds the remainder of the world.

Glasgow's Show Biz Center

Glasgow, March 24.

A start is likely to be made before December on the construction of the city's new multi-million-dollar Culture Center, replacing the burned-out St. Andrews Hall, razed to the ground in October 1962. Plans include a main concert hall, small theatre, exhibition hall, and, in a separate building, the new Glasgow Citizens' Theatre.

The concert auditorium will have seating capacity for 2,000 customers, and the new Citizens' Theatre will house about 1,000 payees. City treasurer, Richard Buchanan, said the new Center must take into account changing habits, a higher standard of living, the better use of more leisure time and a growing appreciation of the arts.

Labor Unions and Theatre Operators May Mess Up British Toll Start

By HAROLD MYERS

London, March 31.

Independent action by exhibitors and the unions is threatening the launching of Britain's pay television service, due to start this autumn in several test areas in London and the provinces, for a three years' trial run.

The five companies who have been awarded franchises, but which have not yet received their license agreements, have been called to a crucial meeting by post office officials tomorrow (Wed.). It is expected that they will be told of the decisions made at a recent secret meeting of the Cinematograph Films Council, the statutory body appointed by the President of the Board of Trade to advise on film industry affairs.

Although the Postmaster General indicated when the licenses were first awarded that toll operators would be subject to the theatrical quota regulations, and would be obliged to have a minimum of 30% British programming the Films Council has recommended otherwise. By a unanimous vote the Council has informed the Board of Trade president that the quota should be nearer the commercial tv figure of 86%.

The Council also made recommendations to protect the interest of independent exhibs, who fear that the advent of payvision could put them out of business. It was suggested, therefore, that tollvision contractors should compensate picture theatres for loss of business, including a total shutdown.

And just to make the lot of the payvision companies tougher, it was recommended that they should contribute to the statutory Eady fund in the same way as picture theatres.

While it is conceded that there is a big gap between a Films Council recommendation and a statutory ruling, the payvision companies are concerned at the pressures being applied from various quarters in the film industry, which threaten to put them out of business before they can get started. There has already been comment to the effect that it would be economically impossible to launch a service if hampered by so many restrictions and some of the companies would threaten to pull out.

Plans for launching the service are also being suggested for the transmission of current film releases. It is understood that an independent exhib campaign for a six months' time lag between general release and pay-tv transmission is gaining ground and such a clause may be written into the agreement.

To co-ordinate their campaign, independent theatremen are setting up a defence committee within the Cinematograph Exhibitors Association, to continue the fight against pay-tv. This committee is known as the Independent Exhibitors Defence Committee (INDEC), and although there has been a public announcement, there has been no mention of any names.

Eddie Fisher

Continued from page 3

filmusical, has James Cagney in mind for the lead role created by the late James Barton. Fisher will play the Spaniard, originally done by Tony Bavaar. The legit femme lead was originally Olga San Juan. Attorney Greg Bautzer handled the details.

Fisher must do this one within a year, per contract, but is also working on "The Goufe Case," a German novel with a French setting, for which Natalie Wood is set. Joachim Maas wrote it. It's based on a real-life wierdie whodunit and will be shot partly in Marseilles and Paris. "Painted Wagon" will be filmed in New Mexico. Alain Delon may be Miss Wood's male lead.

"Eddie Fisher Sings the Words of Alan Jay Lerner" was the third project the singer wound up in New York—an album for his own Ramrod label.

Warner Bros. purchased "The Other Charles," unpublished novel by Joseph Hayes, and assigned property to Sinatra Enterprises to film, with Sinatra likely to star.

Natural Pair

Honolulu, March 31.

Titles of a Queen Theatre double bill:

"Love With the Proper Stranger" — "Who's Been Sleeping in My Bed."

63 Keys Taking '500' Via Cable

Closed-circuit telecast by MCA-TV of the Indianapolis "500" Mile Race has been set in 63 key cities according to sales chief Richard Graff. Other locations are being finalized.

Theatre chains that have set the telecast to date, and cities involved, include Balabank & Katz Theatres (Chicago, Rockford, Evanston), Blumenfield Theatres (Oakland), California-Paramount (Frisco), Cinedome (Fresno), Essaness (Chicago), Famous Players (Canada), Fruchtman (Baltimore), Intermountain (Salt Lake City), Interstate (Dallas, Houston, Fort Worth, San Antonio), Loew's (Akron, New Orleans, Atlanta), Madison-20th Century (Madison, Wisc.), George Mann (Eureka, Modesta, Calif.), E. D. Martin (Columbus, Ga., Nashville, Chattanooga), Metropolitan (L.A.).

National General Corp. (Long Beach, Kansas City, Mo., L.A., Sacramento, San Diego), Nederlander (Detroit, Dearborn), RKO (Frisco, Davenport), Skirball (Toledo), Stanley Warner (L.A., Chicago, Erie, Pa., Youngstown, Ohio), United Detroit (Detroit), Wilbey Kincey (Atlanta, Birmingham), Wisper & Wetsman (Detroit) and Wolfberg (Denver).

Large sports arenas that have contracted for the telecast include Boston Garden, Boston; Civic Center, Baltimore; Civic Arena, Pittsburgh; Cobo Arena Hall, Detroit; Convention Hall, Philadelphia; Hippodrome, Minneapolis; Sam Houston Coliseum, Houston; International Amphitheatre, Chicago; Kiel Auditorium, St. Louis; Long Beach Sports Arena, Long Beach; L.A. Sports Arena, L.A.; Memorial Coliseum, Portland; Milwaukee Arena Milwaukee; State Fairgrounds, Dallas; Sports Arena, Hershey, Pa.; War Memorial, Rochester, N.Y.

Arenas and auditoriums also carrying the event have been set in Albuquerque, N.M.; Austin, Texas; Charleston, W.Va.; Colorado Springs; Corpus Christi, Texas; Denver; Fresno; Grand Rapids; Greensboro, N.C.; Hempstead, Long Island; Jacksonville, Fla.; Little Rock; Memphis; Miami; Miami Beach; Pasadena; Reading, Pa.; San Bernardino; San Diego; San Jose; Santa Monica; Santa Rosa; Seattle; Shreveport, La.; Spokane; and Stockton, Calif.

Calgary's Nose Blue

Calgary, Alta., March 31.

Calgary Film Society's efforts to have the provincial government lift censorship from "adult only" type films (VARIETY, Feb. 11) have failed.

The society had asked that a new "X" category be set up in Alberta, the category to be for adults only and not subject to censorship.

Provincial Secretary Ambrose Holowach, the cabinet minister responsible for censors, replied by letter, saying the government is unwilling to make the changes.

Paul Schau, a society director, said the group was "very disappointed." He declared it had "tried to follow the reasonable course in solving this problem. Our concern is to save good films from censorship, and we hoped this would be one way of doing it."

The society had high-level support for its position.

At a Calgary forum on censorship last October, Col. P. J. A. Fleming, chief censor, said he had no objection to a restricted classification. "I think it is required," he said, "but it is not my job to decide. I merely follow policy."

ADD'S CLOSED-CIRCUIT TEACHING-BY-DOING

Widening uses of closed circuit tv are demonstrated by a plan presently in operation aboard the hospital ship S.S. Hope, now anchored off Guayaquil, Ecuador. Over 115 U.S. medical personnel are teaching and training Ecuadorian counterparts in medical procedure followed in the States. One of their major tools is a closed circuit tv set up donated by Theatre Network Television.

The tv operation is used for a teaching-by-doing program. Lack of space aboard ship limits the number of foreign medical people who can see what is going on in the operating room in person. With the closed circuit arrangement, up to 100 doctors, nurses and technical personnel located in an adjacent lecture room can follow every step of an operation while listening to explanations in Spanish.

The Project Hope medical staff has performed over 4,000 major operations so far in Indonesia, South Vietnam and Peru and has trained nearly 2,000 personnel in these countries. The use of closed circuit tv is now enabling a much-increased reach, as the Ecuadorian experiment has proven.

The project itself was formed in 1958 and obtained a former Navy hospital ship from mothball fleet. This ship has been visiting medically-depressed areas, training new doctors, technicians et al. To date over 600 members of the medical profession have served aboard the S.S. Hope. Over 800 U.S. companies have donated in excess of $4,000,000 worth of products to equip the vessel.

Liz's Corp.

Continued from page 5

and negatives of "Cleopatra" presently in 20th-Fox possession, and that he also take possession of all funds thus far collected from film's release and hold until further order of the court.

In asking for declaratory judgment on MCL's distribution pact with 20th-Fox, complaint charged that defendant had refused to recognize MCL's ownership in film or to comply with its obligations to MCL. This arrangement, according to action, which originally was based upon terms calling for 20th to hold 55% interest, MCL 35% and 10% to go to a Swiss corporation, Walwa Films, S.A., provided for MCL to receive 6-2/3% of the first $7,500,000 of gross receipts and 10% of such gross receipts in excess of this figure. Suit asks that 20th-Fox be ordered by court to pay all sums due under this distribution agreement.

Can't See Her (or it)

Twentieth-Fox, according to suit, had steadily refused to recognize plaintiff as a corporation and the validity of the distribution pact, and refused access to financial information relative to picture. Company also had made decisions, according to complaint, which were "solely within the province of the producer and not the defendant," the complaint holding that MCL was producer of the film. MCL also had been refused to permit MCL —which held a joint production agreement with Walwa—to produce location scenes in Spain.

Defendant likewise, suit claimed, had made public statements that payments which 20th had agreed to make to MCL under its distribution pact "were in fact payments to be made by defendant to Elizabeth Taylor, one of the shareholders of plaintiff."

Action further charged that 20th-Fox contended that its distribution agreement was invaded and unenforceable by plaintiff on grounds that Miss Taylor, one of the individual shareholders of MCL, breached her obligations under her pact with 20th-Fox and by such breach of contract "caused defendant damages, sufficient in amount so that defendant claims not to be obligated to make any payment" under its distribution agreement with plaintiff. This is disputed in the action.

Inside Stuff—Pictures

The Feb. 25 death of Grace Metalious whose "Peyton Place" and "Return to Peyton Place," both were made into films by the late Jerry Wald, has resulted in an opinion by the N. H. Supreme Court that New Hampshire's body disposal laws are "inadequate" and there is an "urgent need" to reappraise them. In a death bed will signed in the Boston hospital where she succumbed, Mrs. Metalious left her body to medical science. But her offer was rejected by medical schools. Also she specified that there were to be no funeral services, but the New Hampshire Court ruled against this proviso. She was a loser on still another count! She left her fortune to a British journalist living in Boston and her collaborator on a new book but he renounced the bequest in favor of her kin.

Washington newsmen Fletcher Knebel and Charles Bailey II, have had a flat turndown "for the time being" on film rights to their new fiction effort "Convention." It is seen as a conflict with United Artists' "The Best Man," based on Gore Vidal's Broadway play. Both works are set at a national political convention and the stories concern the battle for the Presidetial nominaion between good guys and bad guys. Harper & Row, publishers of "Convention" and agents for the film rights, were told to return to Hollywood for reconsideration in a couple of years.

Georgia's Gov. Carl Sanders recently transferred more than $50,000 from his emergency funds to bail out a motion picture venture that was supposed to be supported by industrial contributions. Quarrels have surrounded film, titled "Susan Hayward Invites You to Georgia," ever since it was proposed. It is being produced by Tommy Reynolds Production. Last July a trade association complained the state was putting "pressure" on it and other organizations to help raise $110,000 needed to make picture. Atlanta and Georgia Chambers of Commerce did not contribute.

Flying time between N.Y. and San Francisco gets to be shorter and shorter. The other day a plane, because of a favorable tailwinds, arrived 40 minutes before the scheduled time. The passengers remained seated after landing in spite of the air hostess' request to debark. Reason: during the flight a picture had been shown (Rock Hudson's "Man's Favorite Sport") and the plane had landed before the picture had ended.

Union Cash Demands Crimp Hope For Telemeter Repeating Its 'Showgirl'

When Telemeter, Paramount's tollvision subsid, taped the Broadway musical "Showgirl" a season ago it was at considerable expense and the showing via Telemeter's Toronto system didn't begin to recoup that outlay, although it was a mild success. With the click on Broadway this season of "Hello Dolly," which also stars Carol Channing, Telemeter has been considering bringing back "Showgirl" but the reprise has been hampered by union demands for additional payments for each new showing.

The "Showgirl" presentation originally cost in the neighborhood of $90,000 to produce for tollvision. In its initial, and only in fact, showing in Toronto, it took in nearly $6,000 which obviously leaves a lot of recoupment coin still to be made. With Miss Channing's estimated renewed sales potential this year via "Dolly," Telemeter has wanted to re-show "Showgirl" in Toronto and possibly make a deal for its telecast over the RKO-General system. Also a possibility was an offer of the item to National General for its toll system.

A snafu has developed via a union demand that Telemeter pay $16,000 in additional fees every time the presentation is aired again. This immediately makes the plan to reprise the package prohibitive, according to Telemeter thinking, since such a levy would virtually defeat the grossing potential of the return engagement. What has happened now is, in effect, a standoff. Telemeter refuses to pay the additional coin and the union insists it be paid.

Par prez Barney Balaban has long been a bit bugged by the fact that the "Showgirl" project is a deficit operation. The plan to reshow it in Toronto and peddle it to other toll outfits was geared to offset this unpleasant situation. However, as long as union demands for additional payment are maintained, it is unlikely that "Showgirl" will again see the light of the tube.

Shares With Workers

Hollywood, March 31.

Hanna-Barbera cartoonery has its own way of expressing its gratitude to employees. Firm will share its profits with personnel "as long as financial curcumstances of the company permits," according to William Hanna and Joseph Barbera.

Initial payments will be made before Dec. 31. Letter to each employee said, "this is our way of saying thank you to the people who have contributed so much to the growth and success of the company."

$679,400 Deposit For Phone Lines

Hollywood, March 31.

A check in the amount of $679,400 will be deposited by Subscription TV with Pacific Tel & Tel as a guarantee against installation costs of the tollvee concern's initial L.A. operation which Bell subsid will service. This developed last week during a California State Public Utilities Commission hearing on proposed pact between program and lines firms.

Federal Tariff Engineer Charles R. Gondak made disclosure by way of assuring Commissioner William Bennett and Examiner Thomas Dailey that should the feevee operation abort, phone stockholders wouldn't be out of pocket. Essence of presentation made by PT&T, as guided by attorney George Sears, was that service could be extended on a fiscally sound basis without affecting company's regular service to customers.

Tollsters propose to launch a three-channel, closed-circuit home operation July 1 in a three-square mile west-central L.A. area. A second hearing will be held this week before Commission in San Francisco where STV also plans to open shop in near future.

Murray Kaplan to 20th, After Bronston Switch

Murray Kaplan, formerly a member of Samuel Bronston Productions' sales org, has joined the 20th-Fox homeoffice domestic sales staff.

According to domestic sales veep Joe Sugar, Kaplan will be assigned specific duties at 20th later.

SEE TOLL SYSTEMS GOING AIRBORNE

Los Angeles, March 31.

Subscription tv utilizing the air will probably be the ultimate method for pay-tv, rather than the cable system. Such is belief of Dr. Robert Ramsay, exec director of recently-formed Academy for Subscription Television.

Ramsay has pledged support of Academy, however, to cable or any other subscription system, as long it gives public the right to decide whether or not it wants subscription tv.

TV'S DAN, DICK AND BARRY

Buying Spree Of the Big Three

As in the past few seasons, next year's tv network buying pace has been set by the "Big Three" of Dan (Seymour of JWT), Dick (Pinkham of Ted Bates) and (Y&R's Bud) Barry. All told, the powerful trio have placed, thus far, 106 weekly prime time minutes for next season (three-fourths of a network).

But their network stripes remain unchanged .

Perhaps the most striking feature of their buying patterns lies not in their No. 1 web choices, but in each case the virtual non-patronage of one of the networks.

Thus NBC is low network on Pinkham's list, with less than 10% of his business placed to date. CBS gets the wrong end of Seymour's stick; it has been awarded but 14% of the billings placed by tv's most affluent advertising agency. And Y&R's Bud Barry has once again underscored his opinion of ABC by placing 7½% of his lush billings with that network. On the other hand Barry is the No. 1 spender on CBS, where he places over two-thirds of his business.

Seymour maintains his NBC proclivities by placing 60% of his evening business on the RCA-owned web, with two-thirds of the overflow going to ABC. Seymour, it appears, will replace Pinkham as ABC's No. 1 customer. While Pinkham places over half of the Bates billings on CBS, he still qualifies as one of ABC's biggest spenders (second largest on CBS). Pinkham's NBC business is confined to the Colgate placement of an alternate half-hour of "Dr. Kildare" and an alternate minute on both the Wednesday and Saturday night movies.

Here are the varied ways in which the "Big Three" are placing their '64-'65 chips:

WEEKLY EVENING MINUTES BOUGHT

	CBS	NBC	ABC	Total
Seymour (JWT)	6.0	24.5	12.0	42.5
Barry (Y&R	26.0	9.0	3.0	38.0
Pinkham (Bates)	13.0	2.5	10.5	26.0
Total	45.0	36.0	25.5	106.5

More and More TV, Radio Giving Prominence to Distaff Journalist

For the distaff journalist, horizons in broadcasting appear to be broadening. The ladies are increasingly visible and audible fronting the hard news wraps in radio and tv that used to be reserved exclusively for the male staffers.

Femmes are so employed regularly at most of the Group W tv stations, and the Westinghouse chain is beating the bushes to fill the need for its Baltimore outlet. Over at the nets, ABC-TV has Lisa Howard doing a mid-afternoon strip ("News With a Woman's Touch"), and NBC has been in the act for some time by spotlighting its UN correspondent, Pauline Frederick, on five-minute radio wraps.

Not only Group W, but ABC also has the "help wanted" shingle out for another gal, and the stress is on "a good news background"—a femme "able to do what any man on this staff can do," per a news exec at the web. This means a woman who can both cover the beats and perform on-camera. Several aspirants have already had interviews, but the search goes on.

As it stands, only CBS among the networks is all-male, Nancy Dickerson having some time back made the switchover to NBC. She's without a newscasting berth, albeit active with cut-ins, and integrated with the net's election coverage team.

Expanding recognition of the newshen in radio and tv is, of course, a far cry from the longtime and far more extensive usage of distaffers by newspapers and magazines, harking back to such star byliners as Anne O'Hare McCormick, Dorothy Thompson, Helen Kirkpatrick, etc. Granting these were the heavyweights (figuratively), there

(Continued on page 58)

TV 'Finest Hour'—Maybe

That old stalwart gang from the socalled "golden age" of tv drama may be doing a comeback next year.

The projected reprise, via a 39-week anthology of hourlong drama billed "The Finest Hour," would involve producer-directors Worthington Miner, Fred Coe, Max Liebman, Robert Herridge and Robert Saudek. Ensemble is being repped in sponsor and network dickers by Directions in Marketing, Manhattan ad-promotion agency.

Failing a network ride for the 1965-66 season, the skein would go into syndication, according to DM creative director Jack Godler.

NABET Poised For ABC Walkout Fri.

NABET membership is in process of voting on the latest ABC contract proposal, with the tally slated to be disclosed on Friday (3). If it's nixed again, the union is authorized to stage a walkout as of 5 a.m. eastern time Saturday—barring a network [illegible] talks.

Latest package is understood to be substantially the same previously rejected by NABET, albeit this one does contain some modifications. Union reluctantly put the package to a vote after some prodding by Federal mediators.

NBC Recipient Of Adult Coin Splurge By Baby Food Co.

Gerber foods, via D'Arcy agency, has made its first buy of prime-time network tv with a bankroll of more than $2,000,000 for an alternate-week half-hour of NBC-TV's 90-minute comedy spread for next fall, "90 Bristol Court."

The baby food maker becomes the second "Bristol" sponsor with Coca-Cola, via McCann-Erickson, in earlier for a weekly minute. Network sales now reports that the Saturday and Sunday feature pix have been sold out along with Jack Paar on Friday nights. Mutual of Omaha last week renewed for another season its full sponsorship of the network's "Wild Kingdom," the Marlin Perkins show from the St. Louis Zoo.

Abbott Labs has joinel Benrus and Standard Brands in bankrolling the network's primary, convention and election coverage. The buy makes the primary coverage a sellout, with the pre-convention shows 75% sold and the election 60% sold.

General Cigar, with its greatly increased budget in the light of the post cig-cancer report cigar boom, has bought an alternate quarter hour of the Huntley-Brinkley half-hour news strip for $2,600,000, leaving only one alter-

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THE PENALTIES OF ENMITIES

By GEORGE ROSEN

The 1964-65 selling season, now well past its peak with the bulk of bluechip budgets already committed, has shifted attention from the sellers (the network execs) to the buyers (the tv agency chiefs).

Whereas the network heads dominated center stage in the past few annual sales semesters, the agency tv factotums—who control the advertiser purse strings—are believed to be using their inherent "life and death" power to control a network's program structure and financial fortunes with more telling effect.

Thus the Dan Seymours (J. Walter Thompson), the Dick Pinkhams (Ted Bates) and the Bud Barrys (Young & Rubicam) — to name the biggest nighttime buyers of NBC, ABC and CBS respectively—loom as the decisive factors which will help "make or break" each of the three webs in the coming television season.

A comparative examination of the same statistical data—Nielsen ratings, clearances, costs—and a scrutiny of the identical program offerings make a Dan Seymour respond by becoming NBC's biggest customer when, at the same time, he fails to qualify as one of CBS' top 10 customers. (Seymour is ABC's fourth largest nighttime customer). A Bud Barry, looking at the same information but reacting to a different "relationship" to the execs of the webs involved, proves to be CBS' biggest evening customer, No. 2 at NBC and ninth at ABC. And a Dick Pinkham, whose objectivity is likewise conditioned by subjective "personality interrelationship" factors, winds up as ABC's largest customer, second most important on CBS and fails (despite the size of Ted Bates budgets) to qualify as one of NBC's 10 biggest nighttime spenders.

While such a ranking of agency patronage by networks is subject to an awareness of the actual sums involved (as for example the fact that Dick Pinkham, as Jim Aubrey's second best customer, spends over twice as much on CBS as he does on ABC, where he's the biggest spender), the listing sheds telling light not only on individual agency network preference (see box) but on the "chemistry" of the top execs who personify and implement the relationships.

And thus a "no man's land," if not an incipient or even semi-active hostility, between an Aubrey and a Seymour is thought to explain the telling fact that J. Walter Thompson, as the largest tv spender, has—in relation to its size — but "token" business on CBS. And why a rapport, which has replaced past rifts, between Aubrey and Barry—or at least Barry's clients such as General Foods, Proctor & Gamble, Drackett, etc. — accounts for Y & R sending tons of money each month from 285 to 485 Madison while a mere trickle finds its ways to ABC's 7 W. 66th St. precincts. Or why Pinkham sends a sizable chunk of his tv largesse from his sixth floor executive suite at 666 5th Ave. to 7 W. 66th St., over half of it to 485 Madison, but only an occasional "bone" to 30 Rock.

'I Remember When—'

Such instances — irrational as they may seem—are, in the view of insiders, rooted in fundamental causes that typically extend back into broadcast history and the lives of the agency protoganists involved. Thus a Dick Pinkham, who was one of Pat Weaver's top lieutenants at the "old" NBC, can scarcely forget his progressive loss of status as an NBC middle-echelon exec when Weaver left and Bob Kintner arrived at NBC in '56. Pinkham, together with his close co-workers at the time, has never forgotten his abrupt fall from prestige and grace which attended Weaver's ouster and which was intensified with the changing of the 30 Rockefeller guard as

(Continued on page 64)

'Let's Not Agitate the Citizens' Themes 3 Networks' Program Skeds With 'Light Pop Wave' Moving In

By MURRAY HOROWITZ

Nighttime network television next season goes the way of "Beverly Hillbillies," in the three-network rating scramble for success via light entertainment. With few lone dissenters, those examining next season's prime time schedules find television fleeing reality like never before. "It's the Bomb," says David Susskind, citing one reason. Producer Herb Brodkin finds it's the fashion.

Sundays in '64-'65 on either of the three networks won't find one program themed to agitating any U.S. citizen. It's pop time on all three networks, unless NBC-TV's movie slot has a realistic theme which touches the nerves of its audiences.

On Monday nights, CBS-TV feels that "Slattery's People," dealing with a legislator, handling human problems such as slum clearance and narcotic addiction, falls in the realistic drama niche. There's also ABC-TV's "Ben Casey" topping that web's schedule for Monday nights.

In the contemporary realistic category, Tuesdays will have Mr. Novak," and actualities alternating with NBC-TV's "Bell Telephone Hour that night. CBS-TV will have the "Nurses," which occasionally has more reality than suds. ABC-TV's "Peyton Place" is hardly cut to the same cloth as "East Side, West

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An Exception

For the first time in a "Defenders" episode, the non-violent civil rights struggle will serve as a theme. Titled "The Non-Violent," the teleplay was scripted by Ernest Kinoy, and is slated for airing later this season on CBS-TV.

As described, the Kinoy script deals with two principal characters engaged in the non-violent struggle to win jobs for Negroes in the construction industry. One of the two principal characters is a pastor and the other a young man searching for an identity.

Dinah Shore's 7 ABC Purex Specs If NBC Gives OK

Hollywood, March 31.

Dinah Shore will emerge from her one-year retirement from television and star in seven Purex-sponsored specs on ABC-TV next season, if current negotiations to obtain a release from NBC-TV are successful.

Foote, Cone & Belding West Coast tv veepee Jack McQueen is currently negotiating with NBC-TV anent a deal, since the thrush is under contract to that network which has first refusal on her appearances. A release for the seven specs is sought.

Under deal now in negotiation, Miss Shore will star in four hourlong nighttime specs, and be hostess on a trio of daytime specs geared for the femmes, such as Purex sponsored several years ago. Nighttime shows would be a variety format.

IN COLLINS' CORNER —DELTA SIGMA RHO

Washington, March 31.

If his broadcast brethren aren't all that excited about the speeches of NAB prez Le Roy Collins, a national speech honor society is. The honorary Delta Sigma Rho-Tau Kappa Alpha Society gave Collins their "Speaker of the Year Award" for 1963.

At the Indianapolis award ceremony, Collins was cited as "forthright and courageous" and for "provocative leadership."

New Title for 'Solo' As Film Producers Squawk

NBC-TV and MGM Television have been trying to come up with a new title for their new adventure-suspense hour. "Solo," scheduled at Tuesday 8:30 p.m. in the fall lineup. Napoleon Solo, lead character in the series, is a creation of Ian Fleming, British whodunit author, and film producers Cubby Broccoli and Harry Saltzman have complained to MGM about use of the handle in the series title.

The film producers, makers of the recent "Dr. No" and "From Russia With Love" pix based on adventures of Fleming's fictional investigator James Bond, are objecting to the use of the Fleming name in the title, but not within the show itself. Network for a while was considering the title, "UNCLE," letters of the world sleuth org that Solo works for, but scrapped it as too cryptic.

Oscar Katz Exits CBS-TV for Desilu

After 26 years with CBS, during which time he worked his way up from the research dept. to become veepee in charge of tv programming for a couple of years, Oscar Katz has resigned from the network. He shifts to the Coast where he joins Desilu in charge of production with title of exec veepee.

Katz, who in recent years had touched base in practically all areas of programming for CBS, took over the program dept. when Hubbell Robinson left a few years back to produce vidfilms for Revue. When Robinson returned to the network for a short period to resume his program role Katz was more or less put into limbo (although retaining his veepeeship) and even though Robinson again checked out of the network Mike Dann was moved into the program post.

Katz takes with him a bundle of pension fund loot. He checks into Desilu today (Wed.).

O.K.'s FH to BH

Around CBS they're alluding to Oscar Katz as the Forest Hillbilly who's gone Beverly Hillbilly.

In shifting to Desilu and the Coast, Katz is selling his Forest Hills home to become a Beverly Hills resident. (During his tenure as program chief at CBS he was instrumental in the web's acquisition of "Beverly Hillbillies").

Keesely's Cig Gig

Traditional windup show at the Miami Beach conventon of the National Assn. of Tobacco Distributors will be hosted by P. Lorillard, with Lennen & Newell tv topper Nick Keesely repeating as producer.

Cast for the gig includes Joey Bishop, Dick Van Dyke, Mary Tyler Moore, Morey Amsterdam, Rosemarie, Corbett Monica, Bob Wright (Kent pitchman) and the Guy Lombardo orch.

Parley opens April 5 at the Fontainebleu Hotel.

Enough Pay-TV Outlets (vs. Com'l) To Wheel & Deal on Attractions

For the first time, there are enough potential pay-tv outlets to allow show packagers to wheel and deal for attractions. That's the word from Arnold Brown, head of an independent production firm bearing his name, which recently completed the vidtaping of the satirical revue now at N.Y.'s "Upstairs at the Downstairs" club.

Current potential pay-tv outlets listed by Brown are the RKO General-Phonevision experimental station now operating in Hartford, Conn., the Paramount Telemeter station in the outskirts of Toronto, and the planned Subscription TV outlets for Los Angeles and San Francisco, due to begin operation in July. Additionally, there's toll tv due in England and Telemeter plans to expand by going into Montreal. All of these pay-tv situations, whether in operation or not, are buying product, says Brown.

For the topical "Upstairs at the Downstairs" revue, Brown in his 90-minute vidversion added songstress Georgia Brown and actor David Wayne. It will be played on Hartford pay-tv. The way Brown operators, he first lines up the pay-tv customer, then produces the show, reserving distribution rights to himself for a sell-off in other pay-tv markets, foreign television, and eventual commercial television in the U.S. Commercial (free) tv in the U.S. will get the Brown attractions on a delayed basis, he explained, much the same way theatrical pix first play in box-office exhibition situations then eventually are sold either in syndication or via networking to commercial (free) tv.

Brown's company did pay-tv adaptations also of "Spoon River Anthology" and two off-Broadway productions, "Ole, Ole," and "Streets of New York." To provide more name value for the latter two, Jose Ferrer and dancer Roberto Iglesias were brought into "Ole" and Marc Connelly was secured for "Streets."

As far as the talent unions are concerned, Brown said he pays according to the various union provisions governing pay-tv and commercial tv. Being a small company, Brown said that he estimates he can bring a show in at about 25% of what a comparable show would cost on the network. He said the 90-minute "Upstairs" show had a production cost of about $30,000. He estimated that he could gross about the cost of the show from pay-tv, a cost which includes a profit for his company. Another $30,000, he estimates, can be secured from selling the show abroad. With a click, that eventually would gain domestic syndication distribution, he could see another $40,000 stemming for such a show as "Upstairs."

Associates of Brown include Don Silverman, producer, formerly attached to NBC-TV's "Today" show and ABC-TV's "Hootenanny." Dave Geisel, formerly director of "The Garry Moore Show," directed the "Upstairs" revue for Brown.

Brown's indie company plans to do a two-hour show on San Francisco for pay-tv, the show themed to a tourist's view of the city.

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GAC's Powwow

Hollywood, March 31.

Plans for the 1965-66 television season are being discussed here by General Artists Corp. board chairman and chief operating officer Larry Barnett, here from N. Y. for confabs with agency personnel and clients. Accompanying the GAChief is John Redway, head of the agency's London office, making his first trip here as a GAC exec, meeting with clients and agency personnel.

Barnett said the agency is "well off" for next season in the tv field, has already firmed up "The Jackie Gleason Show," "Hollywood Palace," "That Was the Week That Was," "The Reporter," all for the 1964-65 semester, also "Parade," a half-hour variety show which is a summer replacement, sold to NBC-TV. Other deals are still in negotiation, he added. GAC-TV prexy Herman Rush is due in from N. Y. April 6 for detailed conversations anent the 1965-66 season, Barnett said.

GAC reps the British Beatles, and Barnett said all theatres haven't yet reported returns on their recent closed-circuit appearance, so agency does not yet know what the quartet has racked up for this date.

Elsinore 'Hamlet' (3 Hrs.) in Canada Bow on April 15

Ottawa, March 31.

Two-hour "Festival" production of "12th Night" tees CBC's specials marking 400th anniversary of Shakespeare's birth.

On April 15 comes North American preem of BBC's three-hour "Hamlet," filmed at Elsinore. "12th Night" is cast from Stratford, Ont., Shakespeare Festival company, produced and directed by George McCown. Third, April 22, is Verdi's "Othello," based on Shakespeare's play, produced by Franz Kraemer. There'll also be a tv documentary filmed around Stratford-on-Avon by Vinvent Tovell, with the Bard read off-camera.

CBC radio celebrations include "Julius Caesar," "Anthony and Cleopatra," "Tempest," "A Day in the Life of Shakespeare" and a series of five talks on the Bard by Tyrone Guthire et al.

"Hamlet" is the most costly production ever made by BBC—$150,000—according to Oliver Clausen in Maclean's mag, who says Denmark's state radio-tv bureau suggested BBC do it because their own budget was too low. (Danish tv is on the air only around 25 hours a week.) Ten-day shooting sked went five days over because of illnesses and interruptions like a foghorn blowing every 24 seconds in peasoup weather. Lloyds of London insured against cancellation due to illness of leads.

Ophelia is Jo Maxwell Muller, 18, whom Plummer caught in the role on stage in London and insisted on. Philip Saville directed.

"Hamlet" has been sold in the U.S. and a dozen European and Commonwealth countries, says Clausen, adding that it will run longer in all the latter because North American tv projects 24 frames a second, compared with 25 elsewhere.

CBS' All-Cartoon Sat. Ayem Format

CBS-TV has revamped its Saturday morning lineup for next season, offering three solid hours of cartoons, from 9 to noon.

Two new cartoons which are being added to the schedule are "Linus, the Lionhearted," a half-hour General Foods package, and "The Jetsons," a Screen Gems series which is moving over from ABC-TV.

Web is expected to retain a half-hour pubaffairs show following the morning entertainment kiddie bloc. The pubaffairs show for youngsters has yet to be announced.

'64-'65 Saturday morning lineup is as follows: "Captain Kangeroo" from 8 to 9 a.m.; "Alvin," "Tennessee Tuxedo," "Quick Draw McGraw," "Mighty Mouse," "Linus, the Lionhearted," "Jetsons," "Sky King" and "Flicka." Coming out of the lineup are "Roy Rogers" and "Rin Tin Tin."

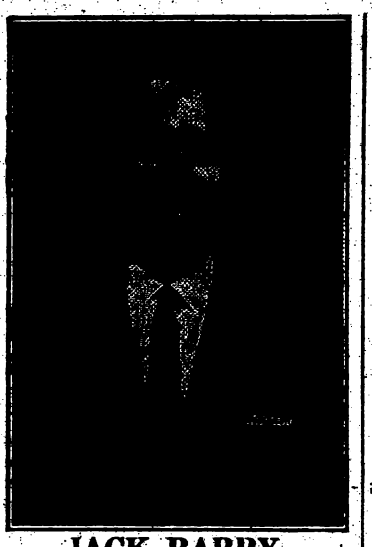
Japan Assures FCC Of All-Channel Compliance

Washington, March 24.

Japanese electronic industry executives assured FCC they would comply with the April 30 deadline for new television sets to receive all channels.

Commissioners Rosel Hyde and Robert E. Lee met with Japanese industry reps recently and received their promise to abide "in the letter and spirit" of the all-channel law.

Meet was partly prompted by the increase in Japanese tv set imports



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

Mao Tse Tung's Okay to Canada For TV Filming

By PAUL A. GARDNER

Ottawa, March 31.

Canadian Broadcasting Corp. has scored a beat with permission for the first North American filming in mainland China. A three-man crew leaves this capital April 15, via Vancouver and Hong Kong, to spend up to two months in Mao Tse Tung's domain. They are Pat Watson, producer of CBC-TV's weekly network pubaffairs "Inquiry"; his director-script editor Roy Faibish as writer-director; freelance Erik Durschmied on camera and sound. Results will be aired on CBC-TV web come fall.

"It sounds arrogant," Watson told VARIETY, "but we hope to produce the first decent documentary made in China in a long time. I've caught the recent few and I haven't seen a good one—all very formal and unpenetrating. Erik is a top cameraman and the visual results at least should be unexcelled." Durschmied has no address, says Watson—"he lives where his camera is. He comes to us from jobs in Spain, for BBC's 'Panorama,' and Singapore, for the new untitled BBC-2 show. He'll go direct from there to Hong Kong to meet us."

An Ottawa Citizen report, which said the crew would enter China via Soviet Union and that BBC had offered $250,000 for British rights to the future footage, Watson said was "full of misinformation." It also said he planned 12 shorts and two hour-lengths, whereas all he envisages is "a 60- or 90-minute documentary — though we don't rule out additional specialized shows if we get the footage. This won't be for 'Inquiry,' by the way, but for a network special." As to BBC's interest, he said he'd had talks with a couple of producers there and if a U.K. deal eventuates "it'll be with BBC, because they approached me first; but they'll look at the footage, of course, before deciding whether to buy."

"We'll be free to go anywhere except where there are military installations—and we're not interested in them," said Faibish, who flew to Hong Kong to iron out numerous details, after Watson had got Chinese government's provisional permission

Herschensohn's USIA Documentary on JFK

Washington, March 31.

Bruce Herschensohn, writer and director of the U.S. Information Agency's Academy Award entry "Five Cities in June," has been signed on for a USIA documentary on the late President Kennedy.

USIA film chief George Stevens said the film "Years of Lighting, Day of Drums" will be released in May for distribution in 106 nations. It will include footage from other USIA documentaries plus exclusive color coverage from the "Four Days" and the Kennedy funeral.

Besides writing and directing, Herchensohn will also write the musical score for the picture.

NBC Trims Huntley Beef

Newsman-cattleman Chet Huntley is still just that, but with reservations. Promotion of Chet Huntley's Nature Fed Beef has come to an abrupt halt, following a meeting last week between NBC top news execs and the newsman.

Huntley, who on the side runs a New Jersey cattle ranch with about 500 head, was criticized in the press March 20 for using an NBC radio news-feature seg to discuss the problems of beef prices caused by imports. The criticism came to the attention of NBC-TV prexy Robert Kintner, who telephoned from Phoenix, where he was on vacation, calling for an investigation of the matter.

Huntley agreed to withdraw his name from the beef, and posters plugging his high protein line of meats will be discontinued. Network points out that it contractually has the right to prohibit product endorsement without its consent.

The newsman reportedly also will withdraw his Chet Huntley's Nature Fed Beef account, which was recently assigned to an ad agency.

Sidney Bernstein's Politicast Credo; Deplores Boredom and Propaganda

London, March 31.

Sidney L. Bernstein, chairman of Granada, which operates one of the big four commercial tv stations here, continues to fight for a freer hand to cover the political scene. He said in London, last week, that from the day of dissolution of Parliament until Britain goes to the polls that two—maybe three—tv channels will offer three and three-quarter hours of party propaganda. He emphasised: " . . . (we are promised) a great deal of boredom and a minimum of opportunity for lively reporting."

By lively reporting, he did not mean use of aggressive interviewers "whose personal vanity obscured the real value of the interview."

He is seeking, rather, an alternative to so much official propaganda. Bernstein said: "In politics, as in the theatre, it is not always good to have public attention riveted on a few stars. What about the gallant 600, the private members of Parliament? Not enough is heard or seen of them . . . it must be right to give them an opportunity to communicate with the public. This is what television can do . . ."

Bernstein revealed that via a "gentleman's agreement" between politicians and broadcasters the rule is that whenever a Parliamentary candidate is invited to appear on tv, he must be "approved" by his party's London h.q. Another rule is that no audience should be present when a Conservative, Labor or Liberal candidate speaks in front of the vidcameras.

Bernstein asked: "By what right do the party officials regulate the appearance of individual candidates?"

Even in outside party political broadcasts, Bernstein asserted that the political parties will still extend their influence upon normal hours of broadcasting by means of those "typically British 'gentlemen's agreements' which have no basis in law or politics, or, as I personally think, no place in a democratic country."

Nielsen's Spruce-Up

A. C. Nielsen Co. in a letter to clients has announced major changes in revision and turnover of the tv sample homes along with other improvements in the NTI service, and a price increase in the service.

The latter, signed by Nielsen exec veepee Chat Shaw, says that the entire NTI sample is in process of changeover to "new 1963 master sample specifications." The changeover, it says, is slated for completion by the end of 1965 and will be followed by "systematic forced sample-replacement which will turnover the NTI sample completely during each subsequent five-year period."

The letter, signed by Nielsen increase on the service of 7.5%, and word that the new sample will for the first time include the Mountain Time Zone. It will be, the letter states, "a proportional sample of all continental U.S. households, excluding Alaska."

Embassy's Major Bid in TV Arena; 'Steptoe', 'Lloyds'

Embassy Pictures' tv production planning is expanding. Following a recent trip to London by exec v.p. Leonard Lightstone and tv veep E. Jonny Graff, the company has set two one-hour color series to be made there, one of which will also have some filming in the U.S., probably in New York and also in Hollywood. Additionally, Embassy has acquired the production rights to make a Yank version of the successful British series, "Steptoe & Son" and has previously set the production of at least one other series in Rome.

The two British series will be "Our Men From Lloyds" and "I Married a Psychaitrist." Both will be made in color, which is apparently a growing factor in series production, in association with a British co-financer. The British interest, yet to be disclosed pending signing of the final papers, will put up half the production coin with Embassy supplying the other half.

They will be made under the British quota system (not the Eady Plan) which allows a 50-50 Yank-British cast, a U.S. writer and a U.S. director or producer. Both the British company and Embassy will have equal shares in the profits from the series, with the British co-financier distributing them throughout the U.K. and Embassy handling them in the rest of the world. Embassy is currently talking with the three webs here as to a telecast deal, production coin not presently a factor.

The "Lloyds" series will be made both in England and in the U.S., with side trips to other European locations also planned. It will deal with the activities of a U.S. and British Lloyds of London agents dealing with claims around the globe. "Psychiatrist" is a property which Embassy has had for a while now. It will be made into a feature before the tv series version is done.

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Cox's Offering: 630,000 Shares

Washington, March 31.

Newly reorganized Cox Broadcasting Corp. filed a registration statement with the Securities and Exchange Commission proposing to offer 630,000 shares of common stock, it was disclosed Monday (31).

Offering will be made through underwriters headed by Lazard Freres & Co. of New York at an $18 per share maximum selling price.

Included in the bundle are 35,231 shares to be offered by present holders and another 20,000 to be sold to company employees.

Cox also plans to borrow $15,000,000 from an insurance company. From this, $14,823,700 will go to repay debts to stockholders, mainly the $11,000,000 red ink incurred when Cox purchased KTVU-TV, San Francisco-Oakland. Another $3,823,700 came from the buy of several community antenna television systems.

Cox already has 2,000,000 common shares outstanding.

Company owns tv and radio stations in Atlanta, Dayton and Charlotte as well as KTVU.

'BETTER DEAL' THEMES NAB

NAB's 'Won't Attend' List

For all the fact that their eyes will be on the agenda and their ears cocked to the off-the-agenda talk, there's an imposing list of broadcaster personalities with major financial-ownership stakes in tv and radio properties who, in traditional absentee fashion, can be counted on not to attend the NAB convention next week in Chicago.

These include, among others, John Hay (Jock) Whitney, of the Corinthian Broadcasting chain;

Dick Berlin, of the Hearst chain;

Sam Newhouse, of the Newhouse broadcasting empire;

Walter Annenberg, of the Triangle Stations;

Mrs. Lyndon B. Johnson, whose lucrative tv station in Austin has been put in trust during the tenure of her residency at 1600 Pennsylvania Ave. in Washington;

Henry R. Luce, of the Time-Life stations.

Magnuson-Pastore Bill Would Ban Booze Blurbs; Harris Bothered

Washington, March 31.

Two strong doses of Congressional pressure were added to the controversial recipe conjured by the decision of Gothom's WQXR to advertise hard liquor.

In the Senate legislation to bar booze blurbs was introduced by Commerce Committee chairman Sen. Warren Magnuson (D-Wash.) and Communications subcommitee ditto Sen. John Pastore (D-R.I.).

Refusing to go quite that far was House Commerce Committee chairman Rep. Oren Harris (D-Ark.) who wrote QXR exec v.p Elliot Sanger of his "serious concern" about the outlet's booze breakthrough.

The Magnuson-Pastore bill not only would put a bar on broadcasters but would also hold the liquor folk accountable. Under the bill Federal permits issued distillers by the Treasury Dept. would be revoked if the prohibition was violated.

Also called for are fines ranging from $100-$1,000 and prison terms from six months to one year.

Pastore's hopes for quick hearings on the bill by his subcommittee could conceivably be squelched by the civil rights debate. Southern segregationist Senators as part of their filibuster against the civil rights bill could prevent all committees from meeting, perhaps for as long as two or three months.

In his letter requesting Sanger respond to seven questions, Harris stressed his preference for self-regulation.

He asked Sanger if he believed in broadcast self-regulation on booze blurbs by either broadcasters or distillers or if legislation or gov-

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BBC Radio Series On Negro in U.S.

London, March 31.

BBC Radio has set producer-writer Geoffrey Bridson to line up an "all-embracing series of programs on the American Negro—including plays, musicals, poetry, folk songs, jazz, serious music and so on."

He is planing out for a month's stay in the U.S. on Saturday (4) where he hopes also to snare leading Negro writers for on-air dickers about their work. He is also planning to write an historical documentary in two or three parts.

Programs are skedded to hit British airwaves in the fall.

Elliott Lewis Pacted By Bing Crosby Prods.

Hollywood, March 31.

Bing Crosby Productions has signed Elliott Lewis, exec producer of Desilu's "The Lucy Show," starring Lucille Ball. Lewis has resigned from the Lucille Ball starrer and ended his duties last week when production on this season's product finished.

Deal calls for Lewis to work on new projects for the vidfilmery, also help on the new half-hour series starring the company's boss, Bing Crosby.

It's Just Rediffusion

London, March 31.

London weekday major commercial tv station Associated-Rediffusion is changing its name as from April 6.

According to general manager John McMillan: "At the present the name is very long. We are changing it to 'Rediffusion' which is easier to read and remember."

Stanton's Stance On TV Spellout Of A Coverage Code

Philadelphia, March 31.

A public policy for tv coverage of legislative and judicial proceedings and of pre-trial situations should be spelled out, it was advocated by CBS prexy Dr. Frank Stanton in a Annenberg School Lecture at Pennsylvania U.

Stanton, in furthering his proposal, said that the Brookings Institution, an independent research and education organization in the social sciences, has agreed to consider a CBS grant to assemble a task force of distinguished citizens representing the bar, the bench, the various branches of journalism, government, public administration and the public to study and report on what could be a national "code of fair practices" governing coverage of such news events.

CBS prexy, in an unusual swipe at tv coverage, as well as coverage by other news media, called the handling of the Lee Oswald case in Dallas as tending toward "anarchy." Needed, said Stanton, is a "voluntary, inter-media code of fair practices."

In connection with the proposed Brookings Institution study group, Stanton suggested Newton N. Minow, former FCC chairman, as possible chairman of the group. Stanton pointed out that all public

(Continued on page 64)

British Granada Yanks 'Entertainers' Rather Than Censor Strip Seg

London, March 31.

Granada-TV's documentary "The Entertainers," scheduled for prime time viewing on the whole commercial network, has been yanked by the company because the Independent Television Authority ordered cuts of scenes featuring two strippers.

The hourlong program, made by award-winning producer Denis Mitchell, shows the backstage lives of seven club and music hall acts. It included shots of a semi-nude dancer and other skin takes. But rather than censor the program Granada has "postponed" it. Indefinitely.

The Granada-ITA clash follows the Authority's tough rebuke of Associated-Rediffusion for showing a stripper in its pubaffairs show "This Week," which was taking a serious look at the "dirty book trade" in London.

HENRY SEEN AS KEY TO FUTURE

Chicago, March 31.

The nation's broadcasters pour into Chicago this weekend to learn if they too are in for a "better deal."

This year's NAB Convention shapes up as a time for reassessment by broadcasters both of themselves and of the new administration in Washington.

Though the industry's trophies from last year are on prominent display, NAB prez Le Roy Collins will have to apply his charms and forensics in a continual reminder of the political and economic forces making laurel sitting a dangerous practice.

If relatively sure of themselves at this year's Hilton hassle the broadcasters are looking to Washington to discern the depths and significance to them of the change in the old order. It is this question, of the several industry puzzlers, which might be answered best of all by FCC Chairman E. William Henry at his Tuesday luncheon address.

The industry is still trying, with limited success, to probe the nature of this man. From his words and promises he seems part lion, but his record in bringing those promises to fruition has shown him to be part lamb.

Not a publicity hawk like his predecessor Newton Minow, his program is not the talk of the general press. Furthermore his reception in Congress is subject to continued interference.

But when batted down, as in the commercial fight, Henry has managed to bounce back. This he demonstrated last winter in what was probably his most spirited speech when he told a group of advertisers FCC would still crack down on commercials, rules or no rules.

With the accession of the Johnson Administration Henry, with his ties to Robert Kennedy, has come down some in the Washington power structure. But the extent of his decline, both in terms of personalities and within the wider scope of regulatory policies of President Johnson, will probably not be known until after the November election.

Oren Harris To Talk

The topic of Henry's talk remains undisclosed but from its content and spirit the industry should get some inkling of where it stands in the new order on the Potomac.

The view from Congress will be spoken by one of Henry's hidden Capitol nemeses Rep. Harris (D-Ark.). The House Commerce Committee chairman, scheduled to speak at the Monday afternoon session, has been content with sitting back and letting his subaltern Chairman Walter Rogers of the Communications subcommittee stick pins in an ambitious FCC.

Why Texas Democrat Rogers, who would probably win any popularity poll of station owners, was not invited to the convention, remains a mystery.

The inspiration Rogers might have provided will be offered instead by the Rev. Billy Graham who will speak at the Wednesday noon session.

The choice of Harris as a speaker reflects the concern in some industry circles of Rogers' campaign against the FCC and the worry that some marginal operators, feeling they have Congressional sanction, might get carried away and bring the house crumbling down. If this ever became the case, these same industry folk know it would be up to an angry Harris to put the pieces back together.

Convention festivities open Friday (3) with the National Assn. of FM Broadcasters who will meet through Saturday. The Assn. of Maximum Telecasters will be having get togethers Sunday as most of the conventioneers arrive.

Collins will deliver his keynote address at the Monday luncheon and undoubtedly will proudly speak of his thwarting FCC on commercials and of other victories.

Like Henry, Collins has also had

(Continued on page 58)

'Virginian' Added To BBC-2 Roster As Initial Schedule Is Locked In

London, March 31.

Less than three weeks before the kickoff, BBC-2 topper Michael Peacock has locked in tight his initial schedule. For better or for worse, his arch-enemy, time, has forced him to fill in the many gaps in his 30-hours-a-week prime time lineup.

Illustrative of Peacock's hectic, helter-skelter program-plotting life over the past months (in which he has had to build a schedule for a web which, by decree, must have a "new and different" concept but at the same time prove popular enough to catch the mass audience for at least some of the time) is the the fact that many of the shows he has slotted are either "experimental" or are still, even now, drawingboard projects which have not had a dry run. It's a time-enforced case of throwing shows into the deep end to see which come up swimming.

But amid the welter of new and projected shows, Peacock has brought in another major American series, "The Virginian." Skedded to follow the "Danny Kaye Show" on Mondays, the Western has been cut back from 90 to 75 minutes. (Acquisition of "The Virginian" by BBC is something of a triumph for the network because, it's understood, only after hard bargaining did MCA-TV decide to shelve its plan to theatrically release the western in these parts. Third Yank program inked for the opening of BBC-2 is "Arrest and Trial" berthed on Fridays at 8:45 p.m.

For the rest, within the framework of projecting seven faces of BBC-2 on seven days of the week, the mix involves documentaries, discussions, current affairs, pubaffairs, politics to a larger extent than either of the existing tv outlets, but, at the same time, has its quota of drama, vaudeo, comedy and music.

In his endeavor to come up with an alternative to the commercial web and BBC-1, Peacock has shuffled his pack in such a way that the "serious" or non-fiction material will be in opposition to the prime time "entertainment" schedules of the existing networks on Tuesday, Wednesday, Thursday, Saturday and Sunday. Monday and Friday on BBC-2 are designed on more "entertaining" lines.

Basically, Peacock's first schedule for BBC-2, which will carry it for the vitally important first few months of its life, is this:

Monday—7:30: "Impromptu," an experimental half-hour comedy show completely ad libbed, in which five performers, unrehearsed, gag it up from angles thrown at them by a studio audience. 8:00: "Danny Kaye Show." 8:50: "The Virginian" (approximately once a month latter will be

(Continued on page 64)

Czechs Dig 'Saint'

London, March 31.

One ITC source reports that an increasingly large fan mail for Roger Moore, star of "The Saint" vidseries, is coming in from Czechoslovkia. In fact, fan mail output from the Czechs is now larger than any other European country.

Which is intriguing since ITC has not sold "The Saint" to Czechoslovakia yet.

WGA Asks Agents To Go Easier On 10% of Everything

Hollywood, March 31.

Current talent agency practice of getting 10% of the top on a tv package, also 10% of residuals and royalties will be the principal targets in upcoming negotiations between Writers Guild of America and the agents, with WGA seeking clamp down on both these practices.

Writers feel strongly that the percentery's current 10% off the top of a video package acts as a deterrent to many a sale, and is harmful to the scripter.

They feel equally as strongly that agents are not entitled to 10% of residuals and/or royalties, their contention being that the guild membership went out on strike on two occasions to obtain formulas for residuals and royalties. Their position is that inasmuch as these were not negotiated by agents, the percenters are not entitled to a cut. It's expected agents will strongly resist both these WGA demands.

WGA West council met Monday night to go over proposals to be presented the agents in detail. On April 4-5 there will be a national WGA session in Hollywood, with the eastern branch sending delegates here for the conclave. On the agenda are the agent proposals, and these will be coordinated between east and west memberships, to be approvated at subsequent membership meetings here and in N.Y.

Hollywood members will vote on proposals for a new agents' pact at the guild building, at a special general membership meeting to be held April 9. Guild's current pact with the agents expires June 15.

Journalistic Big Guns En Masse to ABC Affil Meet; B-5000 'Preview'

Now that it's positioned for a hoss race in the three-network news sweeps, ABC as never before will be out to impress its affils at the NAB convention.

Network is packing off its journalistic big guns to Chicago, including Edward P. Morgan, Howard K. Smith, Ron Cochran, Bob Young and William Lawrence. News chieftain Elmer Lower heads the contingent, with Jesse Zousmer, tv news director, also making the scene.

For Smith and Morgan, it'll be a bit of a scramble since both have speaking dates in and out of Chi concurrent with NAB. Key date for both is a joint appearance tomorrow (Thurs.) night before the Chicago Council on Foreign Relations in the Pick-Congress Hotel.

Lower & Co. are also planning a press demo for the Burroughs B-5000 computer which the net is committed to for this year's election coverage, including the upcoming Illinois and Oregon primaries.

All-Star Cast For ABC's Affil Meet

Only ABC of the three networks plans to make a splash with talent for affils at the Chicago NAB convention.

NBC's show will offer a "TW3" lampoon of the net's affils, and CBS will raise the curtain on the comedy team of Allen & Rossi, chirper Tina Robin and the Madison Trio.

ABC looks to have its largest lineup yet. Crowding the marquee will be Gene Barry, Ernest Borgnine, David Janssen, Walter Brennan, George Burns, Connie Stevens, Patty Duke, Inger Stevens, Tim Conway, William Windom, Sammy Jackson, Joan Staley, Cathy Nolan, Sheila James, Lois Roberts and Dorothy Malone.

All, natch, are in the fall schedule, and that's what ABC wants to stress.

'Today's' Footloose & Fancy Free Format as 'Only Wheel in Town'

By JILL GREELEY

NBC-TV producer Al Morgan says his show is the "only wheel in town—" that is, the only consistent road show left in television that will strike out for distant locations in search of diverse programming.

A closeup view of the effort that went into "Today's" five-day strip last week on Tucson, Ariz., is a clue to why Morgan's show is the only wheel. The production logistics and complexities would stagger a monthly series, let alone a two-hour, daily show.

Initially, there are the negotiations with local officials and promoters. To do the remotes—which have included San Juan, Holland, New Orleans and others—the producers must come up with the money it will cost beyond the show's regular weekly budget. In the case of Tucson, the Chamber of Commerce came up with $50,000, living quarters, and transportation was angled through TWA. A lot of time can be burned up in these initial negotiations. Deals to location in Southern Italy, Texas and other places fell through before Tucson came through. When a commercial minute on "Today" goes for around $7,000, it is not hard, however, to see the advantage of five shows devoted entirely to an area.

Three months before the actual Tucson shooting, which was week before last for airing on last week's Monday-Friday shows, Morgan and a survey team went to Tucson. They clocked 1,200 miles in covering Southern Arizona (including the border town of Nogale, Mexico, which was quickly rejected) in finding five suitable locations.

The final selections were carefully picked to cover the tourist scene, the traditional, the modern, the cultural and working aspects of the community. In order of production and airing, the five shows covered the Arizona-Sonora Desert Museum; Old Tucson, a motion picture set turned into a tourist attraction; the University of Arizona; Davis-Monthan Air Force Base; and the Thurber cattle ranch in Sonoita.

Actual production took a compliment of 47 "Today" staffers and technicians flown in from NBC's Coast headquarters. It also called for a rented vidtape mobile facility from the Coast, a big fleet of rented cars and a fleet of golf carts. The latter was used by production staffers who were billeted at the local country club in cottages usually occupied by weekending club members. The "Today" hq at the club was down a good stretch of twisting road from the billet area. "Today" writers, who are involved in production of their particular shows, covered many, many miles in the pre-shooting arrangements (and filming of clips for insert) on the far-flung locations.

Actual taping was accomplished sytematically on a Thursday, Friday, Saturday, Monday and Tuesday, with the first two shows already on the air while the Monday and Tuesday productions were underway.

Each day's production had an early-morning call, the earliest being the Thurber ranch—2:30 a.m. The predictable unpredictable cropped up almost immediately at the first location, the Desert Museum. During the dry run, the actors in the Prairie Dog Village performed magnificently. They went on an underground strike, however, the minute the vidtaping began. Just before going to black, one (possibly the union agent) poked his head out of a hole, peered at the camera, then turned his back on the proceedings.

Arizona Gov. Paul Fannin, was a much more cooperative show

(Continued on page 56)

Steinberg to Coast To Resolve CBS Press Job

Charles Steinberg, vp., press information for CBS-TV, leaves for Coast later this week to resolve the West Coast press info directorship following the death last weekend of Ernie Stern. Latter died of a heart atack Sunday at the age of 48 (see Obits).

Jack Cowdin, v.p. in charge of press-advertising-promotion, flew to the Coast to attend yesterday's (Tues.) funeral services for Stern.

Chas. Denny's Son Killed

Charles R. Denny 3d, son of Charles R. Denny Jr., RCA v.p., was killed Friday (27) night when a car he was driving overturned in Palos Verdes, Calif.

He was 18 years old and a freshman at Claremont Men's College in California. His father was former FCC chairman and ex-NBC exec. His mother and two sisters also survive.

Meredith Willson Specs for Texaco

Hollywood, March 31.

Meredith Willson has been signed to star in three hour-long specs for Texaco, the shows to be aired this summer on CBS-TV. Willson, long a holdout from tv, was persuaded to do the three shows by Lee Rich, senior veepee in charge of tv for Benton & Bowles, repping Texaco. Willson's wife, Rini, will also topline the specs.

Willson will be exec producer and host, will do integrated commercials, which he did long ago in radio, when he had a network show on NBC, with his sponsor Maxwell House. Benton & Bowles was the agency on that show, so it's a reunion for Willson and the agency.

Rich explained he has been two years working on the project, talking the "Music Man" maestro into it.

First spec will be aired June 4, the second one June 30, the third July 28 and a repeat will be shown Aug. 31. Rich said once he had nailed down Willson, he contacted CBS-TV prexy Jim Aubrey about having the shows on that web, that Aubrey was "delighted."

Willson will compose some original numbers. Negotiations are now on for a producer, director, writers and other members of the production staff.

Rosenberg Tapped For Kraft Suspense Series

Hollywood, March 31.

Frank P. Rosenberg has been named exec producer of Revue studio's "Kraft Suspense Theatre" series, replacing Roy Huggins, who is moving into a "wider area of responsibility" at the telefilmary.

Rosenberg this past season produced the studio's "Arrest and Trial" series, 90-min. show on ABC-TV. No decision has been made as yet anent its renewal.

Huggins, exec producer of the hourlong Kraft show on NBC-TV for the past year, and an officer of Revue and MCA, is currently in discussions with Revue regarding his future work.

'Romper Room' for Papas

Aberdeen, Scotland, March 31.

"Romper Room," produced here by Grampian Television, commercial station covering northern Scotland, is getting occasional late-night repeats in response to requests from fathers who have heard much about the program from wives and children.

Program here has attracted a larger audience relative to regional population than any of the other 200 television stations throughout the world which screen this kindergarten program.

It is now viewed by children from Mexico to Japan.

Grampian-TV introduced "Romper Room" to the U.K. five months ago, and is still the only station in Britain to produce and transmit it. It has been gaining high ratings. Program is screened normally four times weekly at at 4:30 p.m.

LA SALLE GRANT OKAYED

Washington, March 31.

FCC voted 4-3 to grant La Salle County Broadcasting Corp. a class A FM station construction permit in La Salle, Ill.

Chairman E. William Henry and Commissioners Kenneth Cox and Lee Loevinger, dissented in their request the issue go to hearing.

Wally Jordan's Asst. Quits to Join Kummer

Bernie Brillstein, assistant to Wally Jordan, head of the William Morris Agency television dept., has resigned to join the Martin Kummer management office. He'll work in the handling of television personalities and packaging. Brillstein has been with the Morris office for nine years and worked in the publicity dept. before helping organize the dept. for commercials.

Kummer, himself a Morris alumnus, had been with MCA and with its demise joined Creative Management Associates. He left that outfit recently, taking Jack Paar with him.

Cochran's Moveup In Nielsen Audits

Ron Cochran's ABC-TV evening news strip, though still trailing by a wide margin, has been picking up ground on hotshot rivals Huntley-Brinkley and Cronkite, the latter two apparently suffering from the central time zone moveups occasioned by their 30-minute formats.

This appears, at least, to be the inference from the Nielsen audits of the past few months. In any case, compared to a year ago, the Cochran report has notched a ratings gain of 31%. For the first time since he launched a few seasons ago, Cochran has gone over the 4,000,000 homes-per-average-minute hump. Specifically, with a national Nielsen of 8.0, Cochran now has a 4.1 million homes audit.

What's equally pleasing to ABC is the way their boy has climbed in certain key markets, in some cases actually outpulling both rivals, as in Houston ad Kansas City. And just vis-a-vis Cronkite, Cochran has pulled ahead in such markets as Philadelphia, Cleveland, Cincy, Seattle, Indianapolis and Pittsburgh.

Cochran's evening news strip is approaching SRO for the first time since its per-minute price went up 35% this year. Actually, the show is about 20% shy of sellout status at the moment.

Fourth quarter coin riding with him includes renewals from Brown & Williamson, U.S. Plywood, Bristol-Myers and Shulton, and a fresh-to-tv order from the National Institute of Life Insurance Agents. Show had been SRO before, but at the old price level.

TAM More Conservative Than BBC on Estimate Of 2d Channel Viewers

London, March 31.

Hot on the heels of BBC's estimate of homes able to receive the new BBC-2 signal when it goes on the air on April 20, TAM has come up with its own estimate which exactly halves the Corporation's forecast.

TAM, an independent ratings organization, maintains that a survey carried out in February in the projected area of the first BBC-2 telecasts (London and around), shows that some 250,000 homes are already equipped to take the new channel. BBC forecasts 500,000 homes.

And while BBC is counting three or more people per set (according to Michael Peacock, web program controller, between 1,500,000 and 2,000,000 will be viewing the opening week's shows) TAM is more conservatively setting its per-set viewership at two or fractionally more.

According to TAM, there are 4,035,000 homes in the planned area for the start of BBC-2, of which 3,390,000 have tv receivers.

San Antonio — Eddie Daniels, member of the disk jockey staff of KBER, local country and western music station, was guest of honor in Nashville, when he was named "Mr. D. J. USA" for that date.

TV-Radio Production Centres

IN NEW YORK . . .

CBS-TV sports producer **John Pokorski** and writer **John Mosedale** off to East Africa to cover East Africa Safari Rally, a 3,200-mile sports car race, for airing on CBS Sports Spectacular series . . . CBS-TV soapers, "As the World Turns" and "Edge of Night", racking up nine years on the air . . . **Mary Tyler Moore** of CBS-TV's "Dick Van Dyke Show," signed two guest shots on "Ed Sullivan Show." . . . Golf champ **Byron Nelson** joins **Chris Schenkel, Jack Whitaker** and **John Derr** on CBS-TV coverage of Masters Golf Tourney in Augusta, Ga., April 11-12 . . . **Jim Lavenstein**, manager, program liaison, CBS-TV, to Utah on skiing vacation . . . **John Hart** succeeds **John Edwards** as bureau manager-correspondent of CBS Television Stations' Washington bureau . . . CBS Radio prexy **Arthur Hull Hayes** back from five-week world tour . . . **Mort Lachman** named producer of "Red Skelton Hour," succeeding **Cecil Barker**, who resigned to form his own company . . . **David Susskind** to be presented with "Producer of the Year" award by Scarsdale's Anti-Defamation League unit . . . CBS News correspondent **Dallas Townsend** will moderate a panel discussion "Political Previews for 1964," at New York U. on April 18 . . . **Andrew A. Rooney** has joined CBS News as a staff producer-writer.

Jan Murray plays himself in the April 11 stanza of CBS-TV's "Defenders" . . . **Neil Hickey** has been named New York bureau chief of TV Guide. He was with True mag . . . **Groucho Marx** and wife, **Eden**, will make their dramatic debut as a couple April 24 in Bob Hope Chrysler Theatre on NBC-TV . . . NBC Radio veep **Marian Stephenson** speaks to Ohio State University women April 16 . . . **James T. Inch** named NBC veepee & GM of NBC-Canada Ltd. . . . **Aaron Cohen** joined NBC as manager, program services for sales development and merchandising in participating program area . . . NBC News' **Russ Tornabene** is "visiting professor" in seminar series at Syracuse University . . . **J. Larre Barrett** new NBC manager, sales service, central sales . . . Broadcast Pioneers will hold 23rd annual awards banquet Tuesday (7) at Conrad Hilton Hotel . . . NBC Sports veep **Carl Lindemann Jr.**, tv producer **Jim Kitchell** and radio sports editor **Len Dillon** winging to Japan in April for survey on Summer Olympic coverage . . . NBC taped a "Today" salute to **Hoagy Carmichael** with Hoagy, **Julius LaRose** and **Fran Warren** for airing April 24 . . . **Dorothy Sarnoff**, singer-actress, will be cited April 13 by Women's Division of the Albert Einstein College of Medicine of Yeshiva University for her contributions to public service, philanthropy and the arts . . . **Karolyn Kennedy** named research assistant on NBC-TV's "Sunday".

George Wolf named senior v.p. at Lennen & Newell . . . **Richard Sarno**, still director in the ABC-TV press info dept., addresses the Michigan Press Photographer's Assn. Friday (3) . . . **Pamela Mason** will do the handshake and palaver bit with press and broadcasters at the NAB meet. All in behalf of her hourlong interview show which Reade-Sterling handles . . . **Sig Kusiel** named tv sales topper for Latin America by Seven Arts . . . Lobby of the ABC exec offices now sports blowups of Smith & Morgan, plus Gen. Ike. Web assures that Humphrey & Ervin will shortly join the gallery . . . Hollywood film coutourier **Edith Head** set to repeat this year on the radio coverage of the "Oscar" awards April 13 via ABC. Whereas **Joe Layton** was partnered with her for last year's blow-by-blow, the nod this time goes to Jack Linkletter. He does the commentary and color, while Miss Head concentrates on calling the fashions.

IN HOLLYWOOD . . .

Hunt Stromberg Jr. passed out promotions to four of his underlings within two weeks after he moved into the top program slot at CBS' Television City. **Peter Robinson** moved up to program development, a post Stromberg recently held. Other advancements went to **Bruce Lansbury, Len White** and **Ethel Winant** . . . The wreckers started demolishing the old NBC studio at Sunset & Vine. **John West** and his RCA staff moved into the company's new building one block up Sunset. What goes up on the square block site is still undetermined by the owners, Home Savings . . . **George Schlatter** flew to N.Y. to produce the RCA hour show from the World's Fair grounds. Offered $7,500 to produce an hour special from the Fair for NBC, which would take two months, Schlatter stuck to his asking price of $25,000. Someone else will produce it . . . **Sol Saks** now supervising all comedy shows out of CBS-TV . . . Prominent figures in radio and tv conducting sessions at three-day meet of Catholic Broadcasters Assn.'s western region at Serra retreat in Malibu . . . **Beach Rogers** staffed up as newsman at KFWB on a move from KIEV . . . **Art Linkletter's son, Robert**, getting teethed in communications as assistant to the program director at KFWB . . . Papa Linkletter, back from 40,000-mile cruise in the South Pacific, bending **Jim Aubrey's** ear about a series of daytime specials with femme appeal and a Purex slant.

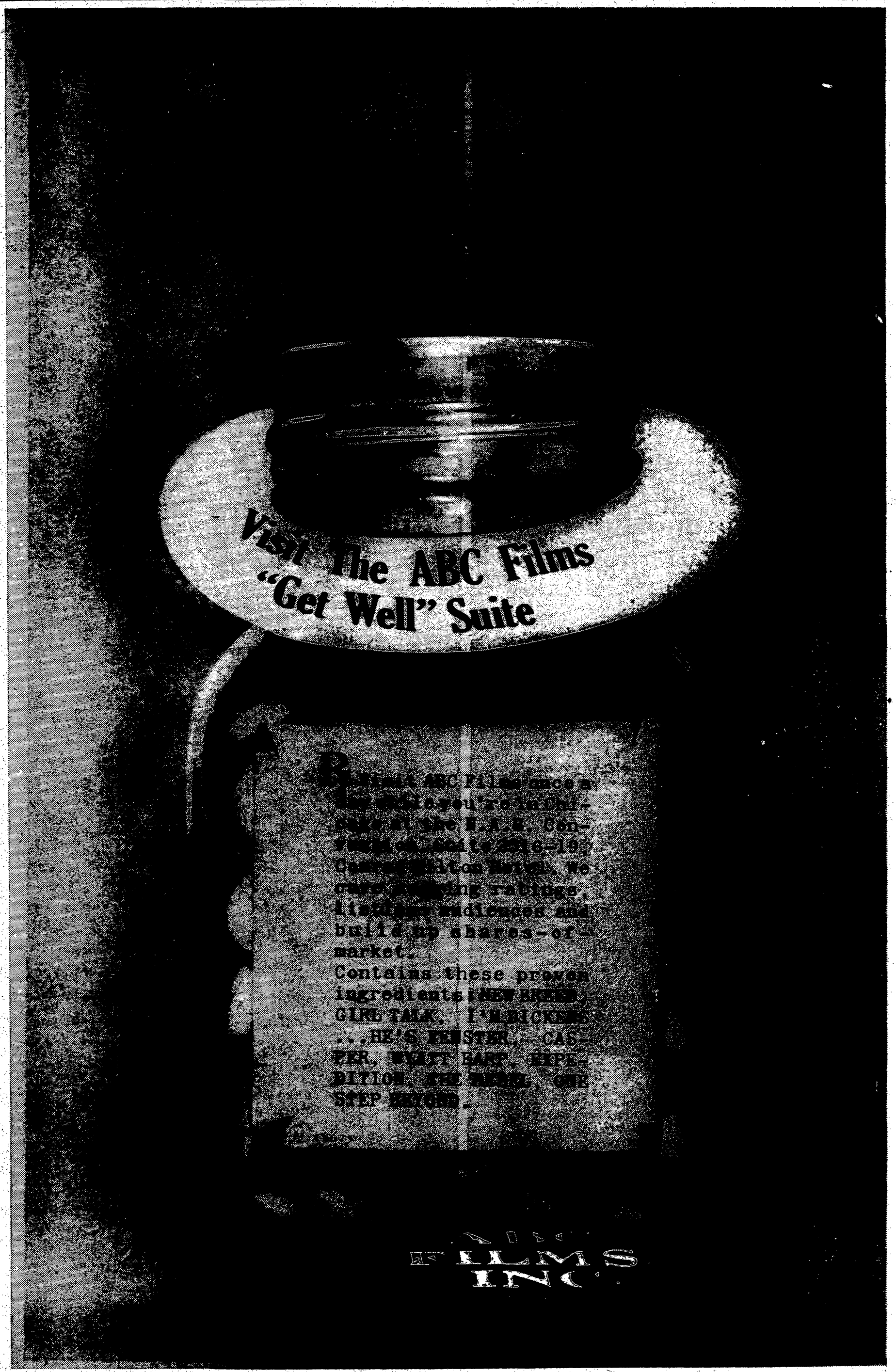
IN CHICAGO . . .

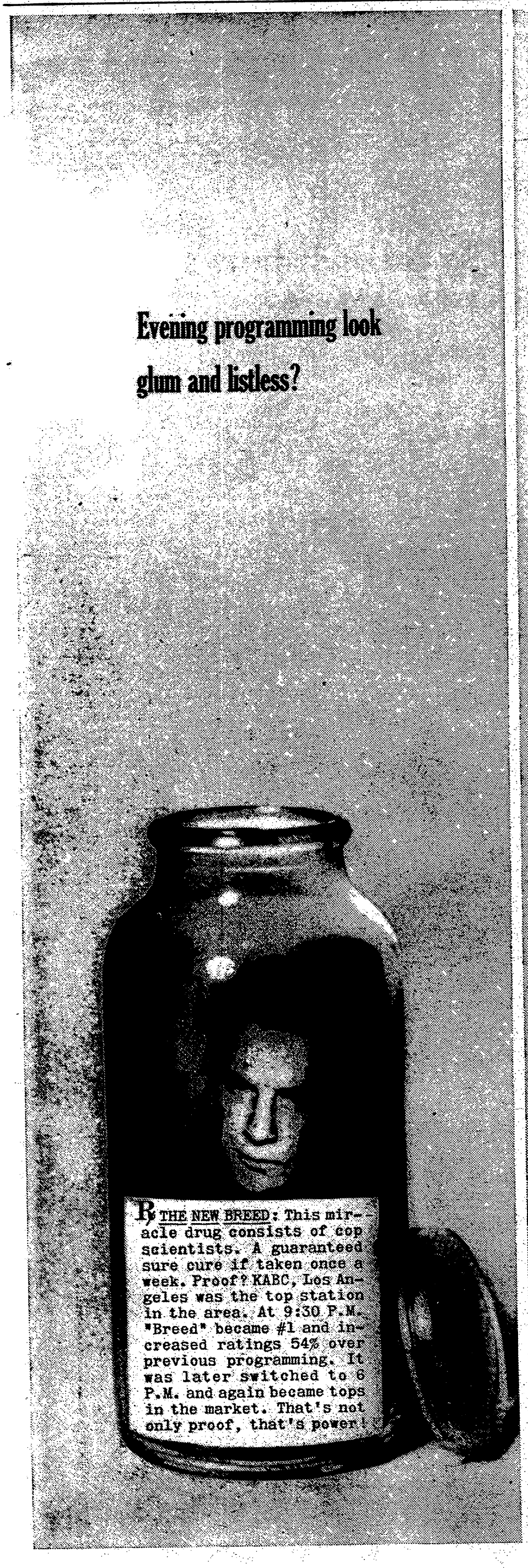
NAB prexy, **Gov. LeRoy Collins**, gets a grilling from **Terry Turner** of the Daily News and **Lawrence Laurent** of the Washington Post next week on Northwestern U.'s "Your Right To Say It," carried by WGN-TV here and WNYC-TV, New York . . . **Gary Arnold**, one of WBBM-TV's new faces, is now permanent narrator-reporter for the station's monthly documentaries, "WBBM-TV Reports" . . . **Russ Bensley**, Chicago bureau manager for CBS News, is on a month leave to produce the **Walter Cronkite** early newscasts for the network . . . **Felix Kubik** has been named chief cameraman for WGN-TV News . . . WFMT has set a seven-month series of Shakespeare's plays. Tuesday night broadcasts will make use of the BCC and Spoken Word series . . . WGN-TV's **Ray Rayner** addresses the Chi chapter of American Women in Radio and TV tonight (Wed.) on the use of comedy in kidshows. AWRT, incidentally, is auspicing the visit this week of Electra Mirta Arlt, tv performer and director from Buenos Aires . . . **Stuart Brent's** new book, "The Strange Disappearance of Mr. Toast" (his golden retriever), is out this week . . . WBKB's **Nancy Berg** makes a personal appearance at Lincoln Chicago Boy's Club next Monday (6) . . . **Bill Mainey** will sub for WMAQ sportscaster **Johnny Erp** for a fortnight while he vacations in Florida . . . **Jack Quinlan**, who does the Cubs' games on WGN, copped the Illinois sportswriters' award as outstanding sportscaster in the state for the third successive year.

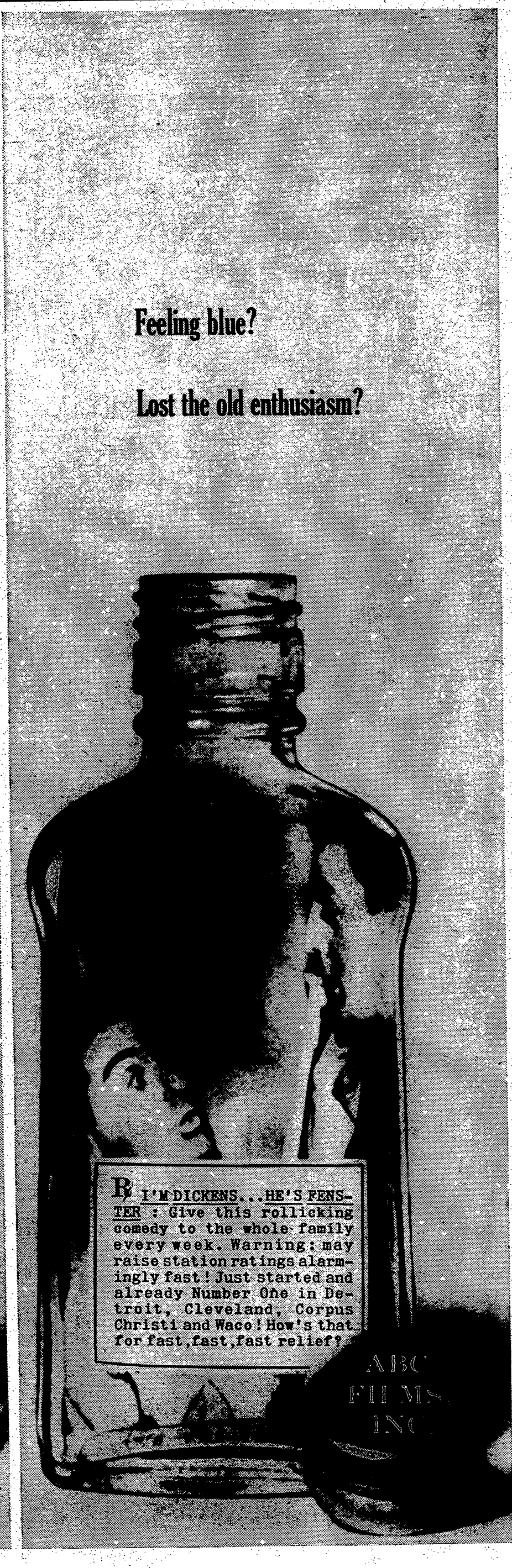
IN LONDON . . .

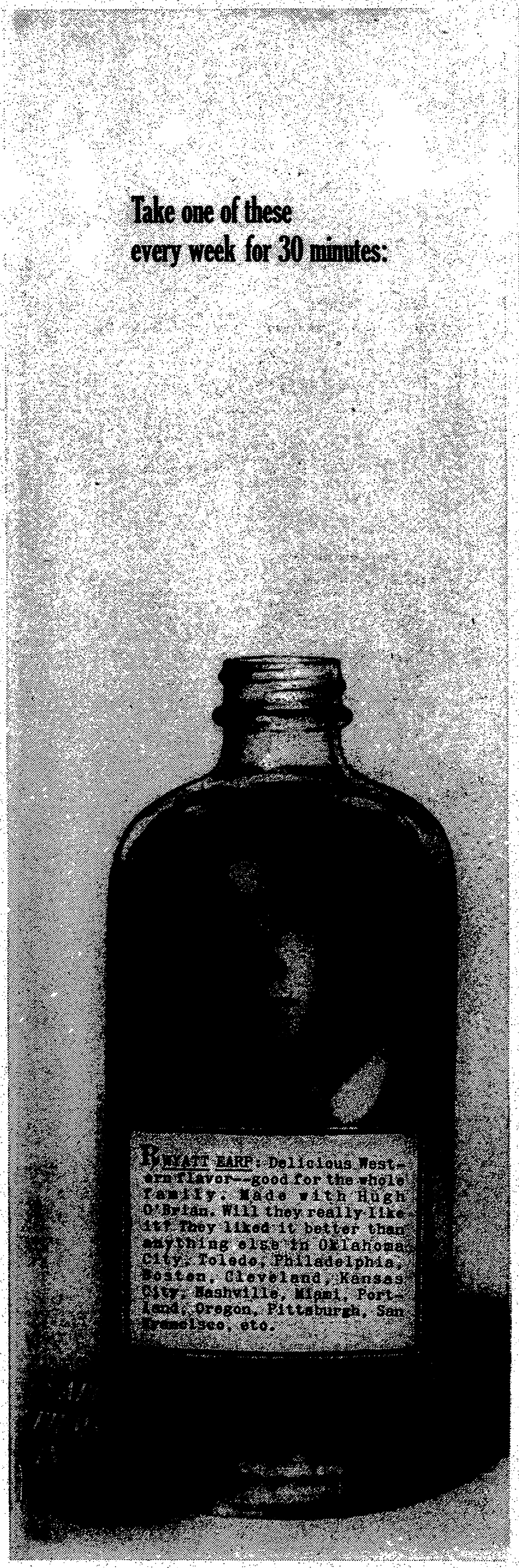
Derrick De Marney and **Diane Noel** penning a series around racing titled "They're Off!". . . Anglia-TV, which produced Britain's first Dawn University, is evolving another adult education series which should emerge later this summer . . . Associated-Rediffusion's tavern-based vaudeo show "Stars And Garters" collected the Top Entertainment Show of the Year award from Weekend, a local mass circulation weekly . . . **John Coates** joins Granada-TV as photographic manager . . . **Nicholas Spargo** elected chairman of the British Animation Group . . . A-R, which beams the hip show "Ready, Steady, Go!" organizing a "mod" ball at the vast Empire Pool. Wembley for April 8 . . . Same station is activating yet another series of its Moroccan-set actioner "Crane". . . Associated TeleVision program exec **Bill Ward** nominated as the U.K. member on the panel of judges for the Montreux Golden Rose competition . . . Ace interviewer **Dan Farson** is not renewing his contract with A-R though he intendes to work with the company as a freelance . . . **Ann Beverley**, junior designer at TWW's Cardiff studios, gained one of the two awards given by the Royal Society of Arts under its Industrial Arts Bursary Competition . . . BBC Radio launching a

(Continued on page 58)


Visit The ABC Films
"Get Well" Suite
ABC Films
INC.


Evening programming look glum and listless?
R THE NEW BREED: This miracle drug consists of cop scientists. A guaranteed sure cure if taken once a week. Proof? KABC, Los Angeles was the top station in the area. At 9:30 P.M. "Breed" became #1 and increased ratings 54% over previous programming. It was later switched to 6 P.M. and again became tops in the market. That's not only proof, that's power!


Feeling blue?
Lost the old enthusiasm?
R I'M DICKENS...HE'S FENSTER : Give this rollicking comedy to the whole family every week. Warning: may raise station ratings alarmingly fast! Just started and already Number One in Detroit, Cleveland, Corpus Christi and Waco! How's that for fast,fast,fast relief?
ABC FILMS INC

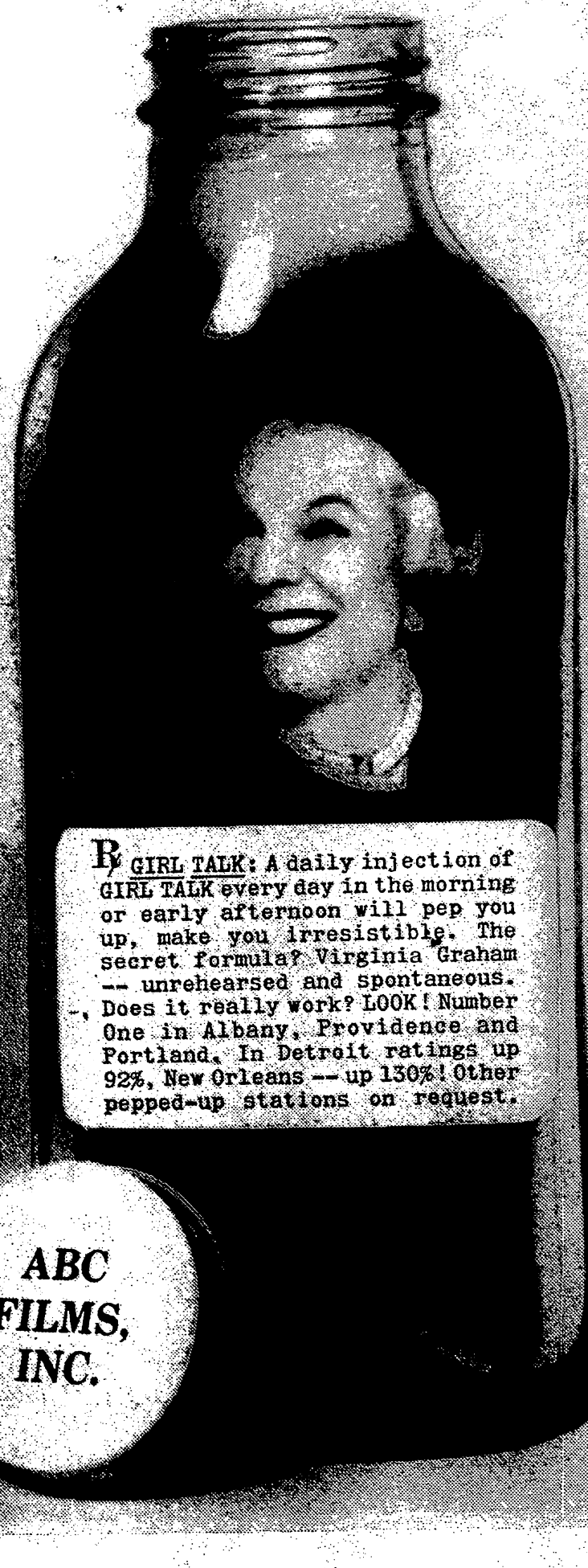

Take one of these
every week for 30 minutes:
BY WYATT EARP: Delicious Western flavor--good for the whole family. Made with Hugh O'Brian. Will they really like it? They liked it better than anything else in Oklahoma City, Toledo, Philadelphia, Boston, Cleveland, Kansas City, Nashville, Miami, Portland, Oregon, Pittsburgh, San Francisco, etc.


How about a tried and proven tonic—
good for general program aches?

Sagging mid-day ratings?

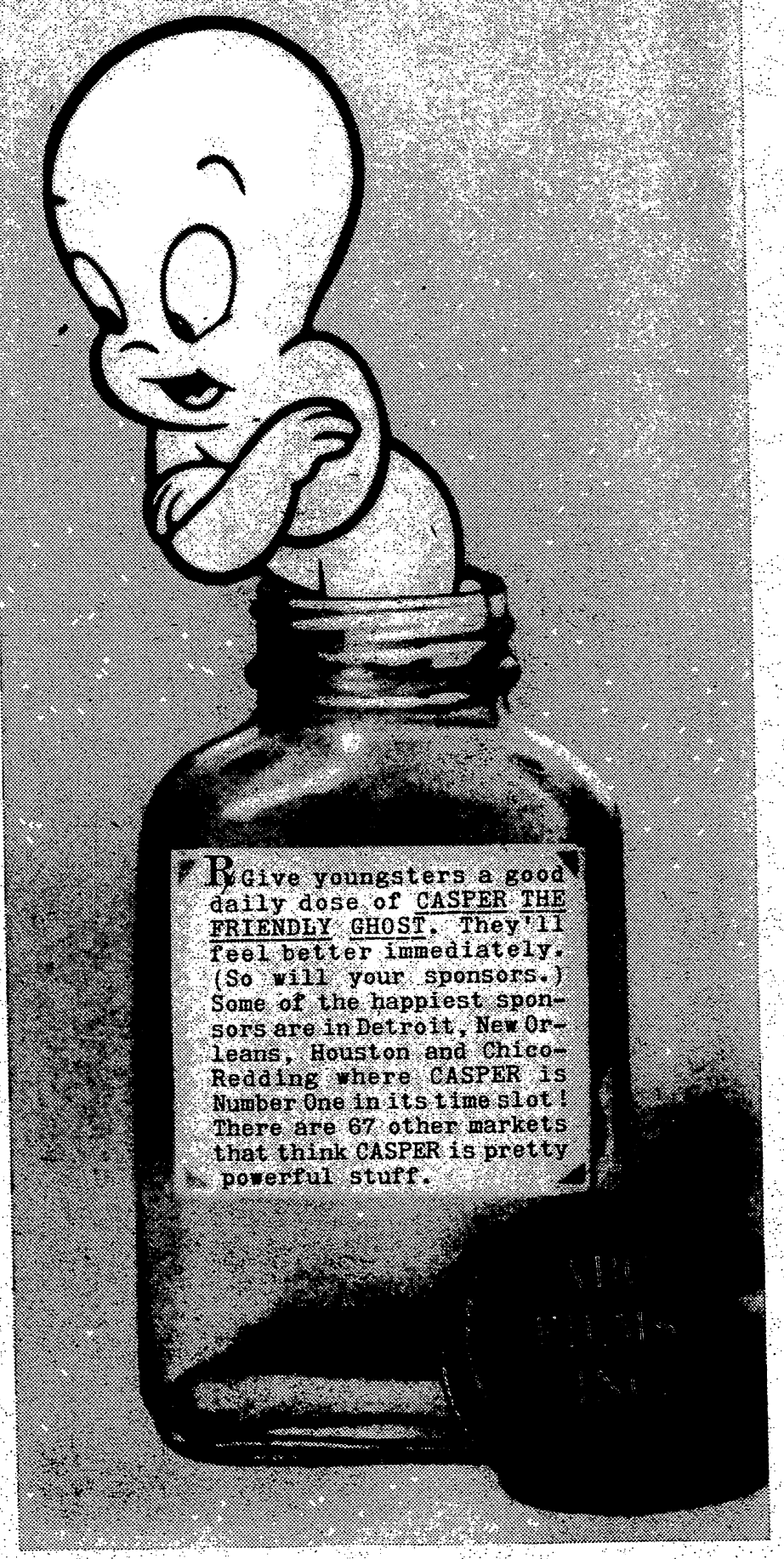
Ladies ignore you?

SYMPTOM: Children seem listless and bored
CURE: CASPER

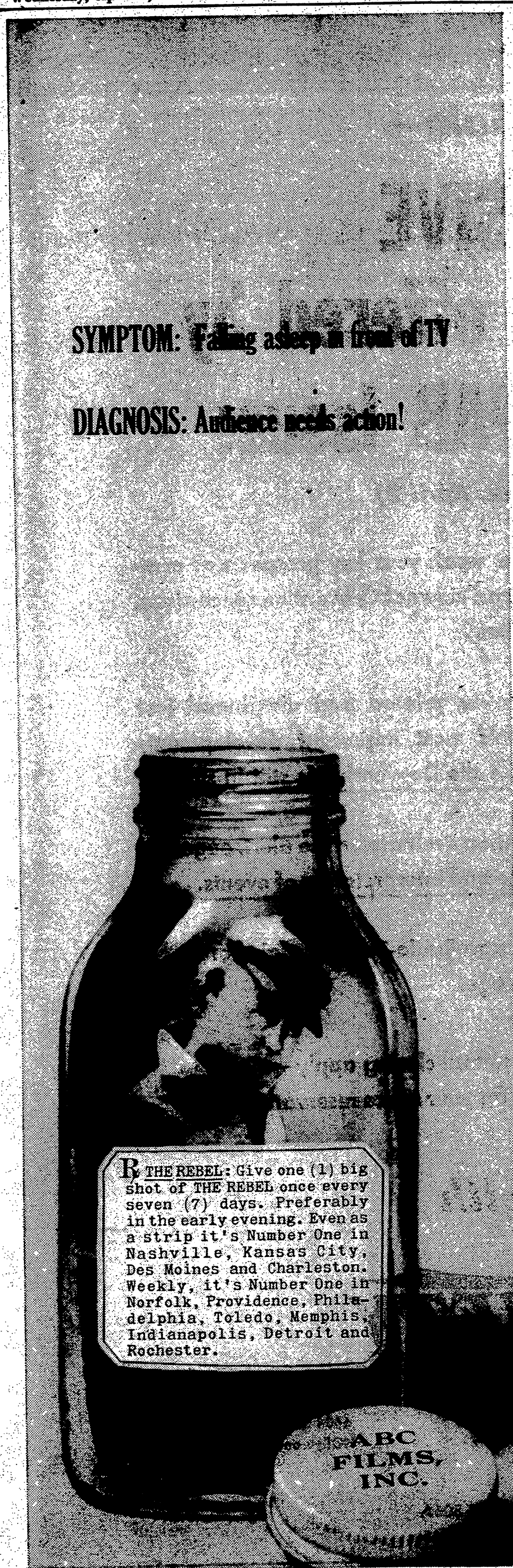


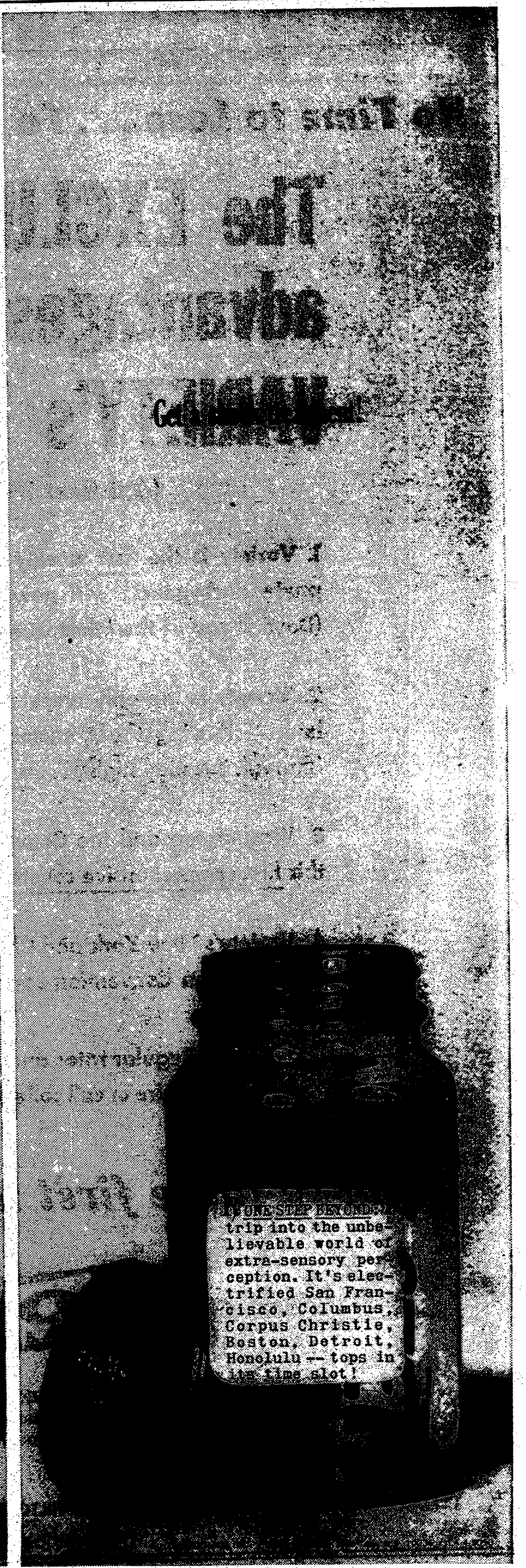
℞ GIRL TALK: A daily injection of GIRL TALK every day in the morning or early afternoon will pep you up, make you irresistible. The secret formula? Virginia Graham -- unrehearsed and spontaneous. Does it really work? LOOK! Number One in Albany, Providence and Portland. In Detroit ratings up 92%, New Orleans -- up 130%! Other pepped-up stations on request.

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TV AND RADIO: DESERT-STYLE

21 Syndie Unveilings at Chi

At least 21 syndicated properties will be unveiled at the NAB conclave which opens Sunday (5) in Chi, with the majority of the syndie product reruns.

To be offered at the broadcasters' sessions are three from Desilu Sales: "The Greatest Show on Earth," three 90-minute pix and "Alcatraz: The Lonely Rock," latter a first-run.

From Walt Disney, the third-year reruns on "Mickey Mouse Club."

Four Star, "Ensign O'Toole," and possibly "McKeever and the Colonel."

CBS Films, "Marshall Dillon," reruns of "Gunsmoke," and "America."

Jack Webb, "True."

Twentieth-Fox TV, "A Day to Remember," first-run.

ITC, "Man of the World," 20 hours starring Craig Stevens, and possibly "The Saint."

MCA, "Wells Fargo."

NBC, "The Richard Boone Show" and "Lawless Years."

Official Films, "Survival," first-run.

Seven Arts Associated, second year of Boston symph.

UA TV, "East Side, West Side," "The New Phil Silvers Show" and "The Human Jungle."

Warner Bros., "77 Sunset Strip," "The Dakotas" and "Room for One More."

Screen Gems, "Empire."

'Philly Story' Gets a D.C. Replay As NBC Swap Nears Its Climax

Washington, March 31.

The Philadelphia story, FCC style, drew closer to the finish line as lawyers from NBC, Philco, RKO General, the FCC Broadcast Bureau and Westinghouse spent three hours rearguing the dizzying nine-year history of ever-embroiled WRCV there.

Four Commissioners were on hand to hear oral arguments in the hotly contested effort of NBC to trade off its o&o WRCV radio and tv for RKO General's WNAC radio and tv in Boston. Philco is trying to nab Philadelphia's channel 3 before NBC can comply with a Justice Dept. consent decree to shed its Quaker City outlet.

Leading off the colloquy was Philco's Henry Weaver who said FCC would have to make judgments on how far licensees can place the private interest above the public interest, NBC's "gross abuse" of network affiliation power to originally garner the station in 1955 and WRCV's "incredibly poor" programming.

Lashing out at the point stressed by FCC's Chief Hearing Examiner James Cunningham in recommending renewal for WRCV that NBC had the most broadcast experience, Weaver said:

"If experience produces the results NBC's experience produced in Philadelphia, you can't renew this license."

The gist of the Broadcast Bureau's argument against NBC was spelled out in a virtually minute-by-minute recapitulation of dealings between Westinghouse and NBC brass in the web's acquisition of WRCV.

Arguing for the Bureau, Thomas Fitzpatrick attempted to drive home the point that NBC abused its affiliation power and coerce Westinghouse Broadcasting in 1955 to trade its Philadelphia channel for one NBC occupied in Cleveland.

Looking slightly askance at the Bureau's intense preoccupation with that issue, Commissioner

(Continued on page 56)

Look to TFE-'65

The executive committee of Television Film Exhibit-'64 will call a meeting of all tv film distributors in N.Y. the last week of April to start the ball rolling for the next TFE event in '65.

This was decided at a committee meeting a week before TFE-'64 in Chicago, held April 5-8 in conjunction with the NAB convention. The main business of the end-of-April meeting will be to select an exec committee to steer TFE-'65.

Godfrey's Bid To Radio Advertisers: 'Use Personal Sell'

Chicago, March 31.

Radio Day, being an afternoon of seminars for the local industry climaxed by a banquet and special broadcast in the evening, had the ideal headliner in Arthur Godfrey, the medium's foremost salesman and ambassador. To a group of agency men who had spent most of the afternoon praising radio's potential but lamenting the lack of audience measurement tools, the CBS star let loose his well-traveled sermon on the evils of buying by numbers and the virtues of measuring radio by sales results. He rejoiced over Nielsen's departure from the scene and said he couldn't understand why anyone would still try to measure listening habits when it's obviously an impossibility.

Godfrey said that radio advertisers could be sure of three things: "that there are people out there, that they are listening and that they will respond." He strongly advocated the use by advertisers of "personal sell" by the medium's proven personalities, either on the nets or local stations. "In every town there are a few personalities

(Continued on page 56)

MGM-TV's Spires Gets Int'l Slot

John B. Spires, Paris-based European sales chief of MGM-TV, is being moved up to international sales director. This is a new post, not to be construed as filling the gap left by Dick Harper's move-over to Samuel Goldwyn. Harper, a syndication sales topper, ruled the domestic roost but had been increasingly active in the foreign sphere to boot. His slot remains vacant, and reportedly will for some time.

Spires has been sales topkick for Britain and the Continent since August of '61. Prior to that he'd been with MCA and several movie companies. The new post will switch him from Paris to the New York homeoffice in early June.

Baldwin & Humphrey Paired By Metromedia

A "two childhoods" hour special on Negro author James Baldwin and U.S. solon Hubert Humphrey has been prepped by Metropolitan Broadcasting for the Metromedia stations and projected syndication thereafter.

Both subjects voiceover the camera harkbacks to their respective boyhood locales—Baldwin's Harlem and Humphrey's upper midwest. Each retrospective has been designed as its own half-hour entity, or for back-to-back airing.

A MOTHER LODE OF LOCAL SPOTS

By BILL GREELEY

Tucson, March 31.

There is a section of roadway here that jets from downtown out into the desert hills which is called the Miracle Mile. The only miracle is that it could have so many lights and so little action.

Along this Hollywood-strip-on-the-hoof, that giant, twirling neon sign which should signal a posh nitery with naked dancing girls turns out to be the lure for the drive-in branch of a bank. Those dazzling strings of mazdas that look from a little ways off like the Johnny J. Jones midway come up nothing but a massive used car lot as quiet as the cemetery in Tombstone, Ariz., with no life but a nightside drummer adoze in the lot shack.

But if vaude and night life are not only dead but stillborn, this blooming desert community, which has grown from 25,000 to 300,000 population since the war (with about 1,000 increase a month) is much alive in its broadcast and print media—and other advertising carriers (there are those swirling neons on old East Speedway, and a match folder of wide distribution carries this message: "If you land in jail . . . let Reed go your bail . . . Ask jailer, attorney or friend to call us. Fast, courteous, confidential, 24-hour service—city, state or federal bonds."

There are as many tv channels as in Philadelphia—four. There are 14 radio stations with a variety of program formats and some surprising regional vigor. And for newspapers, Tucson is in the lucky 5% or so in the nation that has two of opposing editorial slant. And can anybody think of a better date for the British feature film "Tom Jones" than a drive-in theatre? Said pic is showing here at an ozoner on a day-date with a hardtop for those who just want to watch.

There's a tv channel for each network — KOLD-TV (13), CBS; KVOA-TV (4), NBC; and KGUN-TV (9), ABC—and the University of Arizona has KUAT-TV (6), an educational outlet. The network affiliates are caught in the Mountain Time Zone between the midwest and far-west feeds, and solve the problem mainly by taking the early line. Thus, on a Monday night, "I've Got a Secret" plays at 6 p.m.; "Outer Limits" at 6:30; and such "adult" shows as "East Side, West Side" and "Breaking Point" air at 8 p.m. and 9 p.m. respectively. Same time, by delays, the likes of "Tell the Truth" run Monday nights at 9:30 p.m. "Richard Boone Show" airs Tuesday nights at 7 p.m., and Mitch Miller's singing nostalgia hits the locals at 6:30 p.m. Mondays (sing along with mouthful of dinner).

That Extra Com'l

Miller is lucky at that. He personally called KVOA to get on the air at all. Station throws out the Monday night NBC feature film rerun for its own pix. A spokesman said, "We simply went out and bought a package better than theirs (the UA bundles). Anyhow, Miller got the station to sing along on a delayed basis at the early hour, which could be done after a second vidtape machine was acquired. If the early schedules and delays are calculated to kill the network sense of humor, there is one provincial trick gauged to make them cry out loud. In what apparently is a nationwide practice, the stations here will chop the network fades by up to 10 seconds to squeeze in another commercial at the break. Visiting web program folk have recently been heard to howl like a desert coyote.

But the tv boys should be at ease. On radio, they just might lift a whole network spot. On a recent night, a monitor caught a Mutual Broadcasting co-op newscast in which the Tucson affiliate tossed in a commercial for the Las Vegas Dunes Hotel French girlie

(Continued on page 62)

NAB Convention as Syndicators' Showcase for New Product Kickoff But Most of It Comes Off Networks

Nature of the syndication terrain on the eve of next week's National Assn. of Broadcasters convention finds new product in the field, more openings for possible winners, and the competition tougher than ever.

Annual conclave of NAB, to be held this year again in Chicago, to all intents and purposes marks the start of the selling season for vidfilm syndication houses. This year, too, the bulk of the new product being launched for the market-by-market route is off-network properties.

The relative few first-runners will either be British made or documentary in nature. In terms of total product, there are fewer new entries than last year in this spring period of the NAB meet.

Most heartening development this selling season, from the viewpoint of syndicators, is the ABC-TV move to return the periods of from 10:30 to 11 p.m. four nights a week to local stations. Another plus is the return of Tuesdays from 7 to 7:30 p.m. to CBS-TV affils.

These developments, in toto, open up hundreds of possible slots for syndicators which heretofore had been programmed by the networks. Compared to the syndicated product available, time slots even with the moves of ABC-TV and CBS-TV, remain in terrible short supply.

Although virtually all major syndicators have new entries to offer, timed to the NAB convention, the total product is less than in the past. In recent years, major syndication houses had a backlog of off-network product. When this backlog was released, it swelled the total number of vidfilm series in the product pool. This year out, very few syndicators have more than two or three new entries, many of them having one.

Prices, generally, have been depressed, although the better series have been earning their way. With station management now savvier than ever, selling in syndication has become research oriented. Another development is that station deals on the major off-network series, those entries involving

(Continued on page 58)

Log This!

Washington, March 31.

WTOP, which will carry the Senators home-and-away ballcasts, got out a program log correction to wit:

"The opening game of the regular season will be played in Washington against the Los Angeles Angels in the new D. C. Stadium, game time convenient to the President of the U. S."

WNEW'S 'Strictly From Show Biz' Status Unimpaired

By JACK PITMAN

While most of the AM radio band across the land projects a formula image of one sort or another—reliance on the talk or music-and-news formats—WNEW, N. Y., seemingly has dominant claim by a long-shot to identification as the show business station. Not so much in consequence of artful publicity as in on-air performance.

Be it an Audrey Hepburn or Robert Horton intoning house promos, a live nitery gig with an Ella or Tony Bennett, or a Sarah Vaughn doing the deejay bit for a week (commercials and all), the Metromedia outlet's affinity for the showbiz milieu easily puts it in the unmatched, if not unique, status.

Because WNEW digs the showfolk, they in turn are usually quick to respond, and not only for airtime. A bunch of 'em crowded the marquee when the station tossed itself a 30th anni bash in Madison Square Garden, N. Y., last July (benefiting the Musicians Aid Society), packing the place with eleven-three-oh faithful. So successful was it—premumably in goodwill harvest as well as the benefit b.o. (scaled to a $5 top)—that station steward John V. B. Sullivan is planning a repeat, and it's possible the shindig could become a perennial.

Part of the logic in the indie's penchant for personality is the fact of New York as showbusiness mecca. Thus, any station in the market can presume an unusually hip audience. In so presuming, WNEW generally eschews the pablum palaver and plays it for the hip values. Hence, and apart from some relatively square formats, the disposition under major domo Sullivan is to the elongated (up to an hour) conversation with artists that may probe such categories as race, personal trauma, politics, global jazz forms, etc.

Likewise in the sense of "hip," the staffers' (and station's) taste inclines mostly to the better pops and jazz. Besides the disks in this groove, the live hourlong nitery remotes have spotlighted a Duke

(Continued on page 56)

CBS O&O Pubaffairs Exchange Bows April 18

CBS-TV o&o's annual public affairs program exchange kick off this year April 18, when each o&o contributes 20 half-hour programs of a local public affairs series for broadcast by all five stations.

This year's series and producing stations are: "The American Musical Theatre (WCBS-TV, N.Y.); "Sum and Substance," (KNXT, Los Angeles); "Science Unlimited" (WBBM-TV, Chicago); "Love to Read," (WCAU-TV, Philadelphia), and "Food for Fun" (KMOX-TV, St. Louis).

The exchange will commence April 18 on WCBS-TV and KNXT, April 25 on WBBM-TV and WCAU-TV, and May 2 on KMOX-TV.

Brazil Nuts About 'Kildare,' 'Bon'za'

Hottest tv shows in Brazil currently are the NBC-TV series, "Dr. Kildare" and "Bonanza," says Ralph Norman sales rep for NBC International in the South American country who was in the New York offices last week.

"Bonanza," Norman reports, is South America's first color show, being aired in tint in Sao Paolo, which has six other channels operating. He says two more of the stations plan to go to color this year, as will one of Rio de Janeiro's stations.

Norman says that Brazil, which is South America's No. 1 tv market, is roughly comparable to the Canadian market. The SA country now has 35 tv stations (all commercial) on the air.

'Outer Limits' a Hot Sales Item Overseas

"Outer Limits," science-fictioner completing a year's run on ABC-TV, has been sold in 20 countries by United Artists Television International.

Deals were made with Granada Television in the United Kingdom; TV Excelsior in Brazil; WAPA-TV, Puerto Rico: Mirror Enterprises in Australia; Nippon Educational Television in Japan; Philippines, Thailand, Argentina, Uruguay, Costa Rica, Ecuador, El Salvador, Mexico, among other countries.

HOW TO IDENTIFY A NETWORK

The sight of the nation's finest performers on the screen has always been an entertaining way to identify NBC Television. And next season it will be more fun than ever.

Friday nights, for example, Jack Benny returns to NBC to continue the illustrious show business career he began at this address. When he becomes the man in the middle of a Friday lineup that already includes Bob Hope and Jack Paar, viewers can look for one of the most diverting program parlays television has ever offered. But of course, delightful as that Friday combination promises to be, it represents only a fraction of the glittering NBC Television star roster.

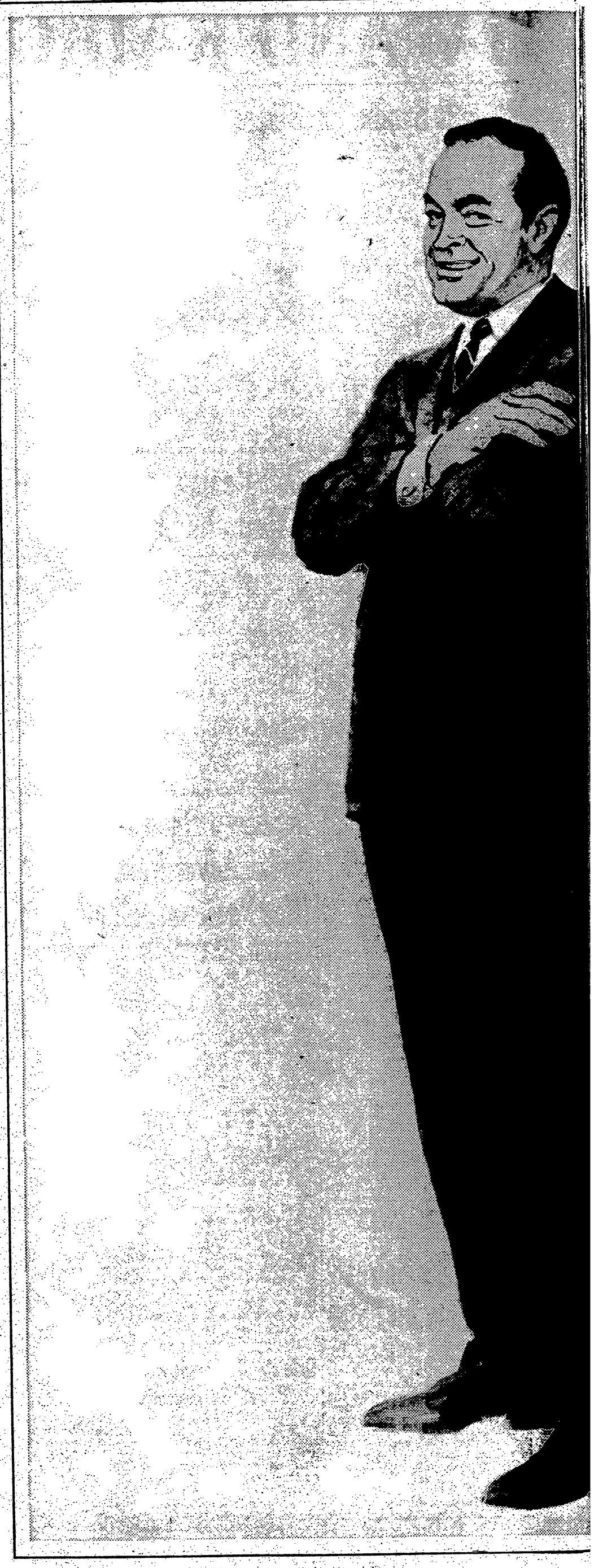
The multi-talented Danny Thomas will also be showing up at NBC in the Fall, in a group of special programs, while Alfred Hitchcock will preside at a merrily macabre hour every Monday on this network.

On the same distinguished roster are Don Ameche, Johnny Carson, Perry Como, Walt Disney, Andy Williams and Jonathan Winters in variety entertainment. Drama or comedy series will showcase Shirley Booth, Charles Boyer, Richard Chamberlain, Gary Clarke, Lee J. Cobb, James Drury, James Franciscus, Dean Jagger, Raymond Massey, Doug McClure, David Niven, Fess Parker, Gig Young, Robert Vaughn, Dennis Weaver, and—back at the ranch—Lorne Greene, Pernell Roberts, Dan Blocker and Michael Landon.

In short, television's most familiar faces will be at NBC in the Fall—which really is no surprise. This is the network, after all, that was bringing the nation such performers as Bob Hope and Jack Benny when they were only familiar *voices*.

NBC

Look to NBC for the best combination of news, information and entertainment.





Every Friday night next season on NBC: 8:30 pm BOB HOPE, 9:30 pm JACK BENNY, 10:00 pm JACK PAAR

Public and critical acclaim of the initial Boston Symphony concerts has prompted the release by Seven Arts of a *Second Series* of 13 One-Hour TV Concert Specials featuring the world renowned 104-piece Boston Symphony Orchestra conducted by Erich Leinsdorf.

"...Erich Leinsdorf's batonless conducting technique molded the music he drew from his superb orchestral instrument with extreme plasticity....Televised concerts, to be successful, must achieve a mystic marriage between sonic and visual arts, and this one comes off well."

(Excerpts from critical review of debut of series on WTTG, Sunday, Feb. 2, 9-10 P.M.) —THE EVENING STAR, Washington, D.C.

"WNEW-TV last night (Sunday 9-10 P.M.) began another series of taped concerts featuring the Boston Symphony under the direction of Erich Leinsdorf. It was a delightful alternative to the viewer so disposed, particularly because the visual coverage was so tastefully restrained and unobtrusive.

—THE NEW YORK TIMES, February 3, 1964



BOSTON SYMPHONY ORCHESTRA
13 One-Hour TV Concert Specials—Second Series
Erich Leinsdorf, Music Director

1 Wagner: Good Friday Spell from "Parsifal" Strauss: Don Quixote (Soloists: Samuel Mayes, Cello and Joseph de Pasquale, Viola)
2 Hindemith: Metamorphosis on Weber
Schumann: Piano Concerto (Soloist: Theodore Lettvin)
3 Brahms: Haydn Variations · Mendelssohn: Midsummer Night's Dream (Speaker: [illegible])
4 Mozart: Minuet, K. 320 · [illegible] Symphony No. 10
5 Milhaud: Viola Concerto (Soloist: Joseph de Pasquale)
Dvorak: Symphony No. [illegible]
6 Bach: Brandenburg Concerto No. 4 (Soloists: Doriot Anthony Dwyer, James Pappoutsakis and Joseph Silverstein)
Bartok: Violin Concerto No. 2 (Soloist: Joseph Silverstein)
7 Schubert: Symphony in C (Posthumous)
8 Schumann: Symphony No. 4 · Strauss: Till Eulenspiegel
9 Piston: Symphony No. 4 · Rimsky-Korsakoff: Coq d'Or Suite
10 Mozart: Two Minuets · Strauss: Ein Heldenleben
11 Mahler: Symphony No. 1
12 Mahler: Adagietto, Symphony No. 5 · Tchaikovsky: Suite No. 3
13 Rossini: Overture "Il Signor Bruschino"
Beethoven: Symphony No. 7

Complete and successful [illegible]

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WBBM Drops Staff of 25 Musicians As Radio's 'Live Program' Fades

Chicago, March 31.

WBBM Radio, one of the last AM-ers in the nation still using live programs, is expected to cease the practice upon ratification of the new AFM contract recently negotiated by the networks. The local CBS station had expected to get some relief from its musicians quota under the new pact but instead faces a 3% increase in scale for the same 25-staff musicians it has had to maintain under the old contract.

The regular cast of the two-hour daytime "Music Wagon" strip—singers Lurlean Hunter, Bill Lawrence, the Arbors and the 14-piece band—received notice a fortnight ago of a possible termination this Friday (3). The tooters will continue to be paid under the contract but will receive their checks at home. Undoubtedly the live strip will be replaced by a record show.

A spokesman for WBBM Radio said the station was dropping its live programs because "they are no longer economic." He said, "We're convinced that there is still a place for live music in radio, but it's an expensive form of programming and the musicians union has just priced us out of it. We're not being vindictive, just realistic."

"Music Wagon" has been the most expensive radio buy in this market, carrying an open rate of about $300 per 10-minute segment. In addition to the 14 musicians (plus 11 on standby under the quota) and the staff vocalists, there's the expense of arrangements, rehearsals, studios, engineers and promotion. WBBM will be freed of the big tab, but with some rgrets because the live stanza has long been the pride of the station.

Storer & Nielsen Palsy Once Again

The chill between Storer Broadcasting and A. C. Nielsen appears to be ended.

The chain, on behalf of its five tv stations, had cancelled the rating service early last month over procedures used by Nielsen, but now says, following huddles with Nielsen, that the breach has been patched and the service resumes.

Storer's agitation stemmed from Nielsen's emphasis on call-letter identification in the set-owner's diary. It appears now that Nielsen has consented to something like arbitration. Or as Bill Michaels, Storer-TV v.p., states:

"They have confirmed to us and to representatives of the Broadcast Rating Council that once a set of standards and recommended procedures is established, they will be glad to conform, and are willing to spend sizable sums of money to conduct tests in cooperation with the Council to arrive at a satisfactory diary form."

For its part, Nielsen states a willingness to go along with tests of various station identification forms in tv dairies, the study to be undertaken by a panel repping the NAB and the Advertising Research Foundation. If need be, adds Nielsen, it will then modify its auditing technique.

Storer stations which had defected were WJBK-TV, Detroit; WJW-TV, Cleveland; WAGA-TV, Atlanta; WITI-TV, Milwaukee; and WSPD-TV, Toledo.

'Adventure 26' Tinters As New Embassy Package

Embassy Pictures has a new package of features, called "Adventure 26," and described as adventure-epic pix, all in color and filmed in various European locations.

Included in the package are such films as "Joseph and His Brethren," "The Trojan War," and "The Mongols," which have had a theatrical release in this country. Others will be having their first showings here.

20th's 13 Markets For 'War to End All Wars'

20th-Fox TV has lined up the first 13 markets for its new hour long special, "War to End All Wars," keyed to 50th anni of World War I.

Sales include four Metromedia stations; WNEW-TV, N.Y.; WTTG, Washington; WTVH, Peoria; and WTVP, Decatur, Ill. (latter two both UHF). Others already inked are KCOP-TV, Los Angeles; KBTV, Denver; KORK, Las Vegas; KUTV, Salt Lake City; WOAI-TV, San Antonio; WBNS, Columbus; WRDW, Augusta, Ga.; KGNS, Laredo; and KVOS, Bellingham, Wash.

"War to End" is narrated by Quentin Reynolds, and also bills Eddie Rickenbacker, Sir Cedric Hardwicke, Eugene Lyons and Burnett Hershey.

650G Lockup On 'Marshal Dillon'

In a series of pre-release sales, CBS Films has racked up $650,000 on deals for off-network reruns of "Marshall Dillon." CBS subsid is selling "Dillon" (nee half-hour "Gunsmoke") in a package of 156 episodes.

Release of "Dillon" is keyed to the upcoming NAB convention in Chicago, where CBS Films will conduct its 10th annual sales meet. With three recent off-network series and the Jack Douglas first-runner "America!" CBS Films expects its best year.

"America" has been sold in over 40 markets, with its availability in color a strong plus, according to sales v.p. Jim Victory. "Have Gun, Will Travel" to date, according to Victory, has grossed over $2,000,000. The other off-network property being distributed by CBS Films is "True," the half-hour anthology series hosted by Jack Webb.

"Dillon" was sold to KHJ, Los Angeles; WCCO, Minneapolis; KOOL, Phoenix; and WTOL, Toledo.

Atlanta WSB-TV Moves Into Prime Time to Do A Bronston Pic Promo

Atlanta, March 31.

For the first time in Atlanta, perhaps anywhere, a television station is preempting one of its regular programs in prime time to present a program (a promotional short) about a motion picture.

This will take place April 12 when WSB-TV telecasts "Rome in Madrid," a 23-minute short on Samuel Bronston's "The Fall of the Roman Empire," booked to open a road show engagement April 17 at Wilby-Kincey circuit's Roxy Theatre.

Station is backing up showing of short with their promotion facilities and is being assisted by Gerald Rafshoon, head of Atlanta agency bearing his name which handles W-K account for both Roxy and Fox, circuit's two theatres here.

Rafshoon formerly was exploitation and advertising chief for 20th-Fox in Southern territory.

More V Channels Get FCC Nod for ETV Use

Washington, March 31.

FCC was busy shifting VHF channels to non-commercial educational use.

Commission adopted rules reserving channel 2 in Columbia, N.C. and channel 8 in Waycross, Ga. as etv spots. University of North Carolina and Georgia State Board of Education wanted the channels for their etv networks.

At the same time FCC proposed granting channel 9 in Grandview, W. Va. for educational use of West Virginia Univ. Comments on the proposal are due by May 4.

Hub's Art King Retires

Boston, March 31.

Art King, pubaffairs director of WEEI, CBS radio, veteran New England broadcaster, retires April 1 after more than 27 years.

King, a native of Lynn, Mass., joined WEEI as announcer and sportscaster in February, 1937. He later served as WEEI production director, and then news director of the station until his appointment as pubaffairs director in 1960.

Anecdota For a D.C. Show: 'Life & Times Of Lawrence Spivak'

Washington, March 31.

"Meet the Press" followers will find it hard to believe, but Lawrence E. Spivak used to be a boxer at Harvard and later spent several years on the magazine, Antiques.

Also, while confessing, "I don't like to fish and I'm scared of dogs and guns," Spivak once published two outdoors mags called Hunting and Fishing and National Sportsmen.

These little known backgrounders on Spivak, the "Meet the Press" producer who has delivered the shaft to many famous politicos, were brought out by moderator Deena Clark on her program, "A Moment With," televised on NBC o&os Saturday afternoons.

Spivak said he had one defeat in his college boxing career. It came at the fists of a man who is now mayor of Salem, Mass. They had fought in the 115-pound class, Spivak recalled.

"I ran into him at a Democratic National Convention a few years ago," Spivak continued. "He now weighs 200 pounds. I didn't ask for a return match!"

In his long publishing career before entering broadcasting, Spivak is best known as editor and publisher of The American Mercury. In that capacity, he started Ellery Queen's Mystery Magazine and pioneered with the first paperbound books in 1936.

He told Mrs. Clark that he has no problem in recruiting political VIPs for "Meet the Press," despite the sometimes loaded questions.

"Meet the Press," he said, "has established a reputation for responsibility and, I think, for fairness. Where the questions may be tough and challenging, I think they always are fair.

"Our audience," he went on, "does get angry. They get very much so sometimes if they're Republican and we question a Republican sharply. The next week if we interview a Democrat, we'll hear from the Democrats. Former Gov. Fine of Pennsylvania said, 'When you interview my enemies, I love you. When you interview my friends, I wish you were hung'!"

WBAP-TV's Comic Ballet

Fort Worth, March 31.

The comic ballet, "Les Chapeaux," was telecast on WBAP-TV on Sunday (29) by Texas Christian U. Students from TCU's ballet and radio-tv and film divisions of the Fine Arts School worked with WBAP-TV in bringing the ballet to television.

Program was the first televised colorcast of the ballet which was presented last month on stage at TCU and in San Antonio. It was produced by Robert Gould, programming director at WBAP-TV and Dr. William Hawes, director of radio and tv at TCU. Robert Grammer directed.

WZIP to CBS Radio

Cincinnati, March 31.

A Cincy link for CBS Radio will be restored after an absence of months April 5 when daylighter WZIP joins the network.

CBS service here was terminated by WCPO last year, some time after the Scripps-Howard station had replaced Taft's in a switch from ABC. WCPO-TV continues as a CBS video outlet.

'GRAND OLE OPRY' SALES

Nashville, March 31.

"Grand Ole Opry," vidtaped and distributed by WSM-TV here, has been sold to WFAA, Dallas; WBAL, Baltimore; and KWTV, Oklahoma City.

To date, over 100 markets are playing the show, the markets being in all sections of the country.

Field Enterprises Taps Quinlan In Bid to Diversify; Playboy Expands; Chi Pubberies Yen B'cast Ownership

By LES BROWN

Chicago, March 31.

Two major Chicago publishing houses are on the threshold of diversifying into broadcasting, both admittedly late in the game and each, coincidentally, to be stewarded in the electronics venture by a recent casualty of the WBKB "resistance movement" in the ABC-TV owned stations division wars.

Field Enterprises Corp.—parent of the Chicago Sun-Times, the afternoon Daily News, and World Book Encyclopedia—has taken ex-WBKB veep Sterling C. (Red) Quinlan into the fold as an untitled executive for the apparent purpose of heading an eventual broadcast division. At about the same time, Hugh Hefner of the Playboy empire tapped Dan Schuffman, who had been Quinlan's program manager, as vice president in charge of the entertainment divisions of both Playboy Clubs International and HMH Publishing Co. (the magazine). Hefner's show biz itch is hardly a secret, and it's understood that in addition to other expansion activities (film production, recordings and concert promotions) Schuffman will explore the prospects of establishing a group of Playboy radio stations.

As of now, the Field thrust into broadcasting seems the more significant and immediately promising of the two. The firm's prime competitor in shaping the mentality of the Windy City is the Tribune Co. (the Chi Trib, afternoon American and WGN Inc.), which enjoys a communications edge in this community at least partly because of its tv and radio properties. Broadcasting is the next logical step for the prosperous Field organization with its surplus of profits, and Quinlan's sudden availability last month precipitated the decision to enter the field.

Even so, the publishing firm is moving with caution. The formal release on Quinlan's appointment contained little description of his duties other than that he "will survey the entire electronic communications medium for us." But in an interview, Quinlan revealed that Field Enterprises had already appointed an FCC counsel (Dow, Lohnes & Alberson) in Washington, and he indicated that there was nothing tentative about the Field interest in acquiring stations. He said that his initial work would be to "hammer out a philosophy with the Field board" and that once there was an understanding of what it desires to accomplish in broadcasting he would proceed as architect of a broadcast division.

"I'm going to get this outfit in tv and radio," he said, "and I expect to finish my broadcast career with this company." Quinlan, incidentally, has an office in the fourth floor executive suite of the Sun-Times-Daily News building and reports directly to George Young, exec veepee of the corporation.

Although the newborn Field penchant for station acquisitions doesn't confine itself to Chicago, there's obviously a strong desire—perhaps even a need—for local properties. Unfortunately, there seems nowhere to go in this market except UHF and FM, unless a choice AM-er should suddenly go up for sale.

(Continued on page 62)

Preview For a Rerun

Four Star Distribution last night (Tues.) established some sort of a precedent when it tossed a preview party for a rerun series. Press and ad agency folk were invited for drinks and a screening of "Ensign O'Toole," the comedy starring Dean Jones that had a run on NBC-TV and has just started a 13-week summer rerun on ABC-TV.

Series appears to deserve some kind of a sendoff as it goes into syndication. FSD has already locked up the New York, Chicago, Los Angeles, Washington and Detroit markets on pre-release deals.

WNEW-TV bought the series for a fall start in New York, and WNEW parent Metromedia also bought the series for its Washington station, WTTG-TV. "O'Toole" has also been sold to three ABC o&o's, WBKB-TV, Chicago; KABC-TV, Los Angeles; and WXYZ, Detroit. Star Jones will promote the series via personal appearances at FSD's suite at the TFE Chicago convention.

'That's Me All Over': NBC Int'l

NBC International reports sales last week of a total of 519 programming hours overseas with "Dr. Kildare," the hour medico series, in the lead with 175 hours.

Liberian tv bought seven different shows, including 23 hours of "Bonanza," 20 half-hours of "It's a Great Life," 53 stanzas of "Medic," 83 "People Are Funny" shows (new and repeat), 21 hours of "Michael Shayne," 26 half-hours of "Flight" and eight "Philip Marlow" shows.

Other sales were the telementaries "Way of the Cross" to West Germany; "River Nile" in Czechoslovakia and Austria; "Voice of the Desert" in Poland; and "Shakespeare: Soul of an Age" to Holland (which also bought 30 hours of the Dick Powell drama series).

NBC's first sale to Scotland was for 26 half-hours of the "Loretta Young Show." Northern Nigeria ordered another 13 hours of the Dick Powell series, and Trinidad, Jamaica, Gibralter and Kenya each ordered 34 hours of "Dr. Kildare," with Portugal requesting an additional five hours of the show.

The first Latin American sale of "Car 54" was for 40 half-hours to Puerto Rico, which also bought 33 hours of the Richard Boone anthology drama series.

In Mpls. the Gals Dig Pocket Billiards So WCCO-TV Preems Series

Minneapolis, March 31.

Now that snooker and rotation have gone legit and pool is known euphemistically as pocket billiards, WCCO-TV has decided that the sport rates television coverage. Accordingly, the CBS affiliate here has introduced a weekly pocket billiards program, "Call Your Shot," which preemed last Saturday (28).

Growing femme taste for pocket billiards undoubtedly was a factor in moving WCCO brass to initiate the studio show. Emphasizing the parlor game's increased hold on gals, WCCO named Miss San Lynn Merrick, former national intercollegiate billiards champ, to serve as regular moderator on the program.

Seeing to it, however, that the show doesn't get too far out of balance on the distaff side is stogie-smoking Halsey Hall, veteran Minneapolis sportscaster who has, on occasion, been mistaken for "Minnesota Fats." Hall is handling color commentary on "Call Your Shot."

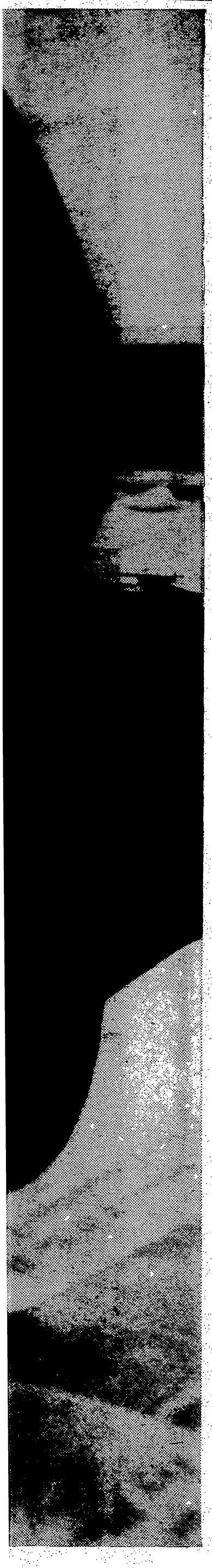
MGM-TV 50-Land Roster on Sales

MGM-TV has rung up of late another $500,000 in overseas vidfilm sales that also sent it past the 50-nation mark in foreign markets.

Dealt to Japan, per sales v.p. John Burns, were 183 MGM cartoons and "Many Happy Returns," the John McGiver comedy starrer which preems on CBS-TV in the fall. "World's Greatest Showman," 90-minute special on the late C. B. DeMille, was sold in Australia, Finland and Belgium, and "The Eleventh Hour" in Japan, Spain and Canary Islands.

Other key sales in various markets involved "The Thin Man," "Harry's Girls," "The Passing Parade" shorts, and a package of 51 "Our Gang" romps.





"Nothing replaces two feet in motion"

...Not even the dazzling technical machinery of electronic journalism. It is an old axiom that no machine can replace the leg-man with a nose for news—the great reporter who can track down, smell out, and come up with the big story...whose contacts cut across politics, business, the arts and sciences...who knows where to go for the inside story.

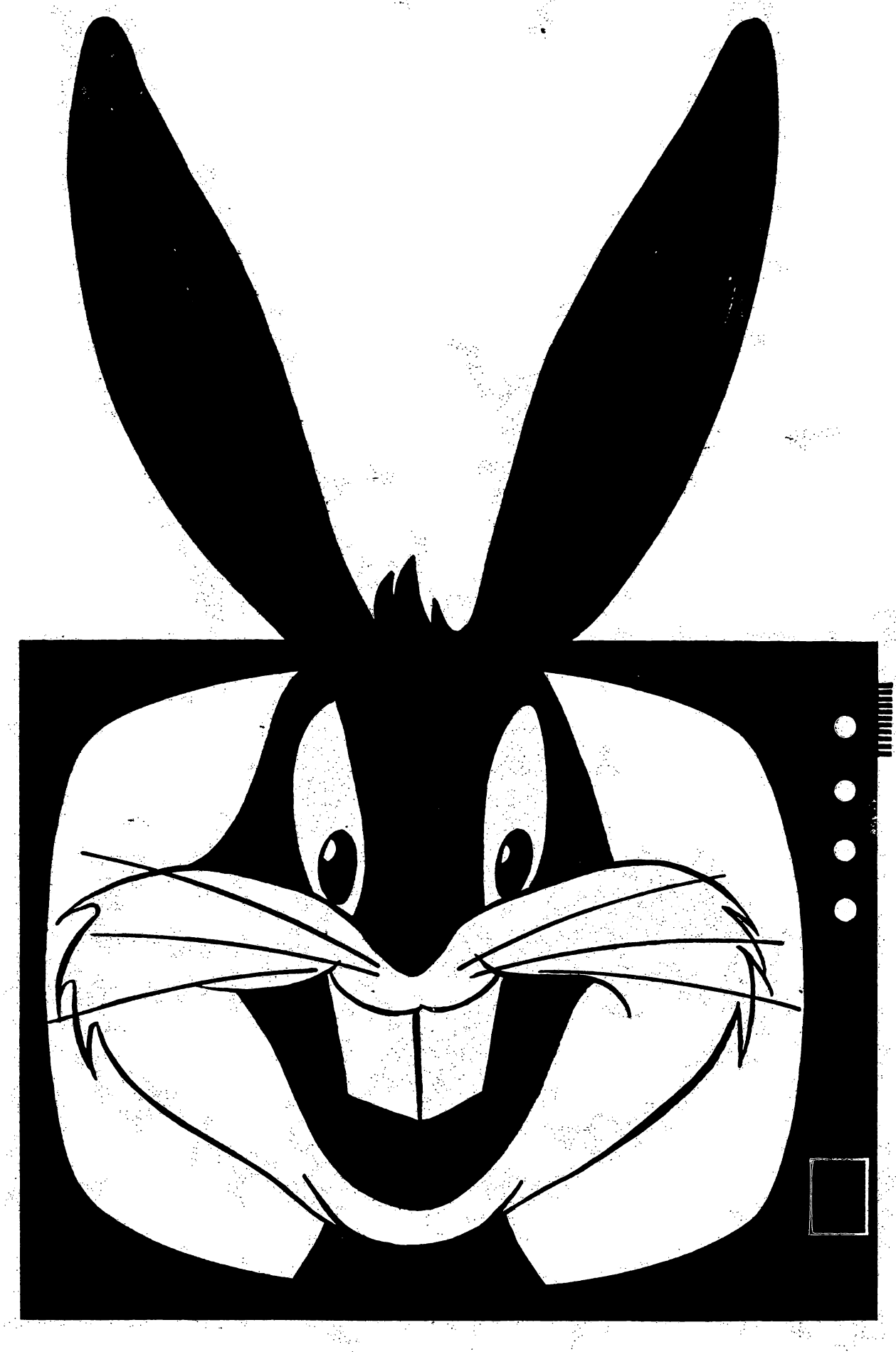
Or more precisely, Walter Cronkite. When you see him on his evening news broadcast he is sitting at a desk describing, for example, a missile launching or interviewing a political hopeful. But by that time he has already visited every tracking station in the Western Hemisphere or traveled throughout the home state of the man he is interviewing. With the burning curiosity of a natural-born reporter, he refuses to rely alone on wire service bulletins or the reports of correspondents in the field.

In his three decades as a practicing journalist Cronkite has covered more of the earth's surface than any newsman in television. As a distinguished critic once wrote of him—"Viewers can see and hear every night a face and voice that have guided them through an incredible diversity of experiences, from outer space to underwater, from chats with presidents to exchanges with physicists. It is hard to imagine a cozier mentor than this excellent reporter...with the inexhaustible vitality and the temperamental balance that makes Republicans and Democrats alike find him sympathetic. You don't worry about what Cronkite thinks. You just sort of trust him."

And there is good reason for such trust. Cronkite brings to his daily reporting a background of research, knowledge and first-hand experience unique in television journalism. It provides the kind of insight and illumination that make his coverage of the Presidential primaries, the national conventions, and the election required viewing.

In short, Walter Cronkite is one of the reasons why the American people are turning more and more to CBS News for the reporting of major events in an election year—as they did for the opening test of strength in the New Hampshire primary...As for those feet on the desk, don't be misled. He's just recharging his batteries.

CBS News



"E-h-h-h, What's up, Doc?"

One hundred of the most lavishly produced cartoons ever created by Warner Bros. for theatrical distribution are now available to television stations. These fully-animated post-'47 productions have never traveled the *rabbit-ears* of a TV set before. They star Bugs Bunny, Daffy Duck, Elmer Fudd, Foghorn Leghorn, Road Runner, Speedy Gonzales and other world-renowned Warner Bros. personalities. Running 6 to 6½ minutes each, these 100 new-to-television cartoons are available in black-and-white or color—for Fall start. *An-n-n-d... that's what's up, Bugs!*

Warner Bros. Cartoons–Series '64

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

Brit. Technicians Beef: 'Too Many Vidfilm Repeats'

London, March 31.

TV technicians, it was claimed at a meeting of the Association of Cinematograph, Television and Allied Technicians, were in as much danger from the stockpiling of videotape shows as they were from "cheap American film series" or "oft-repeated feature films."

Moving a motion at the ACTT conference, Associated Television engineer Jim Smith made his point and the union's general council was instructed to take immediate steps to control repeats of recorded broadcasts, thus to ensure the maximum amount of new and British material being used.

Director Ted Kotcheff revealed that at least one play that had gone out on BBC-1 was being re-recorded for BBC-2 (the UHF, 625-line web). One director, one technical crew and one production crew would not be getting repeat fees, he said. If BBC wanted a second service, it should pay for it, he said. "Authors are receiving a second fee," Kotcheff claimed, "when a program is repeated on BBC-2, but the association members are being done."

Emphasizing that BBC-TV was short of directors, he said that the network was using freelance directors (including himself). "We are prepared to boycott the BBC to avoid exploitation of our members," he concluded.

Yarbrough's Free Time In Tenn. Controversy; Cite Fairness Doctrine

Knoxville, March 31.

WBIR-TV has agreed to give defeated Democratic congressional candidate Willard Yarbrough free time to answer charges made against him by Cas Walker, prominent grocer-politician who is the largest tv, radio and newspaper advertiser in East Tennessee.

John Hart, WBIR manager, said he offered Yarbrough three free five-minute spots under the FCC, "fairness doctrine."

Hart said this is the first time he can remember when an individual had asked and received free time to answer personal attacks. Walker was a strong supporter of Mrs. Irene Baker who was the Republican candidate for the unexpired term of her late husband congressman Howard Baker.

Walker claims he paid political rates, and had the right to make his comments during the special election campaign.

Yarbrough countered with the charge that the licensee who allows the use of a program by someone to present one point of view of a controversial issue, has an obligation to offer its facilities for an expression of another point of view. Hart, the station manager, agreed with this position.

The defeated candidate, who lost by some 4,000 votes, has also demanded the same treatment by WATE-TV. No comment has been forthcoming from this station.

It is known that Yarbrough, assistant city editor of The News-Sentinel, plans to run against the Republican incumbent at the next regular election, provided he can get the nomination to carry the Democratic standard.

No date for his free tv time has been announced.

SHERRIE'S ATLANTA POST

Atlanta, March 31.

Sherrie Johnson is the new woman's editor of WSB Radio replacing Audrey Tuttle, who resigned after three years on job when her husband, a merchant marine radio officer, was transferred to Dallas.

Miss Johnson, a native of Louisville, has been associated with WHAS, Louisville, and WGCM, Gulfport, Miss., where she attended Gulf Park College. Announced of her appointment was made Saturday (28) by Elmo Ellis, station's general manager.

Toney's Tony Tintups As RCA 'Goes to the Fair'; TV In-the-Round

By GEORGE ROSEN

Almost 25 years to the day when, at the inaugural of N.Y. World's Fair I, he officially took the wraps off television as we know it today, RCA board chairman David Sarnoff tomorrow (Thursday) will join in the official dedication of "Operation Tint" as RCA's contribution to N.Y. World's Fair II.

The occasion, representing not only a major milestone in electronics development (as RCA stands on the threshold of universal acceptance of tint tv) but in the economy of the nation as a whole, will mark the official press preview of the corporation's ambitious closed-circuit color tv network at the Flushing Fairgrounds. (The morning ceremonies, incidentally, will be close-circuited into RCA's Exhibition Hall on West 49th St. Thus it will provide New Yorkers with an opportunity, prior to the official April 22 opening of the Fair, of witnessing, among other things, a then-&-now assessment of N. Y. World's Fair I (being recaptured via old film clips) and the imminent opening of World's Fair II.

More importantly, it's an event that will have almost historic overtones, for inherent in tomorrow's preview launching of "Operation Tint" is the bringing to total fruition the developmental processes and electronics experimentation and perfecting as the costly years ($150,000,000 worth) of frustrations and indifference are left behind.

The linking of the World's Fair with the perfecting of tint tv will, of course, get fullblown recognition and exposure before the entire American viewing public on the night of the official opening of the Fair, when all its glamor, excitement and pageantry will be showcased on the U.S. Steel-sponsored 90-minute special color-cast on NBC-TV. While most of the star-bedecked show is being pre-taped and pre-filmed during the "getting ready" stages, a third of the spectacular will comprise an on-the-spot pickup of the opening night festivities as three mobile color units spread out over the Fair's 646 acres.

But the more meaningful story of RCA's "Operation Tint" and its contribution to the World's Fair lies not so much in the 90-minute spec or the other planned network originations from the Fairgrounds (which will include the Emmycast) but in the continuous closed-circuit performance (12 hours a day, seven days a week) that's been evolved by James A. Toney, who has been masterminding the project as director of RCA's World's Fair Exhibit.

Looking Like a Hit

Toney's tony tintups could well emerge as one of the major hits of the Fair—and as a for-free attraction. The "exhibit" itself is something of a dazzler, emcompassing as it does a "closed-circuit in-the-round" type of pavillion, with its utilization of ramps, in which the visitor will enjoy both alternatives of witnessing the closed-circuit performances on strategically-spotted monitors (and, for contrast, on both black-&-white and on tint sets), and in the process of moving along will be taken behind the scenes of operation as he watches the actual performances, and has spread before him all the intracacies and fascinations of a master control room that represents the last word in electronics modernity and automated wizardry.

For those with a more intimate knowledge of what's spread before him, they'll see the latest fashions in sound development and lighting gadgetry; they'll witness a master control board in which one man performs the unprecedented feat of editing-as-he-goes the live, film, tape, animation and slides as he monitors the two sets—of "actual performance" and "standby" shots.

And as the visitor enters the exhibit he gets a "free audition" as he moves on to a revolving floor and goes "on camera" for exposure to everybody at the Fair who is within viewing range of the more than 300 RCA monitoring sets that are being set up at all the exhibits and other buildings throughout the Fairgrounds.

(Similarly lost children will get the same kind of closed-circuit "exposure" to expedite safe return to parents. This, too, is a great psychological and built-in ballyhoo for RCA's spectrum tv).

Within the compact RCA Exhibit hall (the building alone cost $1,000,000, with enough gadgetry and twinkling hardware to set up shop for a couple of new VHF stations) are dressingrooms for performers, a miniature kitchen facility, maintenance shop, a VIP room (also with monitors and a view of the stage plus the added inducement of refreshment), and for dignitaries (as when President Johnson and Queen Elizabeth show up) there is a smart lounge-resting room facility, shower, shaving mirror, bar, etc. (the only one of its kind on the grounds, with the single exception of the Simmons Exhibit restroom whose accent is different—the Simmons mattresses).

All told Toney will only require eight technicians, including three cameramen, to operate the Exhibit (which, incidentally, will also include a "stereo room" for "sound only" buffs, as was also included in the RCA exhibit at the Brussels Fair.)

Interestingly enough, Toney's "programming format" for the closed-circuitry obviates the need for "production people" (except, of course, in instances where there will be on-the-air origination from the Fair, at which time they'll also have access to both the 16,000-seater Singer Bowl and the World's Fair Pavilion).

Marathon 'Shows'

The closed-circuit "programming format" is of particular interest. No two "shows" will be alike. All day long there will be a succession of vignettes utilizing live, film, tape, animation, etc. — nothing to run more than 12 minutes. Most of the bluechip exhibitors will "package" their own shows, at least 75 of them making descriptive color film "shorts" for showing to the anticipated 70,000,000 visitors this year. Thus the "RCA Network" will serve as a unique video guide for the Fair visitors. For as Toney puts it: "Since it might take as much as three weeks for a visitor to see everything, the closed-circuit network will help them to see as many things they might otherwise have missed."

Thus RCA will divide the Fair into eight zones and run a 10-minute film highlight of each zone on its appropriate hour—Zone 1 at 1 p.m., etc.

The logistics of trying to cater to 7,000 to 8,000 RCA Exhibit visitors each day poses a still-unsolved "traffic" problem for it means a continuous audience turnover (and particularly when celebs are present it's anticipated there will be a reluctance to leave). Toney figures the best of the several possible alternatives is simply to darken the "house" at specified intervals and get 'em out. They'll be back anyway.

BBDO In Canada Helms Own TV Production For Chrysler Variety Series

Ottawa, March 31.

BBD&O of Toronto is the first agency in Canada to produce a tv program—for Chrysler Corp. of Canada Ltd. "Night on the Town," taped in Toronto, will be aired on indie CTV 10-station web April 4.

It's a 60-minute variety show, shot in local nightspots and at Robert Lawrence Productions studios. It stars Shirley Harmer and Allen Blye, with jazz 88er Oscar Peterson, cool singers Jackie (Cain) and Roy (Kral) and Ottawa comic carboner Rich Little as cafe artists. (All three appear in the blurbs as well.) Bob Fleck, a commercial producer, tees as a full-length producer with this one. He and Little scripted, with Stan Harris directing and Chuck Goldstein as music supervisor.

BBD&O and Chrysler have complete content control — something they'd never be likely to get at CBC, any more than they would on any British network. Chrysler will own the hour variety tape, which, if it comes off, may be sold abroad. Estimated cost is around $25,000 per seg.

Josefsberg to Desilu

Hollywood, March 31.

Milt Josefsberg, former producer-head writer of "The Joey Bishop Show," has been named script consultant on "The Lucy Show," starring Lucille Ball, for next semester.

He has also written for Bob Hope, Jack Benny, Milton Berle and Danny Thomas.

FCC: Just a Toy Killer

Washington, March 31.

FCC put in a request to Congress for authority to issue regulations for such devices as garage door openers and electronic toys which interfere with radio reception.

Commission now has power to bar the use of equipment interfering with radio communications, but it cannot require that such equipment be designed to prevent interference.

Legislation was introduced in the Senate by Commerce Committee chairman Sen. Warren Magnuson (D-Wash.) and in the House by his counterpart Rep. Oren Harris (D-Ark.).

Under the bill, FCC's regulatory scope would span manufacture, import, shipment or sale of electronic devices radiating more than their needed power and lousing up radio reception.

Canada's Oscar Coin

Ottawa, March 31.

Half the live coverage of Oscar night from Hollywood on CBC-TV's web April 13 will be sponsored by Procter & Gamble of Canada Ltd. (via Bentown & Bowles). One-quarter each goes to Gillette of Canada Ltd. (Spitzer, Mills & Bates) and American Hondo Motor Co. (Grey).

SM&B also lined up both sponsors for Andy Williams one-hour special April 10 on a limited CBC-TV network. Quaker Oats of Canada has two-thirds, Kimberley-Clark Canada Ltd. one-third. Show will have guests Imogene Coca, Bob Newhart, Osmond Bros. and Good Time Singers.

Jackie Cooper Switch To Helm SG Production Delayed By UA-TV Tie

Hollywood, March 31.

Jackie Cooper's current contractual commitment with UA-TV is delaying his joining Screen Gems as Coast chief, replacing Bill Dozier, but the telefilmery is expected to disclose Cooper as the new Coast boss once his situation with UA-TV has been resolved.

Jerome Hyams, veepee-general manager of SG, here from N.Y. for top echelon meetings with the Coast crew at Screen Gems, declined to go into details regarding the Cooper situation, but in reply to a question as to whether the producer-director-actor would join SG, replied: "I hope so." He indicated Cooper must first work out his present commitment with UA-TV.

Cooper is not involved in the top brass sessions at the BevHills Hotel dealing principally with plans for the 1965-66 season. Sitting in on these meetings are, from N.Y.: Hyams; Berton Schneider, veepee-treasurer; John Mitchell, sales veepee; Robert Seidelman, syndication veepee; Lloyd Burns, international operations veepee; Pierre Marquis, veepee of Audience Surveys Inc., SG subsid, and pub-promo chief Dan Garrett. Participating from the Coast are veepee-exec producer Harry Ackerman and Charles Fries, veepee and exec production manager; exec producers Fred de Cordova and Howie Horowitz and Jim Hardiman, Coast pub director.

Montreux TV Fest (April 17-24) Gets Big British Play

London, March 31.

British tv industryites visiting the Montreux tv festival this year (April 17 to 24), as so far indicated, already tote up to an impressive list of top brassers from both the BBC web and the commercial channel.

Underlining the growing importance of the Montreux fete, the indies plan to send from ABC-TV managing director Howard Thomas, program controller Brian Tesler, director Philip Jones (he made the "Thank Your Lucky Stars" entry which the commercial web is entering into competition), Chris Towle and Mal Griffiths.

Associated-Rediffusion is sending Lord Windlesham, program controller, John McMillan, general manager, Elkan Allan, variety chieftain, light entertainment exec producer Eric Maschwitz and supervisory film editor Charles Squires.

From Granada-TV goes Paddy Crookshank, head of overseas sales, John Hamp, light entertainment factotum and Philip Casson, program director.

Associated Television is sending Bill Ward, selected as one of the Panel of judges, and producer Alan Tarrant.

BBC's contingent includes BBC-1's program topper Donald Baverstock, design chief Richard Levin, light entertainment chief Tom Sloan and producers Barney Colehan who produced BBC's entry "Good Old Days," and Dennis Main Wilson.

Zurich Viewers Flip Over 'Hello From Philadelphia' In Goodwill TV Venture

Philadelphia, March 31.

A goodwill venture in international television production finally made its overseas impact last week when a documentary produced here by WRCV-TV last year was shown on a Zurich tv station.

The local NBC o&o outlet played host for several months in 1963 to Swiss tv exec Ulrich Hitzig, as part of a cultural exchange program sponsored by the U.S. State Dept.

While observing all phases of tv operations at WRCV-TV, Hitzig also recorded his impressions and experiences of Philadelphia in a documentary that ranged from visits to historical and cultural spots as well as to drug stores, fashion shows and cocktail parties.

Program was shown in prime time here under title "Stranger in Town." In Switzerland it was aired from Station SRG-TV, under title "Hello from Philadelphia," with Hitzig narrating in German for the cantons surrounding Zurich.

"American ways of life" found fascinating and aired by the Swiss visitor were the "going out of business" sales; drug store enormity, conventions, cocktail parties and that meaningless but inevitable phrase "we must get together for lunch."

JERRY THORPE IN PACT WITH MGM-TV

Hollywood, March 31.

Jerry Thorpe, veepee in charge of programming for Desilu Productions for the past two years, will move to MGM-TV as a producer-director when his pact expires the end of April, under terms of a deal signed with Metro in N.Y.

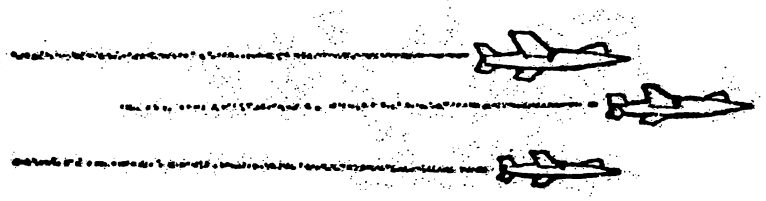
Thorpe has been production chief at Desilu for two years, being named to that spot by then-prexy Desi Arnaz of the telefilmery. Prior to that he was exec producer of the studio's "The Untouchables," producer-director of a number of its "Westinghouse Desilu Playhouse" segs, director of some Lucille Ball-Arnaz specs, director of some "I Love Lucy" segments, and director of five pilots, all of which sold.

OK 200G' KKIS Sale

Washington, March 31.

FCC's Broadcast Bureau okayed the $200,000 sale of KKIS-AM, Pittsburg, Calif., from Pace-Shear Radio Inc. to Major Minor Corp.

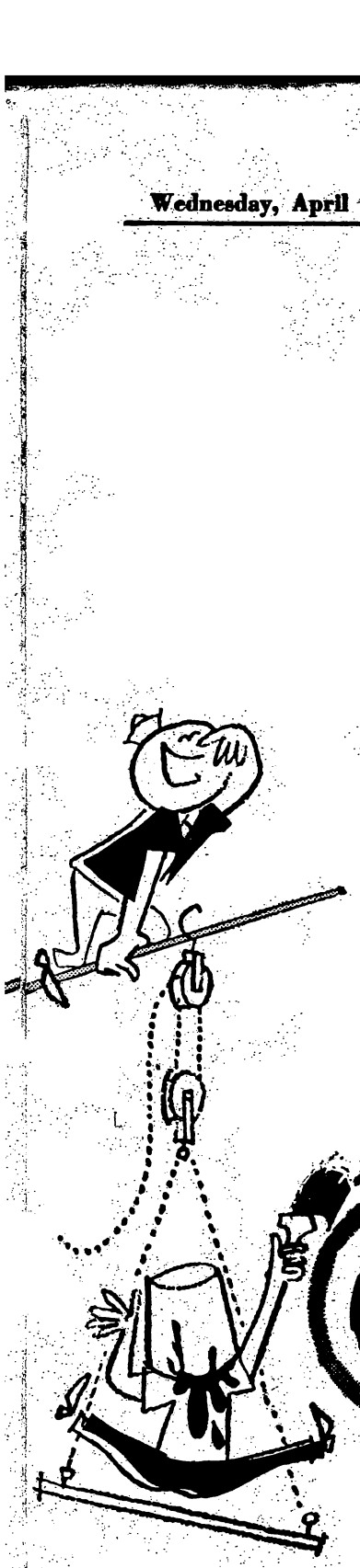
The buyer is wholly owned by W. Ernest Minor.



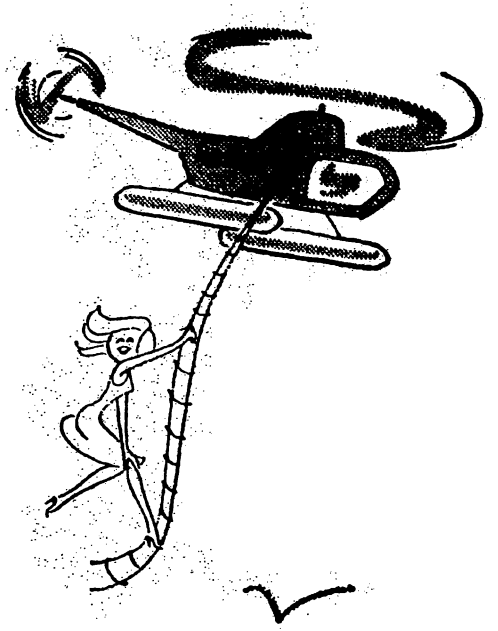
Pipe O'Toole Aboard...

FOR A HILARIOUS 'HITCH' ON YOUR STATION!





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★ENSIGN O'TOOLE

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GO COMEDY! GO NAVY! GO O'TOOLE!

.... DEAN JONES
AS ENSIGN O'TOOLE







A FOUR STAR - LEDERER PRODUCTION



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Roy Hamilton
Warren Covington
Ernest Tubb
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Richard Maltby
Hildegarde
John Hammond, Jr.
Marco Rizo
Texas Troubadours
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Tele Follow-Up Comment

Bob Hope Presents

The one-time movie tycoon who made millions out of a Hollywood dream factory, only to find that public tastes have changed and he no longer has the gift of packing them in, was the subject of a synthetic drama Friday (27) night on "Bob Hope Presents."

The drama, an original by Rod Serling, was synthetic in that the tycoon came over more as a type than an individual; he also was written and played by Rod Steiger, in a one-key, almost hysterical tone. The drama, though, did have interest, in a journalistic vein.

Steiger, portraying a ruthless pirate, the Jewish immigrant who made it big as a "Sammy Glick," had his best moments in a confrontation with his daughter. Playing the mixed up daughter, thrice married, an orphan of love, was Sally Kellerman. She, in a cool key, conveyed the feeling that she never had a chance with a father whose only child was his studio. James Dunn as the tycoon's "yes" man was properly pathetic. Anne Lee had a minor role for a minor wife of Mr. Tycoon.

Bob Hope, in addition to introducing the drama, had a featured role in the play, that of himself emceeing a "producer of the year" award to the central character. Robert Culp as the man representing N.Y. banking interests, the young man who subverts Mr. Big, was sketched in vaguely.

Many of Serling's lines packed a punch. A few lines had some yiddishisms. However, it wasn't the lines, punchy or otherwise; the fault was due more to Serling's reliance on stock images.

Ron Winston directed in clipped, effective fashion. Dick Berg produced. *Horo.*

Saga of Western Man

"1964," the fourth and final documentary in the ABC News series, "The Saga of Western Man," was a brilliant graphic essay on America's power, potential and complex problems in the quest for social ideals.

John H. Secondari's script and narration, backed by remarkably probing camera work on the American scene, brought into hard focus the nation's contrasts of affluence and poverty, youth and age, energy and leisure, education and ignorance and striving for peaceful goals against the challenge of the nuclear age. Mostly it was Secondari in voice-over text to absorbing closeups of the national scene, with director Warren Wallace and his crew of roaming photogs making great use of the telescopic lens for microscopic exploitation of Americans at play (in the notable spas and gambling towns) and at work. Editing was equally effective, bringing out the utmost in the country's perplexing contrasts. Against the billion-dollar pleasure enterprises were laid the tragedy of the over 65's, the poverty of the country's depressed areas, the waste of resources, the building mania, the death of the rural town and mourning in Dallas.

Secondari and Helen Jean Rogers coproduced "1964," an excellent capper to this fine telementary series. *Bill.*

Today

The first Japan-to-U.S. telecast in history, via the Relay II satellite last Wednesday (25) morning, was so brief that it was a pity so much of it had to be occupied by diplomatic formalities and speeches. Even so, a surprising lot was crammed into the eight-minute program, including a view of the teeming Ginza at night (breakfast time in the States), the fountains in the plaza of the Imperial Palace, the site of the upcoming Tokyo Olympics, a look inside the judo institute with an interview of an American student there, and a performance of the heraldic music specially composed for the Olympics.

Along with these were short messages from Japanese premier Hayato Ikeda, whose greeting to the U.S. was highlighted by regrets anent the stabbing of U.S. Ambassador Edwin O. Reischauer by a "mentally deranged youth"; American minister John K. Emmerson, spelling Reischauer on the program, who said the expected things about the two countries sharing the same ideals; and Shinzo Koike, Japanese minister of Posts and Telecommunications, who said it would be wonderful if the Olympic events could be broadcast by another Relay satellite. English translations of the Japanese talks were given simultaneously on a crawler whose margins went beyond the tv tube resulting in some lost words.

The telecast was produced with precision, and reception was excellent. NBC-TV used the occasion, on the "Today" show, to insert a reminder that it would be televising the Olympic games in October exclusively in the U.S. *Les.*

Stage 2

For the second show in its series of locally produced entertainment specials, WCBS-TV, N.Y., came up with "Rodgers & Hart Revisited," a wholly winning throwback to some youthfully brilliant tunes by Richard Rodgers, still going strong, and his first lyricist partner, Lorenz (Larry) Hart. Except to the fanatical R&H buffs, which are legion, the tunes revived on this half-hour outing were obscure numbers from the late 1920s and early 1930s, some of which were dropped from R&H musicals even before they reached Broadway. But even in these so-called flop tunes, the R&H stamp of originality and cleverness clearly identified the composers.

A cast of talented youngsters, working in uncluttered sets, ran through the songs effectively in revue style. Karen Morrow registered solidly with her comedy rendition of "I Blush," while Susan Watson displayed a pleasing style on "Ship Without A Sail" and "Send For Me." Fredericka Weber and Cy Young did a bright song routine on "Don't Tell Your Folks" with the former also handling the lead on "At The Roxy Music Hall," a charmingly antique piece of material. Cy Young also did nicely on "Pantomime." Various members of the cast handled the narrative chores.

Show, based on an LP created by Ben Bagley, was produced and directed by Merrill Brockway with musical arrangements by Norman Paris, choreography by Ronald Field and continuity by Jonathan Schwartz. *Herm.*

Chronicle

A good idea was dissipated on Wednesday's (25) edition of CBS-TV's "Chronicle," a half-hour devoted to three aged artists, all over 70, each active in their respective fields, each retaining their life force.

What made the idea crumble on the screen was the unintelligibility of the sound. In the case of sculptor Jacques Lipchitz, the accent of the 73-year-old artist presented a formidable obstacle to the viewer's uderstading. Operatic star Lotte Lehmann was interviewed at her home in Santa Barbara, Calif., where she teaches a selected group of students. In the case of Mme. Lehmann, the sound, too, wasn't too good, nor the questions posed by host-interviewer Charles Collingwood very interesting.

Coming off best was 85-year-old photographer Edward Steichen who now is busy assembling a picture history of the Negroes contribution to American life. He had the gift of laughter and the sound was more intelligible.

This was one of the weakest outings of "Chronicle"; its technical faults were glaring. *Horo.*

The Hollywood Palace

What hampers this ABC-TV vaudeo is the precision of pace, the sense of a mechanical hour. Last Saturday's (28) outing, being more or less typical, unfolded pleasantly and with all hands giving an okay account or better; yet as a cumulative exercise the hour was not notable.

Because in style and personality the show is commonplace. For the latest canter, George Burns (and stogie) did the host bit, effectively augmenting some of the turns, and delivering the typical hop-scotch monology that waxed snappier as it went. Maybe Burns, as one of the revered old guard, can pull it off, but it might have been the wiser to sub for some of the indigo, especially a couple of Liz-Dickie-Eddie cracks.

Show was a little topheavy in the vocal department, especially as all the rendering was in the highly commercial class. Italy's Sergio Franchi, kinda stiff in a solo spot, turned out to be an engaging fellow in a song-and-softshoe routine with Burns.

Patti Page delivered a couple of class pops in knowing manner, and the three Lennon Sisters gave their sweet unison treatment to a pair of "moon" ballads.

Rudy Cardenas, a juggler who's been around seemingly since the birth of the coaxial, had some new stuff, and remains a sure grabber. Mac Ronay's magic is secondary (even sloughed) in favor of laughs, and he knows how to get them. Dependable, too, were the tap-happy Dunhills (3). As always, simply gee-whiz.

Winduppers were Carl Reiner and Mel Brooks with their "2,000 Year Old Man" routine of disknitery renown, and for this display keyed to the elections. But in very minor key, and if not for some nonsense by Brooks in a Bela Lugosi getup, the turn would have been decidedly dull. *Pit.*

Ed Sullivan

Harry Belafonte, something of a rara avis on tv these days, did a virtual takeover of the Ed Sullivan stanza Sunday (29). The second half was all his (with his corps of folksingers), and the balladeer responded with a typical class performance. If there be a cavil, it was with the star's fallback on some overly familiar ("Scarlet Ribbons," etc.) numbers.

Belafonte in extended format gave an otherwise just oke vaudeo its needed lift. Jack Carter's mercurial monolog was a spotty affair, curial monolog was a spotty affair. Lacking, for one thing, were some

Bauman's Tigers, from the Ringling big top, and pre-filmed for the show, achieved its interest only when the cats were glommed in vivid closeup. British ventriloquist Dennis Spicer, likewise rated a split decision. His joking avec dummy was feeble, but some voice-throwing trickery stood him in better stead.

Germany's Kessler twins—Alice and Ellen—gave the outing a sexy dressup, but their vocal and terp talents weren't particularly persuasive. And a Coast youngster, Karen Valentine, was sprung in something like an Annie Oakley to strut with "You Can't Get a Man with a Gun." For her youthful mien, it wasn't the wisest choice of material. *Pit.*

Eye on New York

Ad man David Ogilvy sat for a brief portrait on Tuesday's (24) edition of WCBS-TV's "Eye on New York." It's a pity producer-writer Herbert Appleman cluttered the screen with extraneous, vapid and dull material, which blurred the outlines of the man.

When Ogilvy, himself, was on camera, he came across as an engaging, intelligent man, with some definite ideas about his trade. The color of the man was lost when the cameras switched to associates of Ogilvy in the agency biz. They added few dimensions or insight to the subject being painted.

Ogilvy, speaking for his agency Ogilvy, Benson & Mather, said he couldn't in good conscience accept a cigaret account. In fact, as an ex-smoker, he said he would like to conduct a public information program for the government educating people on how to give up the habit. He also was critical of the overcommercialization of tv and radio, and advocated government intervention to free broadcasting of its commercial clutter.

Contrary positions were rendered on the issues of government intervention re overcommercialization by National Assn. of Broadcasting prexy LeRoy Collins; and Charles Brower, chairman of the board of BBDO, proclamied his "neutrality" on the subject of cigarets.

All this, plus innumerable other interviews, were squeezed into half an hour. It would have been much smarter just to interview the man, and let him have his say. Background and other material in such a tight situation, could have been better supplied by the interviewer. *Horo.*

Television Reviews

THE ESTABLISHMENT
With Peter Bellwood, Francis Bethencourt, Alexandra Berlin, Roddy Maude-Roxby, Carole Simpson, Marian MacPartland Trio
Producer: Peter Cook
Director: Al Kassel
Writer: Cook
60 Mins., Mon., March 30, 10 p.m.
PARTICIPATING
WNEW-TV, New York (tape)

Most interesting trade angle to this WNEW-TV presentation of the satirical revue, "The Establishment," was that the show, which features a standup routine severely ribbing heterosexuality and another routine ridiculing British government officials for their nervousness about homosexuality, was run off on a station that last year killed an "Open End" discussion of sex on the contemporary scene. This either indicates a growth in sophistication by WNEW execs, or that sex is okay so long as it isn't taken seriously.

"The Establishment," a London cafe group that has had a couple of seasons at the off-Broadway Strollers Theatre-Club in New York, translated fairly well to tv in this hour version (which had several upsetting nips in the tape along the way, though perhaps they were for editing to the hour and not censorship). The above-mentioned confessions of a heterosexual was one of the most successful turns in an uneven hour. There also were scorching satires of Ladybird Johnson and Prime Minister Home, and a bright lampooning of religion as surveyed by a consumer research organization. All performers (all British with the exception of Alexandra Berlin) were highly skilled in the cafe-satire presentation. Marian MacPartland, the jazz pianist, and her group supplied interesting musical backing intros. *Bill.*

SUSPENSE
With Sebastian Cabot, host; Arthur Kennedy, Martin Balsam, others
Producer: Gilbert Ralston
Director: Ted Post
Writer: Phil Reisman Jr., adapted from story by Ralston
30 Mins., Wed., 8:30 p.m.
PARTICIPATING
CBS-TV (film)

CBS-TV's new Wednesday night entry has all the attributes of a summertime potboiler. The anthology series began last week with an unsatisfying yarn that lacked character interest and was woefully short on storyline, as a result of which it had little to offer in what the series means chiefly to sell, to wit, suspense. Two excellent actors, Arthur Kennedy and Martin Balsam, were wasted in a couple of colorless stock roles.

The teleplay kept threatening to develop a story, but never really got around it. What transpired would only have been an incident, perhaps not even the climactic one, in a more competent melodrama. It was a total irrevancy that Kennedy had five kids at home and Balsam none, or that the incident took place on Kennedy's last day with the police force as he was about to move to a safer job with an insurance company. These were false threads that got nowhere and contributed nothing of substance to the story fabric. They were merely the writer's lame attempt to give his characters a life outside the immediate situation.

A time bomb planted by a psychotic in the maternity ward of a hospital puts two heroes of New York City's police bomb squad to work against time. For the first third of the program they de-fuse the bomb, a hazardous trick, but suspenseless here because obviously the two stars aren't going to be blown up so early in the game. Then they carried the thing to a barge on the river, and this ate up beaucoup time with Balsam doing the slow walk careful not to shake the bottle. And finally they tow the barge out of the harbor to safety, and the only suspense that remained was the question, did the bottle really contain nitro-glycerine or was it some thing harmless such as honey? They pull the string to set it off, and yep, it was really nitro.

The use of Sebastian Cabot as host for the series is as pretentious and pointless as the title of the premiere episode, "I, Mike Kenny." As an unwhimsical Alfred Hitchcock, propped with a fireplace, brandy snifter and Dr. Watson costume, Cabot sets a tone that the pedestrian story just doesn't measure up to. Prospects aren't too good, unless future scripts improve vastly over the premiere. *Les.*

JEOPARDY
With Art Fleming, host; others
Producer: Bob Robin
Director: Bob Hultgren
30 Mins.; 11:30 a.m.
PARTICIPATING
NBC-TV, from N. Y.

New game show, "Jeopardy," is a fast-paced, heady contest. The more intelligent women—if they have the time in the morning to concentrate on a game — should find some fun in the half-hour.

One of the unusual twists of this Merv Griffin package is that the contestants are given the answers. The winning response is to ask the correct question, which would prompt the given answer. Once the reverse twist is taken in stride by the viewer, he or she could while away some time in coming up with the proper questions.

The information sought, judging from the preem show, was more than the most elementary kind, constantly sought from contestants in a.m. shows. The knowledge required in many of the categories leaned toward the intelligent side, and in order to follow what's going on, the viewer must stay glued to the set.

Top contestant in the opener won about $350. The answers range from $10 to $50, with the three contestants standing the chance to lose all their winnings with a miss. Answers, to which questions must be furnished, are broken down into categories. To add more life to the game, there's "double jeopardy," when the stakes are twice as much, and other boosting devises.

Art Fleming had a sure touch as host. *Horo.*

GET THE MESSAGE
With Frank Buxton, others
Exec. Producer: Robert Noah
Producer: Jack Farren
Director: Mike Gargiulo
30 Mins., Mon.-Fri., 11 a.m.
PARTICIPATING
ABC-TV, from N. Y.

"Get the Message" is the latest off the Goodson-Todman beltline, meaning it's an astutely tooled gameshow that ought to click with the devotees. It fits in the middle of ABC's new morning lineup of 90 G-T minutes commencing at the 10:30 gong ("Price is Right" and "The Object Is," latter switched from NBC, are fore and aft), which is likely to make a strong run of it for the web.

"Get the Message," with Frank Buxton hosting, is, of course, G-T repeating themselves, but with shrewd variations. In this version, a male team (two celebs and a non-pro) square off against a femme squad. The audience contestants are required to guess an expression (title, name, phrase, slogan, etc.) based on one-word written clues supplied by their celeb teammates. First side to rack up three wins cops the $100 bounty. There's also a quickie aspect to the game, wherein lesser bonus money is given for correct response to verbalized clues.

The session goes at a fast clip, with clean production and minimal reliance on the glibness of the personalities. Buxton is pleasant and efficient as conferencier. Monday's (30) preemer pitted Abe Burrows and Orson Bean as clue-makers opposite Peggy Cass and Betty White. All of 'em, of course, have long since earned their spurs at parlor pastimes, hence took to "Message" with elan.

Its basic sameness notwithstanding, "Get the Message" has the verve to carry on. *Pit.*

THE OPEN GRAVE
With Charles Palmer, Maud Whitmore, Eric Clavering, others
Exec. Producer: Jim Guthro
Producer-Director: Ronald Kelly
Writer: Charles E. Israel
60 Mins., Wed., 9:30 p.m.
CBC, from Toronto (film)

There must have been some red faces in high places after "The Open Grave" was actually aired on CBC. Anglican Bishop Fred Wilkinson of Toronto had called it,

(Continued on page 62)

Suddenly, it's a three-network news race



On Thursday, March 19, Bill Lawrence of ABC News beat all competition on the resignation of Pierre Salinger. That same day, John Scali



also scooped the field in reporting the impending resignation of Dean Rusk. AP, UPI, CBS and other news services picked up the story with an ABC credit.

Nine days earlier, when all three networks presented New Hampshire election specials from 11:15–11:45 pm, ABC's Howard K. Smith



and Edward P. Morgan attracted a not-so-surprising 34% share of the three-network audience. The other network shares were 41% and 25%. Said *The Washington Star:* "The production was smooth, the physical setup impressive, and the performance by the new team first-rate."

On March 15, in areas where all networks competed with the same program, 25% of the three-network audience tuned to ABC for "Conversation with the President."

This summer and fall, General Dwight D. Eisenhower, Senator Hubert H. Humphrey and Senator Sam J. Ervin, Jr., will help ABC cover the National Conventions and the events leading up to the Presidential election.



Add the facts that ABC's Ron Cochran is the only early evening network newscast to show an increase in audience (up 36%) this year, and that ABC's Bob Young



presents television's only late weeknight network news program—and it becomes clear why ABC News is moving to the fore in network news presentation.

ABC News abc

Sources: Nielsen MNA Reports, common markets—3/10/64 and 3/15/64 Average Audience • NTI, September II '63—February II '64 vs. similar reports year ago, Average Audience Homes. Report estimates are subject to qualifications which are available on request.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	KDKA	466,400	43
2.	Dick Van Dyke	KDKA	423,600	41
3.	Petticoat Junction	KDKA	380,300	34
4.	Andy Griffith	KDKA	364,100	36
5.	Ed Sullivan	KDKA	360,900	39
6.	Jackie Gleason	KDKA	357,000	34
7.	Nurses	KDKA	355,300	36
8.	Lassie; Wizard Oz	KDKA	353,700	35
9.	Gunsmoke	KDKA	353,500	33
10.	Danny Kaye	KDKA	351,800	35

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Sea Hunt (Mon.-Fri. 6:30)	WTAE	Economee	221,400	21
2.	Death Valley Days (Tues. 7:30)	KDKA	U.S. Borax	215,500	21
3.	Jo Stafford; H'wood Palace (Sat. 10)	WTAE	ITC	209,700	21
4.	Wrestling (Sat. 6:00)	WIIC	20 Fox TV	161,200	16
5.	Champion Bowling (Sat. 5:00)	WTAE	Schwimmer	147,500	15
6.	Rifleman; Sat. Report (Sat. 6:30)	KDKA	Four Star	146,400	13
7.	Zane Grey Theatre (Sat. 6:00)	KDKA	Four Star	143,700	13
8.	Leave Beaver; Movie (Sat. 6:00)	WTAE	MCA-TV	142,700	13
9.	Corruptors; Olympic (Thurs. 10:00)	WTAE	Four Star	142,200	16
10.	Stoney Burke; AFL FB (Sun. 3:30, 6:30)	WTAE	Economee	140,700	14

Top Competition	Sta.	Total Homes
CBS News	KDKA	205,100
Combat	WTAE	292,200
Gunsmoke	KDKA	353,500
Zane Grey Theatre	KDKA	143,700
Putt Mov. Spec.	WTAE	231,700
Bowery; Chiller; B. Golf	WIIC	123,100
Movie Spec; Beaver	WTAE	185,000
Wrestling	WIIC	164,900
Wrestling	WIIC	167,500
Nurses	KDKA	355,400
Playoff Bwl; Feature	KDKA	239,500
Lassie; Wizard Oz	KDKA	353,700

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WUHF. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Bonanza	WTMJ	217,300	41
2.	Beverly Hillbillies	WISN	203,800	41
3.	Andy Griffith	WISN	189,600	39
4.	Dick Van Dyke	WISN	188,500	40
5.	Candid Camera	WISN	172,200	34
6.	Fugitive	WITI	170,600	40
7.	Donna Reed	WITI	169,000	35
8.	Jack Paar	WTMJ	165,300	30
9.	Sat. At Movies	WTMJ	151,500	31
10.	My Martian; Wiz. Oz	WISN	150,200	29

1.	Valley Days; B. Hope (Fri. 8:30)	WTMJ	U.S. Borax	105,500	22	
2.	Leave It To Beaver (Mon.-Sat. 6:00)	WISN	MCA-TV	98,000	21	
3.	Magilla; Dick Tracy (Fri. 5:00)	WISN	Screen Gems	84,700	18	
4.	Yogi Bear (Tues. 5:00)	WISN	Screen Gems	83,100	18	
5.	Woody Woodpecker (Mon. 5:00)	WISN	MCA-TV	79,400	16	
6.	Huckleberry Hound (Wed. 5:00)	WISN	Screen Gems	76,300	15	
7.	26 Men; Jim Dean (Sat. 5:30)	WITI	ABC Films	69,100	13	
8.	Dick Tracy; Pope (Thurs. 5:00; Sat., Sun. 11:30)	WISN	TV Personals.	54,000	12	
8.	Mickey Mouse (Sat. 9:30)	WISN	Buena Vista	54,000	8	
9.	Hawaiian Eye (Mon.-Fri. 5:00)	WITI	Warner Bros.	52,500	10	

Price Is Right	WITI	97,400	
Spts; Wea; News	WTMJ	80,700	
Hawaiian Eye	WITI	55,000	
Theatre At 4	WTMJ	58,900	
Theatre At 4; Sports	WTMJ	70,600	
Theatre At 4; Sports	WTMJ	74,300	
Ripcord; Zeb Bilings	WTMJ	51,000	
Theatre At 4	WTMJ	52,300	
Bullwinkle	WTMJ	36,700	
Jetsons	WITI	53,200	
Dick Tracy; Magilla	WISN	84,700	
Huntley-Brinkley	WTMJ	79,400	

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Bonanza	WFBM	253,400	40
2.	Beverly Hillbillies	WISH	236,200	46
3.	Andy Griffith	WISH	209,500	41
4.	Dick Van Dyke	WISH	200,600	40
5.	Donna Reed	WLWI	199,000	29
6.	Lassie; Wizard Oz	WISH	196,400	33
7.	Lucy Show	WISH	192,700	36
8.	Candid Camera	WISH	189,500	38
9.	Petticoat Junction	WISH	188,500	33
10.	Patty Duke	WLWI	177,400	26

1.	Cheyenne (Mon.-Fri. 6:30)	WLWI	Warner Bros.	107,700	16	
2.	Three Stooges (Sat. 8:00)	WFBM	Screen Gems	107,500	15	
3.	Yogi Bear (Thurs. 6:30)	WTTV	Screen Gems	97,400	14	
4.	Superman (Mon.-Fri. 5:00)	WTTV	Flamingo	97,200	15	
5.	Woody Woodpecker (Wed. 6:30)	WTTV	MCA-TV	96,700	15	
6.	Leave It To Beaver (Mon. 7:00)	WTTV	MCA-TV	84,600	13	
6.	Wally Gator Show (Tues. 6:30)	WTTV	Screen Gems	84,600	13	
7.	Popeye and Janie (Mon.-Fri. 5:30)	WTTV	UAA, KING	84,400	12	
8.	Huckleberry Hound (Mon. 6:30)	WTTV	Screen Gems	84,200	13	
9.	Touche; Magilla (Fri. 6:30)	WTTV	Screen Gems	78,600	10	

Huntley-Brinkley	WFBM	92,000	
News; Wea; Headlines	WFBM	92,500	
Captain Kangaroo	WISH	19,700	
Schools	WISH	7,400	
Cheyenne	WLWI	101,600	
Frances Farmer	WFBM	70,700	
Cheyenne	WLWI	95,900	
Cheyenne	WLWI	106,900	
Cheyenne	WLWI	103,600	
Francis Farmer; Spts.	WFBM	71,700	
Huntley-Brinkley	WFBM	108,400	
Cheyenne	WLWI	98,500	

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	KPIX	430,000	32
2.	Bonanza	KRON	428,600	31
3.	Dick Van Dyke	KPIX	418,400	33
4.	Perry Mason	KPIX	358,100	29
5.	Jackie Gleason	KPIX	354,600	28
6.	Password	KPIX	346,200	28
7.	Lucy Show	KPIX	342,600	29
8.	Bob Hope	KRON	339,900	28
9.	Defenders	KPIX	332,400	28
10.	Candid Camera	KPIX	330,900	26

1.	Gun Will Travel (Mon. 7:00)	KPIX	CBS Films	206,100	16	
2.	San Fran. Beat; Smok. (Sat. 7:00)	KPIX	CBS Films	188,800	15	
3.	You Asked For It (Thurs. 7:00)	KTVU	Medallion	186,000	13	
4.	Bachelor Father (Tues. 7:00)	KRON	MCA-TV	171,100	13	
5.	M Squad (Tues. 7:00)	KPIX	MCA-TV	166,700	14	
6.	Rifleman (Thurs. 7:00)	KPIX	Four Star	158,400	11	
7.	One Step Beyond (Wed. 7:00)	KPIX	ABC Films	157,300	12	
8.	Death Valley Days (Fri. 7:00)	KTVU	U.S. Borax	146,400	10	
9.	Battle Line (Wed. 7:00)	KRON	Official	137,300	11	
10.	Everglades (Wed. 7:00)	KTVU	Economee	130,000	10	

Ron Cochran News	KGO	148,500	
Great Movies	KRON	170,500	
Rifleman	KPIX	158,400	
M Squad	KPIX	166,700	
Bachelor Father	KRON	171,100	
You Asked For It	KTVU	186,000	
Battle Line	KRON	137,300	
Lawbreakers	KRON	123,600	
One Step Beyond	KPIX	157,300	
One Step Beyond	KPIX	157,300	

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	KCMO	222,800	43	
2.	Bonanza	WDAF	218,900	42	
3.	Dick Van Dyke	KCMO	204,100	39	
4.	Candid Camera	KCMO	193,900	40	
5.	Fugitive	KMBC	179,200	32	
6.	Andy Griffith	KCMO	178,900	35	
7.	Lawrence Welk	KMBC	176,300	27	
8.	Petticoat Junction	KCMO	159,700	31	
9.	Patty Duke	KMBC	158,900	31	
10.	My 3 Sons	KMBC	156,400	30	

1.	Lawman (Mon.-Fri. 5:30)	KMBC	Warner Bros.	102,800	16	
2.	Stoney Burke; Olympic (Thurs. 9)	KMBC	Economee	80,200	14	
3.	Untouchables; Olympic (Wed. 9:00)	KMBC	Desilu	75,900	15	
4.	M Squad (Sun. 9:00)	KMBC	MCA-TV	70,500	13	
5.	Magilla; Rocky Friends (Fri. 5:00)	KMBC	Scr. Gms; PAT	70,300	12	
6.	Death Valley Days (Thurs. 7:00)	WDAF	U.S. Borax	57,700	12	
7.	Rifleman (Mon.-Fri. 5:00)	WDAF	Four Star	56,800	12	
8.	Texan; Rocky Friends (Sat. 5:30)	KMBC	Desilu; PAT	52,400	9	
9.	Fractured Flickers (Thurs. 6:30)	WDAF	Desilu;	46,200	10	
9.	Supercar (Sat. 11:30)	KMBC	ITC	46,200	8	

Huntley-Brinkley	WDAF	52,400	
Nurses	KCMO	114,600	
Danny Kaye	KCMO	123,900	
Candid Camera	KCMO	193,900	
Rifleman	WDAF	50,900	
Donna Reed	KMBC	151,900	
Torey; Rocky; Magilla	KMBC	67,100	
Temple Houston	WDAF	53,400	
Flintstones	KMBC	142,400	
Categories; Bullwinkle	WDAF	22,200	

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Bonanza	KSTP	259,400	35
2.	Beverly Hillbillies	WCCO	251,100	33
3.	Candid Camera	WCCO	233,600	36
4.	Dick Van Dyke	WCCO	229,200	33
5.	What's My Line	WCCO	222,800	32
6.	Andy Griffith	WCCO	215,800	34
7.	Lassie; Wizard Oz	WCCO	200,600	29
7.	Petticoat Junction	WCCO	200,600	27
8.	Danny Kaye	WCCO	190,400	31
9.	Donna Reed	KMSP	189,100	32

1.	Leave It To Beaver (Mon.-Fri. 5:30)	KMSP	MCA-TV	109,400	18	
2.	Checkmate; NFL FB (Sun. 3:00)	WCCO	MCA-TV	97,600	17	
3.	Dobie Gillis (Mon.-Fri. 6:00)	KMSP	20 Fox TV	95,700	16	
4.	Woody Woodpecker (Mon. 5:00)	WCCO	MCA-TV	84,000	11	
5.	Rebel (Sun. 9:30)	KMSP	ABC Films	79,900	14	
6.	Yogi Bear (Thurs. 5:00)	WCCO	Screen Gems	75,900	11	
7.	Superman (Mon.-Fri. 5:00)	WTCN	Flamingo	70,900	11	
8.	Death Valley Days (Sun. 9:00)	KMSP	U.S. Borax	66,300	11	
9.	Sea Hunt (Sat. 5:30)	WTCN	Economee	64,000	9	
10.	Lone Ranger; Magilla (Fri. 5:30)	WTCN	Telsnd; Scr. G	51,400	7	

Huntley-Brinkley	KSTP	63,800	
Encore; Pro Bwl; Golf	KSTP	68,900	
News; Spts; Wea.	KSTP	88,100	
Afternoon Movie	KSTP	41,300	
What's My Line	WCCO	222,800	
Superman	WTCN	61,500	
Woody Woodpecker	WCCO	84,000	
Candid Camera	WCCO	233,600	
Love That Bob	KSTP	53,000	
Leave It To Beaver	KMSP	112,600	

If you watched television last weekend, you already know. But, for the record, here's how The New York Times described NBC News' coverage of the Alaska earthquake story.

THE NEW YORK TIMES, MONDAY, MARCH 30, 1964.

TV: Coverage of Alaska's Earthquake

N.B.C. News Scoops Its Rivals on Disaster

By JACK GOULD

THE National Broadcasting Company's news department spectacularly swept the television honors in its alert and resourceful coverage of the Alaskan earthquake.

On Saturday night, when public interest and apprehension were at their peak, N.B.C. scooped its rivals on some phases of the disaster by hours and on other phases by 40 minutes. The contrast of performance was one of the most marked in TV's journalistic annals.

N.B.C. carried, at 7 P.M. Saturday, the first pictures from Crescent City, Calif., and British Columbia... At 7 o'clock, N.B.C. also had the first official confirmation that the death toll in Alaska would be much less than feared. And at 11, it had 20 minutes of the first motion pictures from Anchorage.

By comparison with N.B.C., the other chains appeared to be caught in a weekend of lethargy, which they really did not throw off until last night's specials.

N.B.C.'s substantial advantage, also reflected in last night's specials, was due in great measure to station KING, the network's affiliate in Seattle, where Samuel M. Sharkey is managing news director. KING was the N.B.C. feed point for films and tapes from Alaska.

Incidently, amateur radio operators performed yeoman service through the emergency. Last night, on the 14-megacycle band, they relayed messages into and out of Alaska hour after hour, an example of the usefulness of hams when disasters tie up normal communication facilities.

This kind of alert, thoroughgoing reporting has made NBC News the most watched and most honored news organization in broadcasting. No matter where in the world the news breaks, and no matter when, the nation looks to NBC News to get it first and get it right. We wouldn't have it any other way.



Look to NBC for the best combination of news, information and entertainment.

NBC Swap

Continued from page 39

Robert E. Lee asked if WRCV could be denied renewal on that ground alone.

Fitzpatrick replied that under the public interest specter this was good enough reason, but then went on to cite NBC's dubious position in the quiz show imbroglio and the diversification of ownership issues which all added up would weight against the web.

Although much of the dialog centered on Westinghouse, the company only requested a few minutes to talk. Its lawyer John Lane opposed the NBC-RKO swap averring Westinghouse would lose its NBC affiliation in Boston, something of a dash of salt in wound already received when it traded a station in the number four market Philadelphia for a station in the number nine market of Cleveland.

In the batter's box for NBC was the high powered Philadelphia lawyer Irving Segal.

The brunt of his argument was directed to the inquiries of Chairman E. William Henry if FCC could renew the WRCV license but refuse to okay the swap.

Calling competitor Philco "the reluctant dragon which equates the public interest with half a million dollars," Segal accused Weaver of using a "numbers game and statistical ledgermain" in knocking WRCV's local live programming.

Segal averred the Commission could hardly pin a character disqualification on NBC for action in the 1955 Westinghouse trade which had already been okayed by FCC.

Segal insisted, in answer to Henry's prodding, that refusal to okay the swap would run counter to all tenets of sound administrative and public policy.

Arguing for RKO was Harold Cohen who averred the company was qualified to operate in Philadelphia. This came in response to a question from Commissioner Robert Bartley who asked why the public interest would be better served with RKO in Philadelphia rather than in Boston.

Deciding the issue for the Commission will be Henry, Lee, Bartley, Frederick Ford and Rosel Hyde. Commissioners Kenneth Cox and Lee Loevinger have both had prior interest in the case and have disqualified themselves.

'Today'

Continued from page 32

talent. He arrived at 8:30 a.m. and sat around quietly for almost three hours waiting to do his opening shot of welcome. "Today" staffers are used to this kind of cooperation. Besides the Governor, the show lined up former Ambassador Lewis Douglas, author Joseph Wood Crutch and other area notables for interviews with show hosts Hugh Downs and Jack Lescoulie. And at the Air Force base, the crew got the use of three U-2's for the first tv demo ever of the famous (or infamous) reconnaissance plane.

To describe the production complex, producer Morgan quotes what Orson Welles told New York friends when he returned from Hollywood and shooting his first motion picture, "Citizen Kane;" "It's the biggest set of electric trains in the world." But Morgan says "This is the only show I want to do. It's the kind of tv I understand. Otherwise, I'd just stay at home and write my novels" (his seventh or so book is coming out in the spring).

WNEW

Continued from page 39

Ellington, a Carmen McRae and a Julie London. Also, not to give schmaltz a freeze, the warbling of a Jerry Vale.

Typical of the names that consistently blossom on the station as pro tem jocks or for depth quizzing are Dave Brubeck, Joe Bushkin, Miriam Makeba, Lena Horne, Harry Belafonte, etc. Not to forget the regular slotting of Buddy Hackett, or the Broadway legit reviewing assignments that rotate celebs (David Susskind, Roger Price, etc.).

Albeit several notches down in Pulse-rated preference ("rock" is still primary in the mecca), the showbiz aura is credited with helping the station to a potent share of consumer influentials, which in turn has cued ardent sponsorship that for years has made the 50,000-watter top grosser among the nation's independents.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Dallas, Ft. Worth • STATIONS: KRLD, WBAP, WFAA, KTVT.

• SURVEY DATES: OCTOBER 27 - NOVEMBER 19, 1963 (Omitting Nov. 3 - 5).

WBAP

Total Area Homes: 73,500
Metro Rating: 12
Share of Audience: 18

MONDAYS 6:30-8:30
Program: MONDAY NIGHT MOVIE

Oct. 28 **"GOOD MORNING, MISS DOVE"**
Jennifer Jones, Robert Stack
1955, 20th Century-Fox, 20th Century-Fox

Nov. 11 **"FATHER OF THE BRIDE"**
Elizabeth Taylor, Spencer Tracy
1950, MGM, MGM-TV

Nov. 18 **"THE RELUCTANT DEBUTANTE"**
Rex Harrison, Kay Kendall
1958, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell the Truth 6:30-7:00	KRLD 181,000
I've Got A Secret 7:00-7:30	KRLD 197,700
Lucy Show 7:30-8:00	KRLD 214,800
Danny Thomas 8:00-8:30	KRLD 229,500

WFAA

Total Area Homes: 60,100
Metro Rating: 8
Share of Audience: 34

TUESDAYS 5:00-5:45
Program: 4 O'CLOCK MOVIE

Oct. 29 **"SERPENT ISLAND"**
Sonny Tufts
1954, Medallion TV

Nov. 12 **"FORBIDDEN JUNGLE"**
Don Harvey, Forrest Taylor
1950, Eagle-Lion, Prime TV

Nov. 19 **"FACE OF MARBLE"**
John Carridine
1946, Monogram, United Artists

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lone Ranger 5:00-5:30	KRLD 40,300
CBS News 5:30-5:45	KRLD 60,500

WFAA

Total Area Homes: 35,700
Metro Rating: 5
Share of Audience: 21

WEDNESDAYS 5:00-5:45
Program: 4 O'CLOCK MOVIE

Oct. 31 **"DESTINATION UNKNOWN"**
William Gargan, Irene Harvey
1942, U-I, Screen Gems

Nov. 6 **"LADY IN DISTRESS"**
Paul Lukas, Michael Redgrave
1942, Times (British), Prime TV

Nov. 13 **"WEIRD WOMAN"**
Lon Chaney, Anne Gwynne
1944, U-I, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lone Ranger 5:00-5:30	KRLD 43,300
CBS News 5:30-5:45	KRLD 61,000

WFAA

Total Area Homes: 49,400
Metro Rating: 8
Share of Audience: 31

THURSDAYS 5:00-5:45
Program: 4 O'CLOCK MOVIE

Oct. 31 **"ROBOT MONSTER"**
George Nader, Claudia Barrett
1953, Astor Pictures, Medallion-TV

Nov. 7 **"DEAD BY MORNING"**
Diana Dors, Patrick Holt
1951, Eros Films, Prime TV

Nov. 14 **"CURSE OF THE FACELESS MAN"**
Robert Andersen, Elaine Edwards
1958, United Artists, UA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lone Ranger 5:00-5:30	KRLD 51,000
CBS News 5:30-5:45	KRLD 57,500

WFAA

Total Area Homes: 57,500
Metro Rating: 9
Share of Audience: 29

FRIDAYS 5:00-5:45
Program: 4 O'CLOCK MOVIE

Nov. 1 **"VOODOO ISLAND"**
Boris Karloff
1957, United Artists, UA

Nov. 8 **"GODZILLIA"**
Raymond Burr
1956, Toho Prod., Showcorporation

Nov. 15 **"UNKNOWN TERROR"**
John Howard, Mala Powers
1957, 20th Century-Fox, NTA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lone Ranger 5:00-5:30	KRLD 59,000
CBS News 5:30-5:45	KRLD 72,700

WBAP

Total Area Homes: 86,000
Metro Rating: 15
Share of Audience: 25

SATURDAYS 8:00-10:30
Program: SATURDAY AT THE MOVIES

Nov. 2 **"LET'S MAKE LOVE"**
Marilyn Monroe, Yves Montand, Tony Randall
1960, 20th Century-Fox, 20th Century-Fox

Nov. 9 **"DIARY OF ANNE FRANK"**
Millie Perkins, Shelley Winters
1959, 20th Century-Fox, 20th Century-Fox

Nov. 16 **"UNTAMED"**
Tyrone Power, Susan Hayward, Richard Egan
1955, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders; P. Silvers 8:00-9:00	KRLD 187,200
Gunsmoke 9:00-10:00	KRLD 243,200
Death Valley Days 10:00-10:30	KRLD 123,400

KRLD

Total Area Homes: 74,500
Metro Rating: 12
Share of Audience: 35

SUNDAYS 1:00-2:30
Program: SUNDAY MOVIE

Oct. 27 **P R E E M P T E D**

Nov. 10 **"LITTLE PRINCESS"**
Shirley Temple, Richard Greene, Anita Louise
1939, 20th Century-Fox, NTA

Nov. 17 **"YOUNG PEOPLE"**
Shirley Temple, Jack Oakie, C. Greenwood
1940, 20th Century-Fox, NTA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Movie; Football 1:00-1:45	WFAA 78,900
FB; Changing; Live 1:45-2:30	WFAA 92,100

Godfrey

Continued from page 29

with a reputation for honesty and integrity who are believable. A local boy who is good can move products beautifully. People are still responsive to the right word," he said.

He told of his own experience with Robert Burns cigars and that company's special buy of his program during the Christmas season, despite the myth that his listeners are mostly older ladies. After three weeks on the program, General Cigar found that 85% of its special Christmas packs had been sold, something that had never happened to the company before. Godfrey cited several other dramatic success stories, all in point of illustrating that it's not really necessary to know how many and what kind of people are listening at any given time.

It's enough to know, he said, that there are more than 200,000,000 sets operating, that 53,000,000 of them are in cars, and that the American public has spent more than a billion dollars for the purchase of transistor sets. His implication was that they wouldn't buy 'em if they didn't use 'em.

Godfrey's appearance was arranged by WBBM Radio's special projects manager, Don Mann, who is also prexy of American College of Radio Arts, Crafts & Sciences, the organization which staged the event last Thursday (26).

Booze Blurbs

Continued from page 31

ernment regulation was preferable. He further inquired if Sanger felt the QXR breakthrough would invite government action.

Harris further queried if government restrictions on hard liquor would lead to similar curbs on cigaret and beer commercials and "other products affected with emotional implications."

Identical letters were sent to Schenley Industries Inc. and McKesson & Robbins Inc. which will sponsor programs on WQXR beginning the first week of April.

In his speech, Sen. Pastore recalled how in 1961 after a look-see the Committee decided on the basis of promises from NAB and the Distillers Spirits Institute that self-regulation would work best.

He asserted there was a "vastly different principle" between liquor advertising in the press and over radio and tv. In the latter instance "there is no protection against children and teenagers hearing liquor extolled as a fit product for purchase by their parents," he said.

Pay TV-Vs. Com'l

Continued from page 30

Brown has locked up pay-tv rights to the upcoming Broadway musical "Cool Off," starring Stanley Hollaway. He also will do a pay-tv show with the Scapino Ballet for Children, the Dutch group which performed during the Christmas holidays at Lincoln Center. The ballet performance will be vidtaped in Amsterdam.

Producer Silverman said he tried to sell the Scapino Ballet to the U.S. networks prior to the group's arrival at Lincoln Center. Three networks turned him down, Silverman said. Too specialized was cited as the reason for rejection.

"In pay television we have a medium not afraid of specialized programs," Silverman and Brown concurred.

Baby Food Coin

Continued from page 29

nate quarter hour out of the 10 still for sale.

Colgate picked up a minute a week in the Saturday night pix, to begin in January of next year.

For the current season, late buys have made the second quarter a virtual sellout, with only four scattered minutes still available for the April, May, June period. Sales veepee Don Durgin says that all indications currently point toward a record billings year for the web (second quarter has in previous years been 90%-plus sold, but never a sellout. Among the late entries in the second and third quarters is General Foods with a $1,140,000 scatter plan.

M.&A. ALEXANDER PRODUCTIONS PRESENTS TWO NEW FIRST-RUN HALF HOUR SERIES OF DISTINCTIVE AUDIENCE APPEAL

A refreshing change of pace, these first-run releases lend variety to programming with two adventure themes of proven popularity with viewers of all ages, imaginative science fiction and the highly successful detective story.



PLANET PATROL

Planet Patrol, already in the New York market, brings the world of the future, the year 2100 into lively focus. Offers a unique production of intriguing science fiction based on technically accurate material. A Wonderama Production, produced by Roberta Leigh and Arthur Provis; created and written by Roberta Leigh with technical advice by Colin Ronan.

A National Interest Pictures Ltd. Production

After only 4 weeks on
WPIX, New York
Highest Rating of any show
5:30 PM, Sundays



THE PURSUERS

The Pursuers, starring Louis Hayward, put the famed actor in the thick of the action—in a tense fast-paced Scotland Yard adventure, spiced with realistic detail and played in authentic London settings. A Crestview Production, produced by Donald Hyde.

Each series contains 39 half-hours, available for multiple runs.
For details, contact M. & A. ALEXANDER PRODUCTIONS, INC., 6040 SUNSET BLVD., HOLLYWOOD 28, CALIF. PHONE: HO 4-3414 • HO 4-7571

Looking Forward to Seeing You at the Convention
SUITES 501, 501A, 503, PICK-CONGRESS HOTEL

From The Production Centres

Continued from page 32

new show designed for the U.K.'s 8,000,000 over-60s . . . **Marius Goring** signed by Anglia-TV for a series of special readings from The Bible . . . **Charles Jarrott** pacted exclusively with BBC for the next 12 months to produce five plays for the web.

IN WASHINGTON . . .

CBS is puffing **Marvin Kalb's** hour scoop Tuesday (24) of release of U.S. airmen by Soviets in East Germany . . . WRC-TV staff artist **Bob Payne** will join **Bil** and **Cora Baird** Marionettes at World's Fair in April . . . WTTG-TV's "Community Dialog" Sunday (29) had panel discussing controversy over the location and design of Kennedy Center for the Performing Arts . . . WAVA radio's anti-ciggie kick took a new twist as station initiated a "Stop Smoking Course" . . . **David Susskind's** "Open End" will be seen here on educational station WETA-TV on channel 26. Station also airing a weekly 15-minute report on Congress by Time Magazine Capitol reporter **Neil MacNeil** . . . Former NAB assistant **John Perry** named consultant to New York state Democratic Advisory Committee . . . CBS News correspondents **George Herman** and **Paul Niven** back from vacations in Florida and California.

IN TORONTO . . .

Freelance TV broadcaster **Kerry Ellard** interviewed 100 Canadian expatriates in the U.S. for a "Project '64" show next Sunday. His main question was why they had left Canada. Actor **Lloyd Bochner** (Richard Boone company in Hollywood) replied, "If the Canadian government would subsidize film production as governments do in other countries, I and many other performers would return to do something we consider worthwhile." . . . **Spence Caldwell**, of CTV and **Michael Sadlier**, of the CBC, have returned from separate trips to Hollywood for their networks. They were looking over next season's new U.S. shows in hopes of spotting the best bets to buy for their networks. Both have remained tight lipped since returning . . . **Mrs. Kay Vaydik**, wife of an Arctic prospector and a resident of Yellowknife, North West Territories since 1946, has joined the CBC's MacKenzie network, which provides radio programming to the far north of Canada. Mrs. Vaydik will be a commentator on the morning series coffee break, Mondays through Fridays . . . National Hockey League playoff games are being carried by the CBC. Deciding games between Montreal Canadiens and Toronto Maple Leafs are being carried in their entirety

IN PHILADELPHIA . . .

WRCV-TV station manager **Arthur A. Watson** named tv chairman for the United Fund campaign next fall . . . **Perry Como** expected to do one of his tv shows from this city next year . . . **Tommy Roberts**, publicity director of Garden State Park to air feature race of the day every afternoon over WKDN . . . **Martyn Green** to host the WFIL-TV Studio Workshop special program featuring the Frankford High School A Capella Choir, bankrolled by the Philadelphia Gas Works . . . **Ann Fogler** to be **Bill Hart's** temporary co-host on WCAU-TV's "TV10 Around Town." Regular **Rosemary Haley** on maternity leave . . . WRCV-TV cited by the National Headliners Club for "comprehensive coverage" of the rescue of two trapped miners. **Houston Hall**, lenser of the dramatic event at Hazelton, expected to join NBC News in New York shortly . . . WFIL-TV to kick off "These Are Americans" a half-hour series of gabfests with leaders in various fields. First subject will be Richard M. Nixon . . . WRCV-TV launches the first of three documentaries "It's About Time" in a series dealing with the problems, aspirations and progress of minority groups.

IN DETROIT . . .

Dwight Jarrell, former Detroit Times reporter, named account executive for the A. R. Gloster Ad agency which services the CKLW-AM-FM-TV account . . . **Shirley Eder**, in Hollywood for the Academy Awards, has taped interviews with **Rock Hudson**, **Leslie Caron**, **Ginger Rogers**, **Barbara Stanwyck**, **Bob Hope** and **Angie Dickerson** for her syndicated radio show heard in Detroit on WJBK . . . WWJ will broadcast all Detroit Red Wings games during the Stanley Cup playoffs with **Budd Lynch** describing the action . . . CKLW sponsored the second international Beatle Ball, with 20,000 teenagers attending, in an effort to stir up enthusiasm to bring the **Beatles** to Detroit for a p.a. . . . Rep. Thomas B. Curtis, Republican Congressman from Missouri who is a member of the powerful House Ways and Means Committee, will be WWJ-TV's "Town Meeting" guest.

IN ST. LOUIS . . .

"Operation Challenge: A Study In Hope," a public affairs special by KSD-TV, copped a regional Emmy nomination in the Station Award competition. Program was put together by the station's **Mary Spencer**, **Howard Demers** and **Pat Williamson** . . . **Vincent Price** will be host-narrator for a KMOX-TV special titled "The House On Art Hill". . . **Gertrude Bunchez**, general sales manager at KCFM, listed in the latest edition of Marquis Who's Who of American Women . . . Falstaff Brewing has returned to KMOX-TV's Saturday night sked for full sponsorship of movies under the "First Run Theatre" title . . . KSD-TV's **Chris Condon** tapped for a Monday-through-Friday five-minute "Headlines" show . . . **Bill McKibben**, assistant to the vice president of Balaban Stations (WIL in St. Louis), has joined Taft Broadcasting as a general executive.

IN BOSTON

"David Alan show," WNAC-TV, nabbing loads of fan mail, with its framework of live audiences, prizes, games and guest stars. In one week, show guested **Yvonne DeCarlo**, **Alan Mowbray**, **Alan Arkin**, **Freda Holloway** of "Enter Laughing" at the Wilbur, and players of amateur production, "Arsenic and Old Lace," Falmouth, who appeared in costumes and makeup by way of contrast . . . **Gary LaPierre** appointed to staff of WBZ radio news by **Al Heacock**, prigram manager . . . WTEV, New Bedford, introing new weekday program "Woman," reflecting tastes and interests of femmes with **Athena Parker** hostessing . . . WNAC starting its lawn and garden advice program with **John D. Lyon** skedded for Wed., Thurs., Fri., a.m. at 6:50 . . . Both WNAC and WNAC-TV telecasts highlights from 36th anni dinner northeastern region national conference Christians and Jews Thursday (9), 9 to 9:30 pm. from Statler-Hilton ballroom

IN CINCINNATI

Gilbert Kingsbury, vet WLW-Radio staffer and former Washington newsman, resigned from the Crosley Broadcasting fold to become a deputy highway commissioner of his native Kentucky, where he is on the U.K. board of trustees . . . **Bob Keeshan** returns April 4 for two performances of his "Fun With Music" concert with the Cincy Symphony Orchestra, popular with his "Captain Kangaroo" shows . . . **Art Linkletter** due for a two-day visit in behalf of one of his commercial interests . . . **Bill Gill**, former WSAI staffer, back in Cincy as WKRC-T newsman after stopoffs in Texas and Pittsburgh . . . WNOP-Radio has **Bill Brodrick**, sports car authority, as host for a series of Saturday noon shows of auto racing and safety tips . . . **Waite Hoyt** named Ohio's sportscaster of 1963 while on WKRC with Reds baseball by balloting of contemporaries.

NBC Drops Plans For Griffin Show From Fair

NBC-TV has dropped its plans for a weekly show from the New York World's Fair to be fronted by emcee Merv Griffin because the location was too "logistically rough" for comfortable production. Report is that production of the network's 90-minute special for the Fair's April opening has been slowed by jurisdictional union problems and the current frantic construction still underway at the site.

Going into the Friday 9:30 p.m. slot instead of the Fair show will be reruns of variety shows from the CBC featuring topname talents in half-hour spreads. In the Tuesday night 9:30 p.m. slot, to be taken over by "TW3" in the fall, the network will present "Mystery Theatre," reruns from the old Schlitz Playhouse and GE Theatre drama shows.

NAB

Continued from page 31

his ups and downs as slim vote of confidence by the NAB Board last winter evidenced. But with cigarets already in the fan and booze soon to follow, the Collins crusader image will come in handy for the industry.

The convention of course will be the usual scene of continual speeches, panel sessions and get-togethers formal and informal.

The FCC panel with all seven Commissioners participating will be Wednesday from 2:30-5:30 in the Hilton Grand Ballroom. Auspiciously or not that will be followed immediately by a two-hour cocktail party in the International Ballroom.

A programming panel with network and telefilm reps is scheduled for 9:45 a.m. Tuesday in the Blackstone Theatre next to the Blackstone Hotel.

A group of station execs and NAB General Counsel Douglas Anello will discuss "Freedom and Fairness—the Right to Know" Monday at 2:30 in the Grand Ballroom.

NAB-Syndies

Continued from page 39

multi-year network runs, encompass king-sized dollars. The size of such deals commands the attention of top station brass.

Many of the trials and tribulations of selling vidfilm series are foreign to feature selling. Motion pictures remain in short supply and the thrust of the hours, once considered competitive to motion pictures, has failed to materialize. Feature slots in most situations have not given way to programming of hours. In the competitive race against feature slotting, Steve Allen as a late night syndication entry has proven to have more staying power than many of the off-network hours.

Interestingly, CBS Films is thinking of packaging a series of sports specials as a late night entry, representing a new thrust to come up with something to fill the void created by the feature shortage.

Distaff Journalists

Continued from page 29

has been no timidity over the years about featuring the feminine byline, and not alone on the "human interest" but over the hard stuff, as well.

Today's more famous crop includes the McGrorys, Fleesons, Robbs, et al.

Why the seeming new impetus in broadcasting is speculative, but suggested by some as reflecting the evolving role of women in the public eye. Noted in this connection is President Johnson's undisguised ardor for the ladies as public servants—he's just given the nod to one as ambassador to Denmark, and also recently avowed desire for some 50 top ladies to enroll in upper echelons of government service.

In case, some broadcasters are saying, "Here's looking at 'em!"

Oakland, Calif.—Radio station KDIA here has signed a three-year agreement with the Oakland Raiders to broadcast the team's 19-game slate for the next three fall seasons

Inside Stuff—Radio-TV

A Monday morning (30) Washington snow blitz knocked out David Susskind's projected "Open End" scoop pairing of Pierre Salinger and Jim Hagerty.

Salinger, who just ankled the White House to run for the Senate from California, was set to make an air shuttle run up to Manhattan in time for a 10 a.m. tape session, but a capitol snowstorm kept him grounded.

Hagerty deemed a future date unwise, since Salinger would then be well along on the electioneering stump. So it remains for the two to make their first joint homescreen appearance.

As a sidebar to next week's National Assn. of Broadcasters convention, pioneer broadcasters will be asked to tape their early experiences for inclusion in the Oral History projects being collaborated on by the Broadcast Pioneers and Columbia University. Project was begun 10 years ago, and to date more than 4,000 pages of radio memoirs have been collected. Columbia's oral history research office reports that some 5,500 requests have already been logged for use of the materials. Idea is to preserve the pioneer broadcasting experiences for use by future generations.

Broadcast Pioneers prexy Ernest Lee Jahnke Jr. will screen possible participants in Parlors 33 and 34 from Monday (6) through Wednesday, with Chicago station WGN providing the engineering facilities and announcers to conduct the interviews.

ABC Radio o&o's, convinced the audio medium has an image problem, are campaigning in their respective markets to redress the grievances, having assembled a promotion that hopefully will inspire "awareness" of local radio's devotion to community betterment. Hardly need be said that the campaign is not shy respecting the web-owned call letters.

At the heart of it is a 20-minute color film, "Saga in Sound," which personalities, management tier "and even clerical people" of the stations are chaperoning to community influentials assembled by P-TA units, Kiwanis, Rotary, Jaycee, church and other groups. Distribution of a 24-page booklet expanding on the film's thesis goes with each screening.

Except for some footage emphasizing the hometown ABC kilocycles, each o&o is unspooling the identical reel, a glossy documentation of radio's evolution from Marconi to the present, stressing the local broadcaster as a civic-minded guy.

The film is also booked for the NAB Chicago pow.

Wrather Corp. boosted its own profits for itself and its wholly-owned subsids by about $390,000 for year ended Dec. 31, 1963, but sustained a total consolidated net loss of $2,544,184 with inclusion of its losses in A. C. Gilbert., of which company owns 50.14% interest.

Prexy-board chairman Jack Wrather reported that his operations' own net profit amounted to $886,966, or 51 cents per share on gross income of $12,060,688. Charged against this, however, were $2,849,370, repping 50.14% of the Gilbert loss, and a $581,780 writeoff of excess costs of the investment in Gilbert stock. Gilbert, a toy manufacturer, reported a 1963 loss of $5,682,829, after taking a substantial write-down on inventory and plant equipment.

Wrather's own wholly-owned corporations include Disneyland Hotel, Muzak, and tv and film property, "Lassie," "The Lone Ranger" and "Sergeant Preston of the Yukon." Profits in these were up about $390,000 or 23 cents per share over 1962, Wrather reported.

Admiral Corp. annual report, just out, shows a 7% increase in consolidated net sales for 1963 compared to the previous year. Net sales jumped from $201,505,441 in 1962 to $216,146,661 last year. Consolidated net income of $3,024,532, or $1.24 per shade was reported on 2,442,546 shares outstanding, compared with $1,965,501, or 80% per share in 1962.

CBS-TV star Danny Thomas has filmed a three-minute talk which will be broadcast in Morocco on the occasion of the fourth anni of the first tv broadcast in that Arab country. The film was made last week at the request of the U.S. Information Agency—and was delivered by linguistic Thomas in Arabic.

Winnipeg-based Selkirk Holdings Ltd., with part or total ownership of four tv and six radio outlets in Canada, reports a calendar 1963 net profit increase of 9.5%. Earnings reached $190,719, or 46c per share, versus $174,122, equal to 42c a share the previous year. National ad revenue was off in first half of the year, but local advertiser coin rose in second half to more than offset the earlier declines.

NAB is offering stations a sample personnel guidebook with suggestions on filling in employees on station policies.

The booklet outlines points which would be included in handbooks printed by individual stations, said its author David Doughty of NAB's Dept. of Broadcast Management.

It would include information on such items as pay periods, fringe benefits, vacations and basic work policies "which otherwise might be overlooked or taken for granted," Doughty said.

WRVR, N.Y., energetic FMer owned by the Riverside Church, is going with the cognizance of Shakespeare's 400th anniversary by airing an original radio adaptation of the Bard's "As You Like It."

The comedy, boiled down to an hour, beams tomorrow night (Thurs.) at 9 p.m.

FCC has decided to allow the U.S. Coast Guard to continue using New York's Channel 47 even though a construction permit has been issued for a UHF television station to use the spot.

The Coast Guard can use the channel for six months or until tv broadcasting begins.

The extension had been requested by the Coast Guard to complete an experimental program being conducted at Sandy Hook, N.J.

Yugoslavia, Austria Team on TV Prod.

Vienna, March 31.

Yugoslavia, for many years a partner of Austria in various kinds of cultural life, now joins hands for tv production also. For the first time an Austrian-Yugoslavian coproduction started in the Vienna Rothstreet studio.

Studio Zagreb (Agram) sent a full crew to the capital to shoot the tv film "Formations" (modern dances) by Vera Maletic with music by Ruben Radica. Music will contain electronic parts besides. Hermann Lanske (as director) and Wilfried D. Scheib (as chief of the production) represent the Austrian side.

EXTEND FILING TIME ON FM POWER HIKE

Washington, March 31.

FCC extended the filing time on its proposed rules giving FM radio stations increased power from March 27 to May 11.

Postponement was issued to include a proposal by Kear and Kennedy consulting radio engineers on site changes for short spaced FM stations and an alternate FCC proposal for higher antenna heights.

The reply comment deadline was also shifted from April 10 to May 26.

Commissioner Robert Bartley dissented. Favoring the postponement were Chairman E. William Henry and Commissioners Robert E. Lee, Frederick Ford, Kenneth Cox and Lee Loevinger.

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KONO . . . . . San Antonio, Texas
WNEP-TV . . Scranton, Pennsylvania
KXLY-TV . . . Spokane, Washington
KHJ-TV . . . Los Angeles, California
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KHVH-TV . . . . . Honolulu, Hawaii
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Radio Review

JUNIPER 5-2385
With Milton Metz, Cassius Clay
Producer: Metz
90 Mins.; Mon.-Friday: 8:30 p.m.
WHAS, Louisville.

WHAS staffer Milton Metz and his audience show "Juniper 5-2385" (phone number identifying the Metz show) during which listeners are invited to call in their questions on some provocative subject, had a change in format when Cassius Marcellus Clay, heavyweight champion made a guest appearance for the entire show. Clay became interested in boxing as a boy, when Joe Martin, local police officer and part-time coach of youthful boxing aspirants, arranged to have Clay meet other amateur opponents on "Future Champions," a 30-minute boxing show on local WAVE-TV. Rest of the story has already been told; his gaining stature by winning boxing medals in Rome at the Olympics and the like.

The image projected by the champ on this q. & a. show was in contrast to the brash, vocal fighter who stepped into the ring with Sonny Liston in Miami, and who achieved his lifetime ambition to become world's champion heavyweight boxer. Clay conducted himself in a subdued, modest manner, with hardly any of the braggadocio which characterized his prefight tactics. While he impressed as still unversed in the techniques of good public relations, his generous offer to fight in a benefit for Rudell Stitch (Louisville's upcoming boxer who lost his life while trying to save a drowning friend in the Ohio River) was laudatory.

Phone calls were congratulatory, with just a few expressing the opinion that Liston would win if there were a rematch. Clay handled himself well in the ad-lib exchanges. One listener brought a sharp retort from Clay with a question about the fight being fixed. Clay's answer "I don't know nothin' about that. I fixed Liston."

One listener wanted to know about reports that Clay had become a member of the Muslims. Clay said that was correct; he had always been a Muslim. He fielded a number of questions about his future plans; Floyd Patterson and other challengers for his crown, and the like, all in well-modulated tones.

Metz showed his usual good taste in handling hot questions, and regardless of the listeners who tossed questions which were irrelevant, Metz had a pleasant way of telling 'em to stick to the subject, and thanking them for expressing their opinions. *Wied.*

Radio Followup

Tex McCrary

As WNBC is essaying its "more talk" programming by acquiring new personalities, including those from the opposition WOR-Radio, the latter also has been adding new interviewers. Among these is Tex McCrary who, with innate newspaper and show biz sense and training, has gotten top-drawer guests and gotten them to say something more meaningful than punditing or plugging a show or picture.

Henry A. Barnes was one such last week and a sample of the Traffic Commissioner's opinion of the metropolitan vehicular logjam may be gleaned from these Barnesian samplings: "The only way to get to the West Side (of Manhattan) is to be born there".

In answer to the dire potentials of the World's Fair vehicular crush, a doubeleader at the new Shea Stadium, Billy Graham in person at the Fair, normal airport traffic, and of course the inevitable Jones Beach exodus all happening on a nice summer Sunday, Barnes suggested "I'd leave five or 10 minutes earlier—the day before".

He also has some cogent and practical suggestions, and as far as possible any New Yorker knows Barnes is implementing some of them, but what he thinks of municipal redtape snafuing his work is no longer any secret down at City Hall. McCrary brought it out of him again in no uncertain terms. *Abel.*

TV-AM Set Sales In Big Jan. Spurt

Washington, March 31.

Television and radio sales and production in January considerably outdistanced the pace in 1963, Electronic Industries Assn. reported.

TV set sales were 588-555 in January 1964 compared to 503,821 for the same month last year. Radio sales showed an even bigger jump from 453,348 January, 1963 to 544,815 this round.

Total black and white receiver production reached 642,080 in January compared to 484,415 for the same month in 1963.

EIA has added color tv production to its monthly figures and disclosed 88,977 of those sets were turned out in January.

Showing a big spurt is all channel set production jumping from 58,032 in January, 1963, to 116,281 in January, 1964.

Also up was FM radio production to 151,343 this January from 87,641 last round.

20th-TV's Aussie Sale

20th-Fox-TV has dealt a package of 39 late-model features to Australia's Television Corp. Ltd. The pix all had primetime NBC exposure the past two seasons, and the Aussie deal specifies unlimited unspoolings over a seven-year span.

Among the titles in the package are "The Egyptian," "Roots of Heaven," "Three Coins in the Fountain," "Niagara" and "Heaven Knows Mr. Allison."

Regina, Sask. — Harold Van Wiebe, program director of CKCK-TV, Regina, to Weyburn, Sask., as manager of radio station CKSL.

TV's 'Light Pop Wave Era'

Continued from page 29

Side," David Susskind's hour which had a one season run on CBS-TV only to be axed in this light pop wave.

Wednesdays will have "CBS Reports" in its same 7:30 to 8:30 slot. That's it for that night, other than what may be supplied by NBC-TV's "Wednesday Night Movies."

Thursdays there's "Dr. Kildare" and "Defenders."

Fridays there's "Your's Truly, Danny Taylor," (nee The Reporter, created by Jerome Weidman) and "Bob Hope Presents."

Saturday's there's a possibility of contemporary reality dramatic themes on "Saturday Night At the Movies," titles which are at least three years old.

It can be argued that much of the present-day world is offered in satire on NBC-TV's "TW3," the half-hour which made it for next season. There also could be some reality surprises which could touch the nerves of America's citizenry in some series not tabulated.

CBS-TV is of the opinion that while it lost "East Side, West Side," it gained two reality shows in "Slattery's People" and "Yours Truly, Danny Taylor." Reality shows they may be in the parlance of tv, but from all initial reports leaking out about the shows, the themes won't knock John Q. Public off his easy chair. CBS-TV is of the opinion that it's retained its mix of reality, escape, comedy, variety showcases, personalities, games, etc.

The contention of CBS-TV drew smiles from other quarters.

Producers Brodkin and Susskind were sounded out for they represent the reality school of drama in contemporary tv. (Susskind next season out will have "Mr. Broadway," dealing with a high powered public relations exec, in the escape vein).

"I would hate to be trying to peddle reality shows now," Susskind agrees. "The trend is away from serious drama." (There also will be no teledramas culled from the literary output of the past, i.e. Ibsen, Shaw, Hemingway, other than perhaps an occasional "Hallmark Hall of Fame.")

Susskind blamed the demise of serious drama to its lack of popularity. "We live in the most affluent society in the world. In the midst of this affluent society, there are pockets of poverty, one fifth of a nation. The four-fifths don't want to be troubled by the problems of the one-fifth. The 'starvation belt' in America is not tv's audience. The abundant audience wants escape in its leisure hours. The Bomb, too, hanging over everyone's head, is another facet in this drive for escape." He said he had to subscribe to the phrase "never underestimate the American public's appetite for the mediocre."

"Times will change," Susskind opined. "Someone will do a successful realistic drama and others will follow."

The pendulum theory was subscribed to also by producer Brodkin of "The Defenders" and "Nurses." Brodkin said the success of the "Defenders" two years ago bred other series, keyed to more realistic themes. Now its the days of "Beverly Hillbillies," he said, with everyone trying to imitate Paul Henning's success in comedy. Brodkin said he had nothing against other forms of tv fare, but its a "little disheartening" to see all of tv veering away from the type of dramas that made "Playhouse 90" famous. ("Miracle Worker" and "Judgment at Nuremberg," two motion pictures which will be presented by ABC-TV in its feature slot next season, had their origination as "Playhouse 90" dramas.)

"I have no intention of changing what I do," added Brodkin.

Louisville—Joel M. Thrope, native New Yorker, has been named general manager of WAKY here. Thrope went to Louisville with the Army in 1954, and upon discharge in 1956 went to work for WAVE as a salesman. He joined WAKY as commercial manager in 1962.

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Radio-TV: Desert-Style

Continued from page 39

show in the network's blurb time. The lift might have gone unnoticed, except the local station cut back to the network just in time to catch the kicker, "the preceding announcement has been brought to you as a public service." Even a casual listener could hardly construe a blurb for the Dune's flesh show as a public service.

On the local radio level, however, there are a couple of rock-n'-rollers, a couple of "good music" stations, a couple of "fine" music outlets (FM nighttime split) a couple of Mexican stations and a couple of country-western blasters. There are a couple of versions of the Coast's "talk back" telephone shows, and some very hip deejays, even among the country-and-western spielers.

One of the latter flashed an early-morning news bulletin in an interpretive way that should be the envy of Huntley-Brinkley. It went something like this: "Well, Jack Ruby has fired lawyerman Belli and sent him back to California. Never shoulda hired him in the first place. Down in Houston they got the best lil old criminal lawyer in the entire country, name of Percy Foreman. Story goes that one time a Dallas man called ole Perc and said, 'I gotta see ya right away, Mr. Foreman, I just shot my wife.' Ole Perc says, 'Sorry, man, I can't defend you for less than $50,000.' 'But Mr. Foreman,' the Dallas man says, 'I got a retainer check for $100,000 right in my hand.' Says Perc, 'I'll be there in two and a half hours with three eyewitnesses.'"

It was some hours later that it was announced that Ruby had actually hired Foreman (who later resigned).

Even with the booming growth of Tucson, it's hard to believe that the town can support 14 stations. But there's a mother lode of local spots (mostly corn humor—Mad Man Muntz now operates here), and even the sunup-sundown "coffee-pots" manage to survive (some studios are in motels). A local agency man, a recent expatriate of New York's cement canyons, was asked if a lot of that local business wasn't "a buck-a-spot" billing. He said, "Oh yeah—but of course with discounts." As per the national standard, the rockers claim the big share of the audience via the ratings, and echo-chambered contest promos fill the air.

The local newspapers, the a.m. Arizona Daily Star ("An independent NEWSpaper printing the news impartially"), and the p.m. Tucson Daily Citizen, cost a dime and can run a fat four sections each on a weekday. They share business, advertising and technical facilities, but that's it. The Star is Democratic and liberal by the national standard, and the Citizen is right wing, currently stumping hard for local-boy Goldwater in the presidential chase. Both have lively, modern makeup, and both thrive without a broadcast affiliation. The p.m. sheet has a weekly "teen" spread that carries the expected acne-cure ads along with paid-space for car-rental service and denture cleansers. The tv columnist on the a.m. paper is not an ex-police reporter—he is the police reporter, doubling on the video scene.

But, local eccentricities aside, the combo is a welcome relief from the single-owner mackerel wrappers that dominate the national picture these days.

Otherwise, Tucson has a dog track for kid bettors who have reached majority, and a thoroughbred track that reportedly will close in the near future. The way the local plugs have been running, they may be forced to close in the middle of a race. A visitor reported that one six furlong race recently was won in one-minute, 43-seconds —that's exactly 32⅗th seconds off the Acqueduct six-furlong record, just by way of comparison.

'Folks Don't Die; They Blow Away'

But, in the dry desert air, people don't die, the say. They just dry up and blow away (it's like living in a giant, blue-skied oxygen tent). And the desert mountain terrain surrounding Tucson is covered with thousands of Suaguros Cacti. If the scene gets a bit monotonous all a passer-through has to imagine is that the tall prickly, pointy-headed plants, with arms projecting in a thousand ludicrous poses, are caracitures of Leonard Bernstein directing a kiddie concert on CBS.

Tucson's Miracle Mile is on a highway named to give New York City traffic commissioner Barnes the vapors — East Speedway. But he would recover to rejoice in the drivers, who are strictly after-you-Gaston and wheel cars without horns. And for the visitor tenacious enough to hack through the neon jungle on either side of the road, there really is such action as a couple of rock-n'-roll joints. The Blue Note has a Mexican group permeating the room with the big beat along with a very strong disinfectant. The Doll House has the gringo counterpart with fender bass, carpets yet and (when caught) practically all the twist crowd (which is just warmed up by 1 a.m. closing time). The Tin Ear has Dixie music on weekends and Lil Abner's out on North Silver Bell has country music. The Tropical Inn has a jazz singer, lovingly called "Dirty Nell" by the bartenders. There also is a flock of restaurants, mostly serving up gastronomical horrors, if NBC "Today" staff investigators are reliable. They were in town for several days shooting, and one claimed he located a genuine two-story house that wasn't a home, complete with saloon parlor. Unless he drifted 65 miles south to the border town of Nogales, Mexico, and thought it was a Tucson suburb, his story is unlikely. The Golden Nugget Saloon at Old Tucson, a feature pix set turned into a tourist attraction, serves ice cream cones.



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Field Enterprises

Continued from page 43

(Some two decades ago, Marshall Field Jr.'s father had owned WJJD, a 50,000-watt daytimer, but gave it up supposedly because he felt it blemished the Field image.) Quinlan said that among other things he would look into the possibilities, and the realism, of ringing the city with small suburban AM stations.

As for television, the entire UHF band in Chi is now spoken for with the exception of one channel for which there's a contest between Warner Bros., Kaiser and a local group headed by Tom Davis (WAAF) and p.r. man Fred Livingston. It's just conjecture, but if the Field Corp. is anxious to get in the game now the only possibility would seem to be a coinvestment with Eddie Silverman (Essaness Theatres) or H&E Balaban (theatres and stations), who have two of the U licenses here, or even more logically with John Weigel whose WCIU (Ch. 26) is on the air now. It's known that Weigel has been seeking fresh investment capital. In any case, with the two newspapers behind him, Field (Quinlan) could do much to advance UHF in this market.

Quinlan told VARIETY that any prospective Field broadcast group would be more than a mere profit-making enterprise; it would be a creative one. He said that in addition to operating stations the broadcast arm of Field Enterprises would work in the production of programs, pilots and motion pictures as aspects of communications. At least, that's how the talking has gone so far, he says.

His association with Field goes back many a year, to the days of the Army-McCarthy hearings when the publisher called him at WBKB to propose that the paper (then only the Sun-Times) and station split costs to pipe the hearings into Chicago. Later they had a similar collaboration on the Senate Racket Hearings, and since then there have been numerous promotional tieups, as with WBKB's televising of the Daily News Relays and the Sun-Times' recent "Beat the Champ" bowling promotion.

Television Reviews

Continued from page 51

sight unseen, "sacrilegious, unhistorical, offensive. To relate the resurrection of our Lord to a scene in a local graveyard is beyond all imagining!"

Former prime minister (Conservative) John Diefenbaker had thundered that it was "a flagrant, scandalous and sacrilegious insult to the majority of Canadians" and asked in parliament whether it would be shown. (A CBC spokesman said the same day—36 hours before the telecast—that only about a dozen complaints from across the country had come in).

Such high-placed protests made it touch-and-go whether CBC would go ahead with the show, but CBC's program council in Ottawa and decided to stand firm.

After all that preliminary whoop-de-doo—guaranteeing the show a much greater audience that Jim Guthro's weekly "Horizon," usually gets, what emerged was a generally strong, well-produced modern allegory that was a credit to all concerned and could scarcely be called "sacrilegious" in any respect.

It might, however, have offended both religious and secular Establishments—the former because, while it showed Jesus Christ (Joshua Corbett in the script) as suprahuman in some ways—it also brought him down to earth (as the New Testament does) as a mixer with ordinary folks.

The secular Establishment might have been irked because of the show's precedental, radical facet: the walkout in 30-odd munition plants across Canada by workers whom Joshua Corbett had persuaded to leave their jobs—and, most of them, to join his Peace in Action movement. It vividly illustrated to a million or more viewers that were all munition-plant workers everywhere to walk out, no fresh war materials could be produced. It must have seemed almost as heretical as the fairly clear implication that Corbett had been framed by the state on a phony murder rap—and executed—to prevent his contining such effective non-violent tactics.

Since Christ was an avowed opponent of both religious and secular Establishments of his day, there seems a certain poetic justice in the fact that Montreal novelist (and vet tv scripter Charles E. Israel, a onetime rabbinical student, brought out both points so forcefully, aided to the full by Ronald (formerly Ron) Kelly's astonishingly realistic production. Three CBC announcers and a program host played themselves and characters' names were flashed on the screen when necessary. A tribute to the realism were the frequent phone calls CBC switchboards all over Canada reported getting during the show to ask "Is this realy happening?"

Kudos, too, to the non-name but experienced cast, with whom producer-director Kelly achieved results that were often superb. Despite the odd let-down—chiefly, it seemed, due to slight script weaknesses—the nonstop full-hour show (no break of any kind) was almost steadily absorbing.

"Horizon" exec. producer Jim Guthro opened the program with a brief, bland explanation of his aim: ". . . to illuminate the eternal values created 2,000 years ago." Then, sans titles, the camera cut to a crowd milling around an open grave with a side-turned casket in it. Announcer Gil Christie handled it exactly as he would have in real life, and so did his colleagues Fred Davis, Percy Saltzman and J. Frank Willis in later scenes—latter as the anchor man back in the studio. Cut-offs, flubs, interruptions—all were retained and, for maximum flexibility, Israel provided very little complete dialogue—mainly ideas for the actors to improvise on.

Israel might have written a stronger script had he departed more from the framework and been a shade less cautious. But the result was, by tv standards, a bold effort, and could be the groundwork for still more meaningful future work. Show, incidentally, used 167—mostly extras—and cost about $50,000. *Gard.*

THE RISE AND FALL OF AMERICAN COMMUNISM
With Richard Basehart (narrator)
Exec Producer: David L. Wolper
Producer-Director: Alan Landsburg
Writer: Landsburg
60 Mins., Tues. 7:30 p.m.
WPIX, N. Y. (film)

The syndicator who plows the documentary furrows is perforce at a distinct disadvantage, mainly because he cannot match the networks for topicality. Nor is he apt to engage controversy.

These handicaps, as before, were prominent in David Wolper's newsreeler charting of the U.S. Commuist party from birth to zenith to nadir. All that vault footage is, inevitably, a fascination unto itself, notably when police clubs batter industrial strikers, and some memorable moments of the Welch-McCarthy imbroglio. Where the hour was a most damning of the party, however, was in nailing its ideological flip-flop, as when it plumped for peace before Hitler's invasion of Russia, but thereafter beat the drums for fascist scalps.

But, and apart from the problem of immediacy, the conspicuous failure of the narrative was oversimplification. Distilling evil from the communist cabal is no trick, but rather a pitfall from the viewpoint that history is neither served nor illuminated, and present day moorings hardly strengthened.

As herein superficially scrutinized, the CP and its faithful were more scorned than explained. Contemporaneous forces and currents were glimpsed in passing but unexamined. CP villainy alone was in focus; and while the Wolper recap night reassure conviction and fortify emotion it left the viewer essentially no more enlightened. *Pit.*

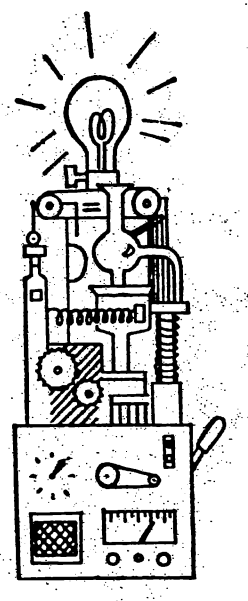
Louisville — James Nathan has been named to the newly-created post of station manager at WINN here. Nathan has been with the radio station since 1953 when he joined the sales staff.



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TV's Dan, Dick & Barry

Continued from page 29

Pinkham was eased out of the NBC Program Dept., where he had worked with Mike Dann (now v.p. in charge of programs at CBS), back to the promotion dept. vineyards where Pinkham had started his tv career after transferring, at Weaver's suggestion, from the New York Herald Trib sales promotion sector. And if these represent unpleasant memories which Pinkham can assign to Kintner, he can scarcely ascribe any of their causes to Aubrey and ABC's Tom Moore, each of whom were then still working in Los Angeles.

On the other hand, past associations can work in favor of empathy between a network and agency tv head. Thus a Bud Barry and Bob Kintner find their billing-producing rapport firmly rooted in their old friendship and business relatiionships of the late '40s and early '50s when Barry served as the ABC v.p. in charge of programming under Kintner, then president of ABC. That was in the days when Goldenson, not yet in broadcasting, was running the theatre division of Paramount Pictures for Barney Balaban. Nor is a Bud Barry one to forget past treatment — favorable or otherwise. In this connection's Kintner's patronage of Barry's production offerings when the latter headed MGM-TV in the late '50s, as they contrasted with Goldenson's marked indifference, is not thought to be lost in Barry's memories any more than it was to his articulate sensitivities at the time. Not that there is a Barry boycott at ABC: far from it. It's simply a case of finding it easier and more comfortable to do business in an atmosphere of mutual trust and respect. The Barry Y & R buys, which trade observers acknowledge are keenly astute and 100% oriented to client benefit, constitute, nonetheless, a case history in the power of personalities. For a few short seasons ago, when Barry was still at MGM, Young & Rubicam — under the tv tutelage of Pete Levathes — was putting its big chips on ABC and was, in fact, Leonard Goldenson's biggest customer, rather than ninth largest as at present.

While the Barry-ABC cleavage and the Pinkham-NBC disaffection are noteworthy, they fall far short of assuming the emotional connotations which attend the Seymour-Aubrey relationship, or lack of same. The stark fact that J. Walter Thompson, the nation's largest advertising agency, is missing in the list of the top 10 agencies of CBS, the nation's leading network (in audience) and leading advertising medium (in billing) indicates that media men can, and sometimes do, outweigh media values, as the fundamental determinant of who does and does not get the business.

The problem—and it's just that to both CBS and JWT, although a boom to the other webs—is rooted, observers believe, in Seymour's insistence on playing an active role in the programming and scheduling of the networks he patronizes. Thus, many of the NBC and ABC maneuvers and strategems for the coming, as well as past tv seasons, were conceived and "suggested" by Seymour. On occasion, Seymour has been known to "program" both NBC and ABC in the same time period. Sometimes, the Seymour-inspired program selections and schedulings are followed by JWT orders. Sometimes, the JWT order is placed opposite the very programming and scheduling he inspired. Thus "Wednesday Night at the Movies", which was moved from Monday night when Seymour advised Kintner to make the move, finds itself, next season, opposite ABC's "Burke's Law," which was moved at Seymour's instance, acting in behalf of client Liggett & Meyers, from the more rigorous Bob Hope competition, on Friday night, which deterred "Burke's" Nielsen performance in its freshman year.

While Kintner and Goldenson have lent receptive ears to the Seymour schemes, Jim Aubrey has responded in a manner that leaves no doubt that CBS is running its own network. While Seymour is welcomed in the passenger's section (to his assigned seats) in the CBS super jet, he's not allowed in the pilot's compartment which he frequently occupies (in the co-pilot's seat) when flying the NBC or ABC schedules. As a result, JWT clients find that they are far more apt to be paying customers of NBC or ABC. Witness the Krafts, the Fords, the Eastman Kodaks, the RCA's, the L&M's on NBC or the recent order on behalf of Lever for Bing Crosby on ABC.

Television, and radio before it, was ever thus. It's just that the financial rewards of rapport and the penalties of enmities run higher as tv costs and stakes mount.

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Ed Byron Helms ABC 'Operation Restoration' In Radio Drama Push

That plan voiced over a year ago by ABC for the restoration of top-grade radio drama is finally being jelled.

The net has just give the project reins to Ed Byron, long prominent as an indie radio packager, latterly an account exec in news program sales at NBC-TV.

As currently envisaged, all programming Byron develops will go into syndication instead of a network slot. Initial entry, which ABC Radio prez Bob Pauley expects to bow by June, is a 25-minute mystery series for nighttime stripping over a 26-week route. Beyond this project there's no word.

Delay in getting the ball rolling is ascribed to a shortage of writing talent the web felt would be up to projected standards.

Byron should know his apples. Heading his own packaging enterprise from 1938 to '59, he hatched the longrun "Mr. District Attorney," as well as the "Pot of Gold" and "What's My Name?" radio clicks.

Stanton

Continued from page 31

meetings of the United Nations are telecast without any loss in dignity or in efficiency. CBS prexy cited the example of the UN in connection with his advocacy of freer access to legislative bodies on all levels. Stanton, as far as the courts are concerned, advocated as a first step the opening up of the Supreme Court to tv cameras, followed by other courts in which defendants don't appear in person, but where broad legal policy is enunciated.

As to the issues involved in judicial proceedings and pre-trial apprenhension and detention of the accused, Stanton remarked that "if photographers, reporters, interviewers, newsfilm and tv cameramen by their methods, their lack of discernment, or their zeal, do violence to the cause of justice, the situation should be corrected.

"If the police are preempting the function of declaring the guilt of defendants, if they are publicizing confessions, often wrongly extracted from prisoners, and by their actions compromising the rights of the accused, the situation should be corrected.

"If there are prosecutors who do violence to the due process principles that we all prize, or defense counsels who seek to try their cases oustide the courtroom, the situation should be corrected.

"The purpose of CBS in initiating and financing this project," Stanton said, "is to get the vital matter out of an arena of contention that only drives us further away from a solution and into an atmosphere of affirmative discussion and common purpose."

Embassy

Continued from page 30

So far no U.S. deal has been completed for either series.

As to the "Steptoe" project, Embassy has acquired the U.S. production rights to this half-hour comedy series about a junk dealer and his son. The plan is to produce a completely new series, based on the original British scripts but adapting them for Yank values. U.S. cast, writers, directors et. al. will be used, filming to be done possibly in New York. The "Steptoe" series has been quite successful in the U.K. and Embassy is very high on its Yank re-write potential.

Production of the British series is planned to begin shortly. Work on scripts and such is already underway. "Steptoe" will take longer since considerable work has to be done. A network deal is currently being dickered for the latter as well as the other two.

In addition to all of this, Embassy will be making a one-hour color series for ABC called "Hercules." It is due for delivery for the 1965 season and shooting is about to start. ABC is now looking at the pilot script. A May 30 lensing start is currently planned, with casting to be revealed shortly. This made-in-Italy series will be followed by two others, "Casanova" and "D'Artagnon" if appropriate deals, like the ABC agreement, can be made. Unlike the British series, which will be made web or no, the remaining Italo shows won't be produced without network agreements.

BBC-2

Continued from page 31

replaced by an entertainment special as, for instance, a pop music concert). 10:05: News, closedown.

Tuesday—7:30: "Tuesday Term," educational telecasts. 9:45: "Jazz 625," featuring top jazzmen like Duke Ellington, MJQ, Dave Brubeck, Shelley Mann, etc. 10:30: News, closedown.

Wednesday — Reruns of BBC-1 and BBC-2 shows.

Thursday — 7:30: "Time Out," a 90-minute mag show depicting leisuretime activities including sailing, fishing, amateur theatre, art collecton and so on, including a 20-minute section on motoring. 9:00: Half-hour travel films and documentaries. 9:30 "Middleweight" music programs. 10:15: News, closedown.

Friday — 7:30: "Storv Parade," 75-minute dramas based on modern novels. 8:45: "Arrest and Trial." 10:00: News. 10:30: "Westminster at Work," weekly review of Parliament, closedown.

Saturday — 3:10: "Compact," repeats of BBC-1's twiceweekly soaper. 4:00: "Open House," a two-hour live entertainment show. 6:00: shutdown.

7:30: Documentaries, kicking off with "West Is West," a travelog of Wyoming and Montana, followed, later, by "The Great War," a 26-episode, half-hour documentary on the 1915-18 war. 8:00: "Madame Bovary," four-part serial to be followed with "Ann Veronica" "Mary Barton" and "Witchwood." 8:45: Non-fiction series, comprising the alternate showings of "Horizon," a science mag show, "Writers' World," spotlight on authors, untitled skein on social affairs and "Workshop," dealing with serious music. 9:30: "International Cabaret." 10:15: "Conversations of Tomorrow," J. B. Priestley in after-dinner powwows with guests, (a further discussion show may be added later), closedown.

Sunday—7:00: News review for deaf viewers. 7:25: News. 7:30: Plays, or films, or music, kicking off with "Theatre 625" comprising a trilogy by Ken Tayor called "The Seekers." 9:00: "Encounter" and "Enquiry," alternating pubaffairs programs. 9:30: "Melissa," six-part thriller serial to be followed by "The Massingham Affair" and "The Midnight Men." 10:00: "Best of Both Worlds," musical showcase present world's leading composers and arrangers. 10:30: closedown.

Agencies' Network Allegiances

(Top 10 Standings for Jan., '64)

NBC	CBS	ABC
J. Walter Thompson	Young & Rubicam	Ted Bates
Young & Rubicam	Ted Bates	Sullivan, Stauffer
Sullivan, Stauffer	Benton & Bowles	Benton & Bowles
William Esty	Leo Burnett	J. Walter Thompson
Wade	Foote, Cone & Belding	Foote, Cone & Belding
McCann-Erickson	William Esty	Compton
Dancer, Fitzgerald	Dancer, Fitzgerald	William Esty
Post, Keyes, Gardner	BBDO	Kenyon & Eckhardt
Edward H. Weiss	Doyle, Dane, Bernbach	Young & Rubicam
Compton	Sullivan, Stauffer	Lennen & Newell

DANNY KAYE SHOW SET FOR IRISH TV

Dublin, March 31.

Telefis Eireann (Irish TV) has bought "Danny Kaye Show" and will share European premiere of the series with BBC-2.

Outfit has also acquired the 90-minute "Wagon Train" series and will be first in Europe to screen saga in its latest length.

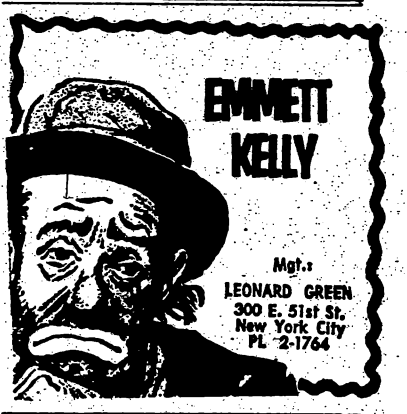
Other American shows listed for summer include "Mr Ed" and "The Farmer's Daughter" (continuing), "Car 54," "Margie" which will replace "Air Power" after April 9, and "Sea Hunt." "Danny Kaye Show" will replace "Father Knows Best."

TV set count in Ireland recently passed 250,000 and official report says in the Dublin area 54% of all homes have tv sets.

'Wells Fargo' Sales

Eight markets have signed for MCA-TV's "Wells Fargo."

In other sales, "Leave It to Beaver" was renewed by WTIC, Hartford, Conn.; and bought for the first time by a number of other markets. "Bachelor Father" was sold to KFVS, Cape Girardeau, Mo.; KRCG, Jefferson City, Mo.; and WAAY, Huntsville, Ala.



The untutored agriculturist of the mid-west are becoming tired of seeing these refugee's from Mayo's clinic on the one-eyed monster. Somewhere in this land there must be an independent film producer with enough guts to tell two stories which do not concern the removal of a gall bladder. The undersigned is not a member of our large social group known as village idiots. If you listen, we shall make a bundle.

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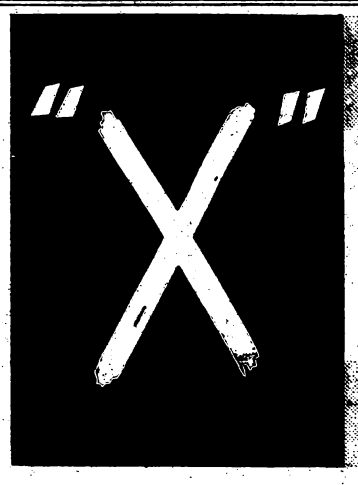
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SCREEN GEMS

Hugo & Luigi's Exit From Victor Marks End of Another A&R Epoch

Marking the end of another era in the music biz, the producing team of Hugo (Peretti) and Luigi (Creatore) have wound up their long association with RCA Victor. Separation was amicably arranged by Hugo & Luigi and Steve Sholes, who took over as pop artists & repertoire v.p. for RCA Victor several months ago. They will wind up their affairs at the diskery April 30.

Hugo & Luigi said that they had "the old itch to go into business for ourselves. What business? Well, we know absolutely nothing about the sale and manufacture of iron horses, so it will be the music business. A number of proposals have been made to us recently, and we have been looking into them. But we cannot openly negotiate while we are holding our present position with RCA Victor."

Hugo & Luigi, were brought over to RCA Victor five years ago after collecting a hot track record for clicks while at Mercury Records. Victor gave the duo virtually carte blanche to sign names and turn out disks. Idea was to give Victor some of the freewheeling flexibility of the indie labels that were dominating the hit lists at the time.

Since then, however, the character of the disk business has changed somewhat. The role of the a&r producers, once dominant in making the hits, has been considerably attenuated in the proliferation of disk labels and masters made by artists, publishers, songwriters, etc., all of whom have demonstrated the ability to make the hits as well as the next man.

The tight format of the Top 40 radio stations, moreover, has hamstrung the kind of promotional initiative that was so prominent in the days when disk jockeys were open to persuasive tactics. All of these factors have cut into the averages of the hit-makers who now have to depend on the conjunction of the right artist with the right tune with the right amount of luck.

Austrian Disk Best Sellers

Vienna, March 31.

Das Kannst du Nicht . . . Spier (CBS)
Der Platz Neben Mir . . . Distel (Polydor)
Jedes Boot Hafen . . . . Francis (MGM)
Ski Twist . . . . . Toriani (Decca)
America . . . . . Lopez (Ariola/Reprise)
Drei Musketiere . . . . Froboess (Columbia)
She Loves You . . . . . Beatles (Odeon)
Rote Lippen Soll . . . . Richard (Columbia)
Dominique . . . . Soeur Sourire (Philips)
Maedchen mit Herz . . . Kraus (Polydor)

British Indie Disk Producers Cutting Prestige Groove

London, March 31.

Status of the British independent record producer, who toils in one of the most "difficult" markets in the world, is beginning to take on new and wider proportions.

With their tightly-held distribution tieups, the major waxeries at one time so rigidly controlled the local market that going into business as an indie was more a pipe dream than a commercially sound proposition.

Now, however, not only do such independent producers as Johnny Gregory, Joe Meek, Dennis Preston et al thrive by supplying the big waxworks with disks in return for percentage deals, but the larger ning to be realized.

Kruger has helmed his Ember Records label, with its attendant overhead and distribution problems, and fought the tide of "difficulties" presented by a market that was "locked up tight" by those who got in first. He reps a prime case of the British indies' new found stance.

Ember not only has moved in strongly with local releases but in the past 11 weeks grooved nearly 50 releases in overseas markets with two—John Barry's "From Russia With Love" and a Chad Stuart-Jeremy Clyde single, "Yesterday's Gone,"—issued in 11 countries.

Label has a deal with EMI, one of the Big Two diskeries here, whereby the latter represents Ember in all key markets abroad.

In the U.S. Kruger has set issues for "From Russia With Love" (Mercury), Russ Hamilton's "Valley Of Love" (Kapp), "Yesterday's Gone (World Artists) while John Barry's "Zulu Stamp" is also skedded for American release to coincide with the opening of the Paramount film, "Zulu."

Caravelles recent big hit in the U.S., "You Don't Have To Be a Baby To Cry," was independently produced. It's another example that underlines to producers here that there now is an international market for their product—where not so long ago there was hardly a local one.

Rival 'Jones' LP Ires UA Records

United Artists Records, which released the soundtrack LP of the film "Tom Jones," is trying to block issuance of another album put out by Theatre Productions under the same title. The latter LP is a musical adaptation of Henry Fielding's 17th Century novel with original music by Ruth Batchelor and Bob Roberts.

While titles are not protected under the copyright law, UA is claiming that the title, "Tom Jones," has been turned into an important property by virtue of the film, which the UA film company distributes. The Theatre Productions LP is under attack by UA for promoting itself as an "original cast album," and not specifying that it is not based on the film score.

The Theatre Productions LP is an unusual project in that the score and casting have been designed solely for recording purposes. Cast includes Clive Revill, Karen Morrow and Iggie Wolfington. Peter Matz did the orchestration and Bobby Shad was the producer.

LONDON PHILHARMONIA WINS QUICK REPRIEVE

London, March 31.

The London Philharmonia Orchestra, announced to do a foldo at the end of the year, has had a swift reprieve. Following an emergency meeting, the 65 members of the orchestra have decided to carry on, possibly as the Philharmonia Symphony Orchestra.

Bernard Walton, principal clarinet player, is to be a member of the new orchestra's governing body. Financing is being secured, the company is being formed and the new orchestra hopes to be able to accept engagements in the fall.

The musicians' agreement with Walter Legge, founder and artistic director of the London Philharmonia Orchestra, ends Sept. 7. Walton says that Legge, who announced the closing down of the LPO, "will have nothing to do with the new, independent orchestra.

Mainstream to Reissue Commodore Jazz Disks

Mainstream Records, a new New York label, is reissuing the jazz recordings originally sold under the Commodore label. Later, run by the late Jack Crystal and Milt Gabler, now artists & repertoire chief for Decca, was one af the most prominent labels in the jazz field during the late 1930s and 1940s.

Reissues will feature artists like Billie Holiday, Lester Young, Eddie Heywood, Coleman Hawkins and Peter Seeger, latter being the folksinger. Mainstream is also releasing two new LPs featuring Dottie Clark, a Washington, D.C., songstress, and blues singer Charles Brown.

2d Beatles Single Nabs 1,000,000 Advance Orders

London, March 31.

Duplicating their phenomenal feat of racking up 1,000,000 advance orders for a single, the Beatles' latest waxing, "Can't Buy Me Love," zipped to No. 1 on the local charts on the first day of release.

Group's previous single, "I Want To Hold Your Hand," was the first single ever to achieve 1,000,000 advance orders.

Beatles, Natch, Cop Ivor Novello Kudo

London, March 31.

The Ivor Novello Awards, presented for outstanding contributions to British popular and light music, have been lined up for BBC-TV exposure in the next few weeks. Winners, selected last week by a panel of judges under chairmanship of Hubert W. David, chairman of the Songwriters Guild of Great Britain, are as follows:

Most Broadcast Work—John Lennon and Paul McCartney for "She Loves You"; publisher Northern Songs Ltd. Runner-up—Elaine and Valarie Mutagh, Ray Adams for "Dance On"; Sydney Bron Music Ltd.

Bestselling Disk of 1963—John Lennon and Paul McCartney for "She Loves You"; Northern Songs, EMI Records. Runner-up—John Lennon and Paul McCartney for "I Want to Hold Your Hand"; Northern Songs, EMI Records.

Year's Outstanding Song—Cyril Ornadel and Leslie Bricusse for "If I Ruled The World"; Delfont Music Ltd. Runner-up—John Lennon and Paul McCartney for "All My Loving"; Northern Songs.

Year's Outstanding Orchestral/-Instrumental Composition — Ivor Stanley for "Carlos' Theme"; Robbins Music. Runner-up — Jerry Lordan for "Scarlett O'Hara"; Francis, Day and Hunter.

Year's Outstanding Jazz Work—Johnny Dankworth for "What The Dickens"; Key Music Ltd. Runner-up—Bill McGuffie for "Sweet September"; B. F. Wood Music Ltd.

Year's Outstanding Score (Stage, Cinema, tv)—Johnny Dankworth for "Theme From The Avengers"; Key Music Ltd. Runner-up—David Heneker for "Half A Sixpence"; Britannia Music Ltd.

Year's Most Amusing or Novel Composition—David Heneker for "Flash, Bang, Wallop"; Britannia Music. Runner-up—Benny Hill and Tony Hatch for "Harvest Of Love"; Welbeck Music Ltd.

Special Award for Outstanding Services to British Music—The Beatles, Brian Epstein and George Martin.

Special Award in Recognition of 50 Years' Service to the Music Industry—the Performing Rights Society.

ELECT WRITERS, PUBS TO ASCAP REVIEW BD.

In balloting for ASCAP's board of review, the following writers were elected: Harold Adamson and Dorothy Fields, with Edward Heyman as alternate, for lyricists in the popular-production division; Harold Arlen, with Leroy Anderson as alternate, for composers in the popular-production division; and Virgil Thomson, with Richard Franko Goldman as alternate, in the standard division.

Publishers elected were Richard Ahlert, of Fred Ahlert Music; Arthur Israel, of Famous Music; and Alex C. Kramer, of Kramer-Whitney; with Milton Kramer, of Frank Music, as alternate. In the standard division, Donald H. Gray, of H. W. Gray Music, was elected with Harold Flammer Jr., of Harold Flammer Inc., as alternate.

Honolulu Opera Season's 4G Deficit Despite SRO

Honolulu, March 31.

Six-performance opera season drew a record attendance of 11,095, virtually SRO, symphony office reports, but still ended up with a $4,000 deficit. Attendance was up 1,900 over the '63 season total.

The deficit will be paid by a major business corporation that got good public service mileage as opera season sponsor.

ASCAP, TV Stations Tilt Before U.S. Appeals Ct. Over Per-Pgm. Licensing

British Disk Best Sellers

London, March 31.

Can't Buy Me Love . . Beatles (Parlophone)
Little Children . . . . . Dakotas (Parlophone)
Anyone Who Had a Heart (Parlophone) Black
Bits and Pieces . . . Clark Five (Columbia)
Not Fade Away . . . . . Rolling (Decca) Stones
Just One Look Hollies (Parlophone)
Diane . . . . . Bachelors (Decca)
I Think Of You . . Merseybeats (Fontana)
I Love You Because . . Reeves (RCA-Victor)
Boys Cry . . . . . Kane (Fontana)

Pix Tunes, Folk Music Booming Pub Field: Shaw

Hollywood, March 31.

Music from films has provided a boom in song publishing according to Arnold Shaw, veepee of E. B. Marks, pub firm currently involved in several European film publishing rights.

Shaw, here for two weeks to discuss film and television publishing rights, reports sales of sheet music to "More," theme from "Mondo Cane," have hit $100,000, with a new order for 20,000 last week, marking the biggest music sale in at least 10 years.

Company's previous major hit was the Johnny Mathis disclick, "Wonderful, Wonderful," which sold 10,000 copies, Shaw said. With "More" up for an Academy Award, he estimates an "Oscar" would shoot sale up at least another 100,000.

Company also has rights to the upcoming "Mondo Cane Number Two," as well as "Fellini's 8½" and "Women of the World," along with several additional foreign films.

Reason for increased attention to sheet music, according to Shaw, is the surge of interest in folk music which has developed renewed interest in personal home instrument playing. Exec pointed out sale of guitars last year outnumbered sale of pianos and noted songs now published are made available in guitar arrangements as well as other editions.

Advent of rock 'n' roll did much to destroy sheet music sales, Shaw asserted, noting there is almost no sale in this field. Stock orchestrations also have died, while a new development has been the "stage band," published scores for sizable college and upper high school orchestras.

Upcoming publishing deals include "Baker Street" and "Barnum" Broadway musicals for producer Alexander Cohen, as well as a new Oscar Brown Jr. musical tagged "Slave Story." In folk field, Marks is publishing "Ira Hayes," song about the Pima Indian of Iwo Jima, which Johnny Cash has recorded on Columbia.

Taubman, Peabody Singers In Africa Cultural Trek

Washington, March 31.

Paul Taubman and his All-American Big Brass Band will make a cultural exchange swing through Africa, the State Dept. disclosed last week.

Meanwhile, headed for the Far East are the Peabody Singers, a madrigal group from the George Peabody College for Teachers in Nashville.

Taubman's group will leave Sept. 12 and return in early December after visiting Chad, the Congo Republic, Dahomey, Ivory Coast, Kenya, Malagasy Republic, Nigeria, Northern Rhodesia, Nyasaland, Senegal, Somali Republic, Southern Rhodesia, Sudan, Tanganyika, Uganda, Upper Volta and possibly others.

Another round in a longpending dispute over per-program licensing between the All-Industry TV Station Music License Committee and the American Society of Composers, Authors & Publishers was fought Monday (30) in New York before the U.S. Court of Apepals.

After argument was completed by both sides, it was not certain whether the three-man court would decide on the merits of the case or send the dispute back into the Federal Court's procedural machinery where it has already gone the full route up to the Supreme Court.

The case revolves around the request of the tv stations for a new type of ASCAP license covering only locally originated programs. Under this license, producers of syndicated tape and film shows would have to make the performance rights deals either with ASCAP or directly with the publishers, since the broadcasters' licenses would only cover locally produced shows.

Walter Mansfield, of Donovan, Leisure, Newton & Irvine, representing the tv stations, argued that under the ASCAP consent decree, the Society is required to submit licenses to users "as requested."

Arthur Dean, of Sullivan & Cromwell, special outside counsel for ASCAP, rapped the broadcasters' proposals as a "clever scheme to get around Copyright Act and destroy ASCAP." He rekindled another longstanding controversy by claiming that the broadcasters, who were asking for the new license, owned stock in Broadcast Music Inc. which, he alleged, used a "slush fund to woo ASCAP publishers."

Dean said the broadcasters' proposals would return the music business to "the jungle," where the creator of the music would be "ground down" by the broadcasters.

Mansfield rose to protest Dean's allegations about the broadcasters' motive in asking for a per-program license. He said nothing in the broadcasters' relations with BMI or with respect to its intentions to oppress the creators of music.

ASCAP Drops Its Flat Fee Lic. Bid

Under an agreement with the Department of Justice, the American Society of Composers, Authors & Publishers has withdrawn its controversial per-program license proposal to the CBS Radio network and will submit a new license to the network by April 9.

ASCAP's withdrawal of the first per-program license to any radio web was joined by a move by the Department of Justice to withdraw its application to hold ASCAP in contempt in a proceeding involving an interpretation of the ASCAP consent decree.

Complex legal maneuvers stemmed from ASCAP's imposition of a $12,500 per monthly flat fee on top of a per-program rate offered to CBS Radio. Both the network and the Justice Department were of the opinion that such a flat fee ran counter to the provisions of the consent decree. CBS Radio has asked that ASCAP impose neither a flat fee nor a minimum guarantee in any per-program licensing agrement. This is understood to be substantially the position adopted by the Justice Department.

Meantime, a move by Metromedia's radio stations, to cite ASCAP for contempt was dismissed by N.Y. Federal Judge Sylvester J. Ryan, whose court has jurisdiction over ASCAP matters. The judge ruled that Metromedia was not entitled to initiate such action. However, Metromedia, which is also seeking a per-program license, will benefit from the CBS ruling that seems to have eliminated ASCAP's flat fees.

Negotiations with CBS Radio are part of a general hassle ASCAP has been having with the broadcasters over new licensing arrangements. Failure of the All-Industry Radio Committee, representing over a 1,000 indie operators to come to terms with ASCAP has cued a petition by the broadcasters to have Judge Ryan set a reasonable fee.

Mancini's 'Pink Panther,' Dave Clark 5, Martino's 'Italian Voice,' 'Tom Jones,' The Platters' 'Encores' Top New LPs

HENRY MANCINI: "THE PINK PANTHER" (RCA VICTOR). Once again, Henry Mancini has come up with a click film score, this time for the Blake Edwards production, "The Pink Panther." The full impact of Mancini's music has been packed into the title song which now appears to be emerging as single hit supported by a flock of other versions. In addition, this set has a varied group of glossy instrumental numbers, ranging from Latin rhythm ideas to lush ballads with choral effects and some jazzy, twisting sounds.

DAVE CLARK FIVE: "GLAD ALL OVER" (Epic). Moving in the wake of The Beatles, the Dave Clark Five is another British combo cutting a big swath through the U.S. pop scene. In their first LP released in this country, the vocal-instrumental combo display the British-accented rocking style which seems to have taken over the music biz. This group has lots of energy, which compensates for some crudities. In addition to the click title song, this set includes catchy tunes like "Stay," "All of The Time," "Bits and Pieces," "Doo Dah" and "She's All Mine."

"THE ITALIAN VOICE OF AL MARTINO" (Capitol). This is an excellent showcasing for the rich voice of Al Martino, who's very much at home with these Italian standards. Martino belts with the power of the oldtime operatic tenors, but maintains a tight discipline over the sentimental effects. The repertory, of course, includes "Sorrento," plus other numbers like "Maria Mari," "Chitarra Romana," "Rondine Al Nido," "Al Di La," and "Don't Leave Me Now," an Italo tune with English lyrics.

"TOM JONES" (Theatre Productions). Undoubtedly inspired by the success of the film "Tom Jones," a musical version of the Henry Fielding novel has been written, with book, music and lyrics by Ruth Batchelor and Bob Roberts. A top legit cast assembled for the production is headed by Clive Revill who narrates and also plays a couple roles. Other players include Bob Roman as Jones, Karen Morrow, Carole Shaw, Iggie Wolfington, Darlene Zito and a chorus under the direction of Chuck Cassey. The session has been arranged and conducted by Peter Matz, top pop and legit arranger. The performances are fine, and Matz has paced the material with skill and style. Miss Batchelor and Roberts have come up with clever narration and some effective lyrics. Their score frequently moves into a modern pop groove and this jars a bit. But overall they have penned a strong piece. Full and entertaining, this "Tom Jones" version deserves attention. It could be the basis for an effective legit production as well.

THE PLATTERS: "ENCORE OF GOLDEN HITS OF THE GROUPS" (Mercury). With the oldies but goodies trend still a fave item among teeners, this latest LP of the Platters should do well. In it the unit takes tunes that have been identified with themselves and other groups in the pop market and dresses them up in nifty reprise slices. The Platters give the tunes strong readings, displaying religioso, rock and r&b as well as straight pop stylings on the various items. Included are "Sincerely," "P.S. I Love You," "Mississippi Mud," "Crying In the Chapel," "Three Coins In the Fountain," among others. It's a fine session, due for solid reception by both programmers and buyers.

"MAN IN THE MIDDLE" (20th-Century-Fox). This soundtrack LP from 20th-Fox's "Man in the Middle" is a nicely-produced disk. It contains a title theme and another background piece written by British composer Lionel Bart, three easy-swinging jazz numbers by John Barry and three fine arrangements of Glenn Miller faves, "Chattanooga Choo Choo," "Serenade In Blue" and "At Last." All are given a slick big band treatment and they come off very well. Two blues tunes by Barry are particularly effective. Barry, who conducted the session, has given it a smooth and pro styling. With the Bart theme to lead it off, this track LP is a nifty pic-pegged platter, worthy of more attention than merely a soundtrack album.

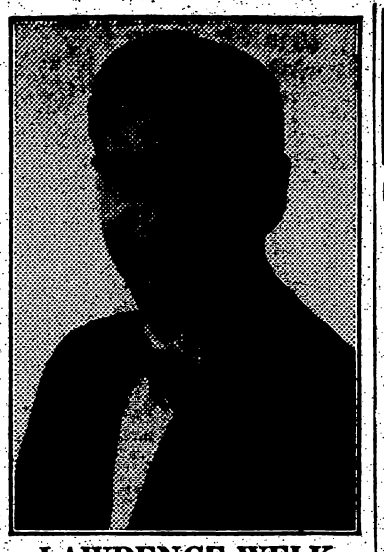
STAN GETZ-JOAO GILBERTO (Verve). Although the bossa nova craze has faded, Stan Getz's use of South American music now has become a permanent part of the jazz scene. In this set, Getz's sax is joined by a superb Brazilian singer-guitarist, Joao Gilberto, and composer-pianist Antonio Carlos Jobim in a standout instrumental-vocal program. "The Girl From Ipanema," sung in English, features the voice of Astrud Gilberto, the guitarist's wife and a fine performer. It's one of the standout slices in a consistently satisfying set.

"BOB ATCHER'S BEST" (Columbia). This is a collection of early American folk songs sung in a simple country style by Bob Atcher, accompanying himself on guitar. Many of the tunes are well known, such as "The Old Chisholm Trail," "Old Smoky," "Red River Valley" and "Barbary Allen." Session has an easy feeling as Atcher delivers the material clearly and without the frills that so many country and folk artists use. The result is a fine country-folk platter. Some of the lesser-known songs will be of particular interest to folk tune collectors.

THE KIRBY STONE FOUR: "THINGS ARE SWINGIN'" (Warner Bros.). As the title of this LP by the Kirby Stone Four indicates it is a swinging affair. The quartet, backed by a breezy orch and a femme chorus, lends its harmonics to an array of tunes such as "There's No Business Like Show Business," "Hello Dolly," "Too Close For Comfort," "Zing Went the Strings of My Heart" and others. Dick Hyman, who arranged and conducted the outing, has done a fine job in both categories. His arrangements in particular have a slick sound and bright feel. It's an exciting performance by the unit and one which should draw considerable attention from both customers and programmers.

THE CHARLES BELL TRIO: "IN CONCERT" (Gateway). This is a swinging display of hipster sounds, waxed by the Charles Bell Trio in concert at Carnegie Lecture Hall, the smaller sister recital room to the main hall. With Bell at the piano, the trio swings out on a variety of tunes including "Green Dolphin Street," "Work Song" and "Take Five." There's a lot to listen to in the group's work and each member is given ample solo time. Bell, himself, is a fine musician who employs a wide musical background in his technique, including classics. It's a solid performance by the trio, nicely captured on this disk.

BAROQUE JAZZ ENSEMBLE: "JAZZ FOR BACH BUFFS" (Realm). While purists may shudder at the idea of jazzing up the classics, this group demonstrates that



LAWRENCE WELK
Presents His New Hit DOT SINGLE
"STOCKHOLM"
B/W "GIRL FROM BARBADOS"

Bach can swing. A sextet consisting of sax, trumpet, vibes and three on rhythm, the Baroque Jazz Ensemble hangs out some of Bach's tunes and fugual conceptions on some modern lines that are really quite respectful of the master's intentions. Perhaps somewhat too respectful, but still one more interesting essay in combining long-hair and jazz modes.

NICK DEAN: "THE NEW SOUND OF FOLK-DIXIE" (Request). Nick Dean's Deans of Dixieland, a seven-man combo from Westchester County, N.Y., works over some of the most familiar folk songs in jazzy arrangements. It's not exactly a new idea, but this group has an okay sound on oldies like "The Blue Tail Fly," "Skip To My Lou," "When The Saints Come Marching," "Alouette," "Green Sleeves," etc.

SOEUR SOURIRE (THE SINGING NUN): "HER JOY-HER SONGS" (Philips). Once again, Soeur Sourire, a Belgian nun, has turned out a charming program of folk and religioso songs which sustains the impact her first album. The songs, written by Soeur Sourire, all have a clear, unpretentious melodic structure. French lyrics are translated in illustrated folio which makes up this attractive package. Among the standout songs are "Ma Petite Muse," "Kabinda," "Ma Petite Amie D'Afrique," "Les Mouettes," "Uo Fleur" and "Midi."

ALADDIN: "WORDS OF INSPIRATION" (Dot). A regular on the Lawrence Welk tv show, Aladdin specializes in inspirational recitations which always seem to strike a responsive chord in the American public. Aladdin has an effective projection, keeping the so sentimentality under control without losing the necessary emphasis for this type of material. In this set, he reads "Melody of Love," "The Windows of Gold," "The Cradle To The Cross," "A Mother's Love" and "An Indian's Prayer," plus the "Deck of Cards" and assorted patriotic and other religioso prosaic pieces.

Kaye Joins SG-Col Music

Chuck Kaye has joined Screen Gems-Columbia Music as general professional manager of the Coast office.

He'll be liaison between the publishing operation and Jonie Taps, Columbia Pictures studio exec.

Longplay Shorts

Cadence Records preparing early release of the satirical "Barry's Boys," which has been playing at **Julius Monk's** Plaza 9 room at the Plaza Hotel, N.Y. . . . Columbia Records marking the opening of the N.Y. World's Fair with release of "Manhattan Tower" with **Robert Goulet** and **Gordon Jenkins**, and a new **Andre Kostelanetz** LP, "New York Wonderland". . . Epic label is spotlighting Italy in two LPs, "The 12 Greatest Hits of the San Remo Festival" and "My Last Night In Rome" by **Buddy Greco**.

Command Records staging an "Enoch Light Month" promotion April 15-May 15 with dealer specials on his 24 LPs. Light, meantime, is leaking reports about a new "breakthrough in sound recording," to be unveiled April 8 in New York . . . Decca has kicked off a Latin dance promotion based on eight new Latin dance packages and 55 catalog LPs which have been included in dealer incentive programs . . . Pianist **Lorin Hollander** recorded Prokofieff's Fifth Piano Concerto with the Boston Symphony, under **Erich Leinsdorf**, for RCA Victor . . . Audio Fidelity releasing **Joe Basile's** "Foreign Film Festival" LP.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

DONNA LYNN . . . . . JAVA JONES
(Capitol) . . . . . The Things That I Feel
Donna Lynn's "Java Jones" (Tideland†) shapes up as a solid vocal adaptation of the current instrumental hit, "Java," which could pick up some additional spins via this cute slice. "The Things That I Felt" (Integrity) is a neat rocking ballad with commercial chances.*

* * *

AL HIRT . . . . . COTTON CANDY
(RCA Victor) . . . . . Walkin'
Al Hirt's "Cotton Candy" (Gallico†) gives this New Orleans trumpeter another catchy instrumental idea to maintain the pace he's been setting wth his "Java" click. "Wallin'" (Lowery†) is also in a neat melodic groove for across-the-board spins.

* * *

CLIFF RICHARD . . . . . I ONLY HAVE EYES FOR YOU
(Epic) . . . . . I'm The Lonely One
Cliff Richard's "I Only Have Eyes For You" (Remick) showcases this young British singer on a fine oldie which he handles in an easy, unpretentious style for easy listening. "I'm The Lonely One" (Duchess*) reverts to a hard-rocking groove which should have immediate impact on the teen audience.*

* * *

JOHNNY MATHIS . . . . . THE FALL OF LOVE
(Mercury) . . . . . No More
Johnny Mathis' "The Fall of Love" (Feist), adapted from a theme from "Fall of the Roman Empire," is a big ballad with a fine lyric which gets an excellent commercial rendition. "No More" (Gathryl*) is a very good ballad with a pleasing folk quality.*

* * *

BOBBY GOLDSBORO . . . . . WHENEVER HE HOLDS YOU
(United Artists) . . . . . If She Was Mine
Bobby Goldsboro's "Whenever He Holds You" (Unart†) shapes up as a neat contemporary ballad which this young singer handles with a light rocking touch against a classy background. "If She Was Mine" (Unart†) picks up the tempo with a catchy rhythm slice with chances.

* * *

LITTLE PATTIE
MY BLONDE-HEADED, STOMPIE WOMPIE
(World) . . . . . Stompin' At Maroubra
Little Pattie's "He My Blonde-Headed, Stompie Wompie, Real Gone Surfer Boy" (Shapiro-Bernstein) introduces this 14-year-old Australian songstress with a cute surfing number which she delivers with some typical vocal breaks. "Stompin' At Maroubra" (Shapiro-Bernstein*) is an okay rhythm number with a racing beat which will earn spins.*

* * *

THE COBRAS . . . . . LA LA
(Swan) . . . . . Goodbye Molly
The Cobras' "La La" (Styletone†) comes through as a jumping rock number featuring the high-flying lead singer of this teen-slanted combo. "Goodbye Molly" (Farwood†) is not a takeoff on "Hello Dolly" but rather shapes up as a neat instrumental slice in its own rocking groove.

* * *

NELSON RIDDLE . . . . . MY TRUE CARRIE LOVE
(Reprise) . . . . . Hello Dolly
Nelson Riddle Orch's "My True Carrie Love" (Comet) shapes up as a nifty instrumental slice of a traditional melody which gets a swinging workover for the juke set. "Hello Dolly" (E. H. Morris*) gives this click showtune a suitable oldtime arrangement.*

* * *

THE KING PINS . . . . . TWO HEARTS
(Federal) . . . . . I Won't Have It
The King Pins' "Two Hearts" (J&C†) moves down a rocking groove with a good teen lyric which this combo dishes up with an arresting high-tenor lead. "I Won't Have It" (Sonlo†) is another okay slice with chances.

* * *

THE SPOTNICKS . . . . . ORANGE BLOSSOM SPECIAL
(Laurie) . . . . . I'm Going Home
The Spotnicks' "Orange Blosom Special" (Leeds) is a hard-driving, non-stop rhythm instrumental featuring some standout guitar-plucking technique by this combo. "I'm Going Home" (Shapiro-Bernstein*) registers as a good vocal on a bluesy number.*

* * *

JIMMIE RODGERS
I FORGOT MORE THAN YOU'LL EVER KNOW
(Dot) . . . . . The World I Used To Know
Jimmie Rodgers' "I Forgot More Than You'll Ever Know" (Travis†) is a firstrate contemporary ballad with a steady beat and a well-written lyric delivered in very effective style by this singer with choral backing. "The World I Used To Know" (In) is another fine piece of material with an interesting message.*

* * *

VICKY BAKER . . . . . YUTTA-TUTTA
(London) . . . . . I Am What I Am
Vicky Baker's "Yutta-Tutta" (Felsted†) hits as a bright rhythm entry with a novelty lyric which this songstress dishes up in good style. "I Am What I Am" (Felsted†) changes pace with a fair slow ballad.

* * *

THE CRESTS . . . . . A LOVE TO LAST A LIFETIME
(Coral) . . . . . You Blew Out The Candles
The Crests' "A Love To Last A Lifetime"†) is a slow rocking ballad with a good lyric which this combo dishes up with the adolescent quality to which the teenagers respond. "You Blew Out The Candles" (West End) is an okay uptempo ballad also with a contemporary beat.* L L

* * *

SIMON SISTERS . . . . . WINKIN', BLINKIN' AND NOD
(Kapp) . . . . . So Glad I'm Here
Simon Sisters' "Winkin', Blinkin' and Nod" (Ryerson†) is a charming, folkstyled ballad with a distinctive enough sound to have offbeat appeal. "So Glad I'm Here" (Fall River†) is a more conventional folk number in good style. Herm.

*ASCAP. †BMI.

Coast Duo Devises New Wax Technique

Alter Basic Recording Principles to Develop Hybrid Instruments and Mikeless Grooving

Hollywood, March 31.

Picture half of a fiddle (sans sound-box) with a wire jutting out of its side beneath the chin-rest. Know what it is? It's a violectra. Picture a slightly larger half-fiddle with a wire dangling from it. Know what it is? A baritone violectra, natch.

Not in 200 years has the violin been tampered with as an instrumental entity. Never since Edison have the basic principles of recording techniques been altered—till now. There's a recording company in Long Beach (Calif.) called Repeat Records doing both.

Owners John Berry, the musical mind, and partner Lester Barcus, the electronics brain, not only have created a dozen-odd hybrid instruments never before seen or heard, but they have perfected a way to record without mikes. Moreover, process is operative: Repeat releases on the market are three-fold —pop, jazz and longhair LPs.

Mikeless technique is called transducing which, in layman's palaver, is simply this: transducer attached to the instrument converts energy of same into a corresponding electrical signal which, in turn, is fed through a recording mixer and simultaneously onto tape. Mikelessness permits the original tape to remain totally unaffected by acoustical influences during session.

In short, musicians can call their shots while playing; batoners can tell the tooter when his instrument is peaking over, thus reducing use of sounding boards and mechanical gauges to bare minimum.

Other obvious advantages to transducing process are: (1) broadens scope of usable instruments, permitting inculcation of wholly new sounds to music; (2) removes natural imperfections of certain instruments such as guitar's "buzzing" when strings are plucked, hence leaving residue of "virgin" sounds only, and (3) recording studio is no longer dependent upon acoustical quality of the room; any living room, hall or, indeed, backyard will serve nicely.

Repeat Records uses facilities of United Recorders to transfer music from tapes to disks. United's exec-veepee and director of engineering, Bud Morris, puts it this way: "You get the impression the music has been recorded in an anaechoic room. It's a shocking sound and, for the audiophile, a tremendous boon. The only thing is, for myself anyway, I'm not so sure I like the idea of having a string quartet in my living room."

From point of view of the musician, guitarist Tony Rizzi, formerly with the Les Brown orch, now with NBC staff orch in Burbank, featured on Repeat's jazz album, says, "This is an exact reproduction of original sounds. The way music is recorded in the present-day process, it comes back at you altered."

Berry and Barcus envision ultimate adoption of their technique by the entire disk industry. Cost of average session, the partners attest, is approximately one-third that of norm—due chiefly to elimination of most of the amortizing costs of studios.

Instruments, most of which are designed and built by Barcus, are worth about $1,000 each—if they were to sell them. Tapes are slightly higher in cost in that diskery uses a special vinyl made by Research Craft Corp. of L.A.—an anti-static dust repellent—called Polymax, thus hiking LPs to $5.98 retail (stereo and monaural) and tapes (four-track copies) to $10. Entire process, incidentally, is protected by patents, now pending.

Richmond Expands Staff

Howie Richmond expanded his staff last week with the hiring of Larry Coleman, formerly with Joy Music, as director of special projects.

Eddie Deane, formerly an indie disk producer, also joined Richmond's enterprise as assistant to Happy Goday, general professional manager of the publihing operation.

Italian Disk Best Sellers

Rome, March 31.

Una Lacrima sul Viso....Solo (Ricordi)
Non Ho l'Eta.....Cinquetti (CGD)
Quando Vedrai Ragazza (UA).....Pitney
Ogni Volta.....Anka (RCA)
Un Bacio Piccolissimo (Carosello).....Robertino
Please, Please Me....Beatles (Parlophon)
Stasera No No No...Germani (Jolly)
Sabato Sera.....Filippini (MRC)
Citta Vuota.....Mina (Ri-Fi)
Che Me ne Importa a Me (Fonit).....Modugno

Ellington Rocks Carnegie Hall In New York Return

Duke Ellington, just back from a European tour and shortly en route to the Far East, rocked New York's Carnegie Hall last Sunday night (29) with one of the most powerful blasts of swing heard in this auditorium in recent years. The Ellington orch was almost as hot at the boxoffice with a near-capacity crowd of 2,600 accounting for a $8,800 gross.

Back with the basic cadre of sidemen who have been part of this organization since the 1930s, the Ellington orch roared through this staid auditorium as if it were the Savoy Ballroom in Harlem of yore. Dazzling, and sometimes deafening, instrumental effects were generated by the unison blowing of the seven brass against the five reeds with the bass, drum and Ellington's piano providing a terrific propulsive force.

The repertoire was superb. It combined some of Ellington's most familiar oldies, such as "The Mooch," "Black and Tan Fantasy" and "Caravan," with some more recent of the maestro's compositions, such as his "Impressions of the Far East." In every case, the emphasis was on the kind of instrumental color and rhythmic drive that has made Ellington the giant of big band jazz.

Among the sidemen, Cootie Williams, back with Ellington after a long absence, standout with his zestful trumpet solos. Trombonist Lawrence Brown, tenor saxist Paul Gonsalves, trumpeter Cat Anderson and alto saxist Johnny Hodges also were showcased very effectively, along with each of the other members of the band.

Irving Granz promoted.

Herm.

BACH ARIA GROUP'S EUROPEAN DATES

Bach Aria Group, prestige longhair ensemble from N.Y., will be in Paris (June 14); at the Oslo Cathedral (June 16) in Stockholm, Lisbon and Divonne, France. Jan Peerce participates.

Peerce and Roberta Peters, both of the Met Opera, sing together May 27 with the Stuttgart Philharmonic. Both are on separate European tours at that period.

Peerce sings at Baden-Baden on May 15 and at Amerika Haus in Nuremberg on May 20. One of his unusual bookings will be in the famous Tivoli Gardens of Copenhagen on July 2. He'll be performing outdoors to an estimated maximum crowd of 25,000.

Sales Execs Quit Colpix

Recent shuffle of the exec staff at Colpix Records has led to the resignation of Erv Bagley, in charge of merchandising, and Bob Rosen, national sales manager.

Resignations came shortly after the appointment of Ray Lawrence as national sales manager.

Gigliola Cinquetti's Win At Danish Songfest May Hypo Her Singing Image

Rome, March 31.

Gigliola Cinquetti's followup of her recent San Remo song festival win with her triumph at Copenhagen's European songfest (which played to reported 100,000,000 Eurovision audience) is figured to give 16-year-old youngster a further boost up the ladder as well as solidify her position on the home market.

It should also boost sales of "Non Ho l'Eta," the song which she turned to the San Remo win. Tune has been doing well in Italy, though never hitting top position, despite the fest victory. It's now expected to jump, and is already averaging runner-up position in various ratings.

Miss Cinquetti has also taped a series of commercials which are unspooling on RAI-TV—one of the rare occasions in which an ad film has been able to take advantage of a topical popularity: usually, there's a waiting period of several months for an evening ad spot over the Italo telenet.

Copenhagen win by the CGD star upset a long-standing jinx, which saw Italy losing out (often badly) in the International race, even in years where Modugno's "Volare" or Rascel's "Romantica" were in the running. These subsequently made international grade on their own, sans fest boost.

Juliet Prowse To Col; RCA Repacts Nero; Other Deals

Juliet Prowse, singer-dancer in numerous legit and film productions, has been signed to Columbia Records. Her first single, out this week, is a coupling of the title song of the legit musical, "Anyone Can Whistle," and "What Are You Afraid Of." Columbia a&r staffer Ernie Altschuler produced the disk.

RCA Victor: Peter Nero

Pianist Peter Nero has been inked to a new longterm pact by RCA Victor. A heavily booked concert attraction, Nero has been a consistent seller for Victor with his seven albums.

United Artists: Al Caiola, Betty Carter

Al Caiola, veteran conductor-guitarist, has been repacted by United Artists Records to an exclusive longterm agreement. Caiola has been associated with the UA label virtually since its inception and has turned out several topselling LPs based on film and tv themes.

UA Records also added Betty Carter to its talent roster. Miss Carter, who has worked with Ray Charles, will cut her initial UA album this week.

Capitol: Ernie Fields:

Ernie Fields, trombonist-bandleader from the swing era, has joined the roster of Capitol Records. His first single will be "St. Louis Blues" coupled with "Lilies of the Field." It'll be out April 13.

Stereo Oddities: Sammy Shore

Sammy Short, a comic, has been tapped by Stereo Oddities. He bows with a single, "The Girl With the Cigaret Cough."

Chordettes' Joyce Weston In Octave Promo Post

Joyce Weston, of the Chordettes vocal group, has joined Erroll Garner's Octave Music firm to promote the pianist's compositions. The firm is currently completing a folio of Garner melodies with lyrics by various writers.

Garner, meantime, leaves for a four-week tour of Japan in May and may add a brief swing through Australia.

Decca Ups Lou Sebok

Lou's J. Sebok, veteran Decca Records sales exec, has been promoted to the post of assistant general sales manager working under sales v.p. Sydney N. Goldberg.

He'll operate out of the N.Y. headquarters.

Beatlemania, Merseybeat Sweeping British Singers to Top on U.S. Charts

London, March 31.

In just over one year, the cult of Beatlemania, the yen for Merseybeat and countrywide clamor from native artists, has not only swept British recordings into dominance locally, but brought about the biggest and most significant penetration of British singers into the American disk bestsellers ever known.

Locally, only four American artists appear in the Top 30 singles lists (Jim Reeves, Gene Pitney, Roy Orbison and Elvis Presley) a position almost precisely the reverse that of two years ago.

Coincidental with the rise of British disks in the U.K., in America no less than eight U.K. singles are riding in the top 30—six by the Beatles (not counting their latest release, "Can't Buy Me Love"), one by the Dave Clark Five and one by Dusty Springfield.

Fast rising British recordings, which seem destined to join the aforesaid eight hotsellers, include "Needles And Pins" by The Searchers, and "Hippy Hippy Shake" by the Swinging Blue Jeans.

Other notable hits from Britain on the way up comprise "From Me To You" and "Roll Over Beethoven" by The Beatles, "White On White" by Danny Williams, and "We Love You Beatles" by the Carefrees. Frank Ifield's "Don't Blame Me" looks promising, too.

Apart from eight waxes (on six different labels) penetrating deeply into the singles market, the Beatles also have two albums on top of American charts, with a third some way behind.

While it is obvious that most of the momentum of the British thrust is being powered by Messrs. Paul McCartney, John Lennon, George Harrison and Ringo Starr, local producers are encouraged by the fact that in their slipstream other British popsters have established a foothold in the lucrative U.S. scene.

Also taking heart are other British-based performers who have been knocking hard at the American show biz door with varying degrees of success. For instance, the Kenny Balls, Rolf Harrises, the Cliff Richards, the Acker Bilks, the Caravelles, the Lonnie Donegans and several others, report such a widening of interest in British disks and performers in American that now, as never before, they stand a chance of making a big breakthrough across the Atlantic.

Beatles to 'Butterfly?'

Glasgow, March 31.

Young fans who adore The Beatles should be encouraged to appreciate opera and attend operatic shows, city treasurer Richard Buchanan said here last week.

He was urging the city's educationists to okay a $2,250 grant to the Scottish Opera Society for a special May 21 performance of "Don Giovanni" for schol children. The proposal was approved.

"We are not after the converted, but we do want to take some of these Beatle bashers and teach them an appreciation of good music," said Buchanan.

'Shangri-La' Disk Gives Bob Maxwell Lots to Harp About

Robert Maxwell, veteran composer and performer on the nitery and concert circuits, has come up with the first recorded hit in his career with the current "Shangri-La" disk for Decca. Unusual angle is that Maxwell is hitting with a classy harp instrumental in a market dominated by twanging guitars and teenage vocalists. And while he's riding with his Decca hit, Maxwell is also cashing in on the click revival of his tune, "Ebb-tide," by Lenny Welch on the Cadence label.

Although laying off for the last five years from personal appearances to concentrate on writing, Maxwell is now accepting club dates again as a result of his new disk prominence. He's already been set for the Detroit Athletic Club in May.

Maxwell and his Decca artists & repertoire producer, Harry Meyerson, said the breakthrough of "Shangri-La" in the current market, was one of those unpredictable occurrences that make the music biz worthwhile.

"It's impossible to dope out where the next hit is coming from," Meyerson added, pointing to the fact that "Shangri-La" seemed to take off on the Coast before spreading to Chicago, then New York where the top 40 stations are now laying on it.

"Shangri-La" has been a longtime standard in Maxwell's catalog, having been recorded numerous times as a vocal with Carl Sigman's lyrics and used as a theme song for the "Jack Gleason Show" on tv. His own slice, however, is shaping up as the biggest disk to date. It's also his first recording for Decca.

Maxwell, incidentally, started as a longhair, working under Arturo Toscanini in the old NBC symphony. But having become tired of hanging around for the occasional harp passage, he moved to the Coast and joined Matty Malneck's combo in the early 1940s.

NEW DISKERY BLOOMS AT DAFFODIL MUSIC

Daffodil Music, a subsid of Franco Colombo Inc., the new corporate name of G. Ricordi & Co., has set up a new disk label, DFD Records. Diskery plans to release platers produced both domestically and overseas.

Lester Sims, general manager of Daffodil, recently returned from a tour of Europe, where he set up deals with various disk and publishing companies.

Schuster to T.M. Music

Irwin Schuster has been named east coast professional manager for T.M. Music, publishing company owned by Bobby Darin and managed by exec. v.p. Edgar Burton. Schuster had been working for Hill & Range.

In another expansion move, Darin hired Harvey Geller as T.M.'s professional manager for the West Coast.

Everest Wins Injunction Halting Merc's Release Of Gloria Lynne Disks

Los Angeles, March 31.

Mercury Records, under a temporary injunction granted Everest Records, is restrained from releasing any and all disks on which singer Gloria Lynne performs, according to Everest prexy Bernie Solomon. Everest has sued Mercury and its subsid label, Fontana, for $200,000 damages.

Case arose when Mercury, on or about March 16, releasing under the Fontana label a single, "Be Anything" b/w "Soul Serenade" on which Miss Lynne sings. Everest charged infringement of exclusivity clauses in contractual agreement diskery has with thrush.

Solomon contends that Everest originally inked chirp in October, 1958, to a five-year pact and, in December, 1962, re-signed her for an additional three years.

He asserted that Everest has released about a dozen albums of Miss Lynne since inception of contractual ties and that latest single release, "I Wish You Love," is still on the charts.

Hearing for permanent injunction will take place April 1 in Superior Court, L.A.

Scot Singer's Soviet Trek

Glasgow, March 31.

Bill McCue, Scot singer, is set to tour Russia this fall with the English Opera Group. He will take part in their performances of Benjamin Britten's "Rape of Lucretia" and "Albert Herring."

Later in the year McCue, an ex-miner, will sing in the Henry Wood annual performance of "The Messiah," conducted by Sir Malcolm Sargent, at the Albert Hall, London.

On the Upbeat

New York

Jay-Gee Records has realigned its foreign distribs deals for the Jubilee, Josie, Port and Dana labels. Jay-Gee will handle distribution for BT Puppy Records . . . **The Eggheads**, on the Amy-Mala label, were on the CBS-TV "Garry Moore Show" Tuesday night (31) . . . **George Doerner** orch opens a four-week stand at Roseland Dance City this week . . . **Johnny Pacheco's** Latin orch plays at the Dakar Concert Hall in Senegal April 3-4.

National Tuberculosis Assn. using **Connie Francis** as poster girl for its 1964 Christmas Seals campaign . . . **Tony Bennett** plays Town & Country, Brooklyn, May 22 . . . Pianist **Lee Evans**, of Command Records, heading a 10-piece showband at the Americana Royal Box. It's Evans' first gig since recent back surgery . . . **Cecil Taylor** playing Bennington and Brandeis campus dates next week.

Trumpeter **Al Hirt** set for a string of college dates through April . . . Jazz multi-instrumentalist **Roland Kirk** returning to the Five Spot Cafe April 7 through May 3 . . . **Donna Lynn**, 14-year-old Capitol songstress, inked for tv dates this month . . . British thrush **Kathy Keegan** opens at the Living Room April 6 . . . **Earl Wrightson** and **Lois Hunt** at Frederick, Md., High School Auditorium Saturday (4) . . . **Bernard Green** composing the score for the Chrysler Corp. "Show-Go-Round" at the World's Fair.

London

Mark Wynter to New York May 15 for vacation and radio-tv appearances . . . All on the same day, **Sir Joseph Lockwood** presented **Gerry & the Pacemakers, Billy J. Kramer & the Dakotas,** and **Cilla Black** with silver disks for 250,000 sellers . . . **Peter Walsh**, manager of **Brian Poole & the Tremeloes**, set up his own indie diskery, Strand Records, which will operate by leasing tapes to the major outlets. First signed artists are **Brian Poole, The Tremeloes, Brook Bros., David Macbeth** and **The Kestrels.**

Philips Records readying a promo campaign for its Caedmon (spoken word) label as a tiein with Shakespeare's quatercentenary . . . **A. H. Clements**, longtime staffer of Decca's export department, presented with a silver flute by Decca topper **Sir Edward Lewis** on his (Clements') retirement . . . **Bob Halfin**, local pubber, joins Ascherberg, Hopwood & Crew to helm its pop and light music catalog.

Philadelphia

The Showboat returns to a full-week policy with **Don Gardner** and **Dee Dee Ford** current, followed by **King Curtis**, April 6-11; **John Coltrane**, April 13-18; **Miracles**, April 20-25; **Temptations**, April 27-May 2; **Major Lance**, May 4-9 . . . **Connie Francis** at the Latin Casino through April 12 with, **Johnny Mathis** set for April 13-26. . . . **Buddy Greco** and **Woody Herman** at the Academy of Music, April 5.

The **Matys Bros.** leave for seven months of bookings in Nevada, with sister Vera joining the quartet. . . . **Sid Pastner** moved his Strand Records from New York to set up his office and warehouse here. He also entered the promotion field with MHD Enterprises. His first venture will be a "hootenany" at Town Hall, June 6 with the Serendipity Singers.

Bobby Rydell having new act readied by **Noel Sherman** for his three-week Copa date, beginning May 10. . . . Columbia Records' chief engineer **John Hobart** at the Venus Lounge to case the acoustics. Owner **Pete Gerardi** (former Chancellor Records exec) arranged with Columbia to wax the **Lenny Perna Trio** live from the cafe. . . . The **Four Preps** and **Sarah Vaughn** slated for a Villanova College concert, April 3, and the **Four Freshmen** come to La Salle College the following weekend.

Trini Lopez booked for the Jersey Derby Cotillion, May 29. . . . **Tailor Ace Tesone** (clothier for **Chubby Checker** and other show biz figures), a bass-man on the side, signed for touring dates with **Liberace.** . . . **Bill Honney** lining up talent for the Greater Philadelphia Industrial Trade Fair at the Commercial Museum, May 9-16 and has pacted **Frank Fontaine, Vaughn Monroe, Cab Calloway** and the **Winged Victory Chorus.**

Red Schwartz, national promotion director of Cameo-Parkway Records, recovering from surgery at the Metropolitan Hospital. . . . So. Philly singer **Dean Christie's** first release on Mercury Records, "Get With It," cleffed by two locals, Mercury a&r men **Johnny Madera** and **Dave White**, who wrote **Lesley Gore's** "You Don't Own Me."

Eight New Tooters Join Philly Orch to Replace 5 Retirees, 3 Who Quit

Philadelphia, March 31.

Appointment of eight new musicians who will join the Philadelphia Orchestra for the 1964-65 season was announced last week by Eugene Ormandy, conductor. They replace five men who are retiring and three who resigned.

New members are Joseph de Pasquale, principal viola; Samuel Mayes, principal cello; Robert de Pasquale, Larry Grika and Julia Janson, violins; Winifred Winograd Mayers, cello; Michael Shahan, bass, and Donald McComas, trumpet.

Mr. and Mrs. Mayes and Joseph de Pasquale are all members of the Boston Symphony; Robert de Pasquale was violinist with the New York Philharmonic for seven seasons; Grika is from the Cincinnati Symph and Mrs. Janson is from Toronto. Shahan and McComas played with the National Symphony, Washington.

Retiring musicians and their years of service with the orchestra are Charles Miller, violin, 22 years; Aaron Gododetzky, violin, 44 years; Samuel Belenko, cello, 39 years; Vincent Lazzaro, bass, 43 years; Sigmund Hering, trumpet, 39 years. The resignations include those of first cellist Lorne Munroe, first violinist William Schoen and violinist Ling Tung, who plans to conduct.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	10	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
2	2	21	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
3	3	8	**HELLO DOLLY** (Victor) **Original Cast** (LOCD 1087)
4	4	7	**BEATLES** (Vee Jay) **Introducing Beatles** (LP 1062)
5	5	15	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
6	6	5	**BARBRA STREISAND** (Columbia) **Vol. III** (CL 2154)
7	8	34	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
8	7	24	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
9	9	10	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
10	15	3	**JOHN GARY** (Victor) **Encore** (2836)
11	10	8	**AL MARTINO** (Capitol) **Living A Lie** (T 1975)
12	12	6	**JOHNNY MATHIS** (Mercury) **Tender Is the Night** (MG 20890)
13	11	10	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
14	13	28	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
15	16	20	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
16	21	5	**ROGER WILLIAMS** (Kapp) **Solid Gold Steinway** (KL 1354)
17	14	7	**NANCY WILSON** (Capitol) **Yesterday's Love Songs** (T 2012)
18	17	20	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
19	20	10	**VENTURES** (Dolton) **In Space** (2027)
20	23	3	**BOB DYLAN** (Columbia) **Times Are Changing** (CL 2105)
21	18	10	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
22	19	16	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
23	24	3	**MARKETTS** (WB) **Out of Limits** (W 1537)
24	25	12	**RICK NELSON** (Decca) **For You** (DL 4479)
25	22	18	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
26	26	33	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
27	33	2	**RAY CHARLES** (ABC-Par) **Sweet & Sour** (480)
28	34	2	**AL HIRT & ANNE-MARGARET** (Victor) **Beauty & the Beard** (LPM 2690)
29	39	4	**FRANK FONTAINE** (ABC) **How Sweet It Is** (470)
30	27	11	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
31	36	8	**KINGSMEN** (Wand) **Louie Louie** (657)
32	28	125	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
33	29	52	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
34	30	16	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
35	32	63	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
36	31	16	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
37	37	32	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
38	—	1	**GLENN YARBROUGH** (Victor) **Time to Move on** (RCA 2836)
39	35	49	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
40	40	4	**PEGGY LEE** (Capitol) **In Love Again** (T 1969)
41	38	25	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
42	42	51	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
43	42	22	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
44	50	12	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)
45	—	1	**NEW CHRISTY MINSTRELS** (Columbia) **Today** (CL 2159)
46	43	96	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
47	44	20	**VILLAGE STOMPERS** (Epic) **Washington Square** (LN 24078)
48	46	48	**BYE BYE BIRDIE** (Victor) **Soundtrack** (LOC 1081)
49	45	13	**THE WEEK THAT WAS** (Decca) **Original Sound Track** (DL 9116)
50	48	19	**LOS INDIOS TABAJAREZ** (Victor) **Maria Elena** (LPM 2822)

Tin Pan Valley

By RED O'DONNELL

Nashville, March 31.

Local architect Edwin Keeble drafting final plans for Columbia's new $300,00 studio on Record Row (16th Ave. S.). Construction is tentatively skedded to start May 1. Occupancy target date: Labor Day.

RCA Victor's promotional-personal appearance group takes off Thursday (2) on a three-week tour of Europe. Roster includes Chet Atkins, Bobby Bare, Jim Reeves, Anita Kerr Singers, and sidemen: bass-player Henry Strzlecki, drummer Kenneth Buttrey, guitarist Leo Jackson and pianist Dean Manuel. They'll play p.a.'s and tv dates in 13 cities—Hamburg, Munich, Vienna, Hanover, Essen, Berlin, Gothenburg, Stockholm, Oslo, Copenhagen, The Hague-Amsterdam, Brussels and Karlsruhe.

Songwriter Harlan Howard, formerly with Pamper Music, formed own publishing firm—to be called Wilderness.

Columbia a&r vet Don Law to New York for production of comedy LP featuring Jimmy Dean and his tv puppy-teer Rowlf.

Bill Carlisle signed with Hickory Records. First release this weekend is titled "Shanghai Rooster."

Recently chartered Nashville chapter of NARAS on upbeat membership drive. Signed 75 first two weeks. Formal report slated at next meeting, April 20.

A rhythm & blues package featuring Stevie Wonder, Mary Wells, Marvin Gaye, Martha & the Vandellas, Temptations and Marvelettes booked for State Fairgrounds Coliseum Sunday (5).

Marion Worth did an album of Marty Robbins' tunes . . . Brian Hyland due in this week for a Mercury session under a&rship of Shelby Singleton . . . Acuff-Rose Publications upped general manager John R. Brown to vice-presidency.

Capitol's producer Marvin Hughes vacationing in Florida . . . Carl Smith set for Jimmy Dean ABC-TV shot April 16.

Johnny Mathis cut "Taste of Tears," which was co-written by Teddy Bart and Paul Wyatt for Raleigh Music . . . Sax-appealing Boots Randolph joined Al Hirt in concert at Grand Ole Opry House.

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IS IT REALLY
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OR IS IT VAN HEFLIN

Britain's Blue Beat Hitting the Charts

London, Marach 31.

The Big Push to get Blue Beat off and running—which has involved big diskeries like Decca, EMI, Philips and a host of smaller labels—is beginning to pay off.

EMI's much ballyed release of Ezz Reco's "King Of Kings" has made the sales charts at No. 25, while Philips' later release, "My Boy Lollipop," by Millie has risen to No. 22.

But with these two successes under their belt, the Blue Beat pushers have still a long way to go to catch up with the current fad for the "group sound". In Blue Beat's favor in addition to the fact that practically all the weight of the local record biz is behind it, is the mushrooming of Blue Beat dance clubs up and down the country—particularly in areas where there is a Jamaican immigrant population.

Another major factor in the launch of this new sound is that it is already established as a firm jukebox fave. The jukes were almost solely responsible for the 100,000-plus sales of the Prince Buster Blue Beat records put out by Melodisc's Ziggy Jackson (who christened the sound). This figure, incidentally, was achieved sans the now rampant promo.

Working solidly against the rise of Blue Beat on the salesgraphs is the overwhelming popularity of The Beatles. With their new single just out and a new album due on the market shortly, the Liverpool foursome is expected to tie up a lot of the local kids' disk-buying coin over the next three-four weeks.

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VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	10	SHE LOVES YOU Beatles	Capitol
2	2	11	I WANT TO HOLD YOUR HAND Beatles	Capitol
3	3	3	TWIST & SHOUT Beatles	Tollie
4	4	7	PLEASE PLEASE ME Beatles	Vee Jay
5	5	6	FUN FUN FUN Beach Boys	Capitol
6	7	5	MY HEART BELONGS TO YOU Bobby Vinton	Epic
7	8	5	HELLO DOLLY Louis Armstrong	Kapp
8	9	5	GLAD ALL OVER Dave Clark Five	Epic
9	6	8	DAWN (Go Away) Four Seasons	Philips
10	11	3	SUSPICION Terry Stafford	Crusader
11	10	11	JAVA Al Hirt	Victor
12	12	8	CALIFORNIA SUN Rivieras	Riviera
13	16	3	THE WAY YOU DO THINGS Temptations	Gordy
14	15	5	HI HEEL SNEAKERS Tommy Tucker	Chess
15	17	3	SHOOP SHOOP SONG Betty Everett	Vee Jay
16	13	6	KISSIN COUSINS Elvis Presley	Victor
17	18	5	STAY Four Seasons	Vee Jay
18	19	5	FROM ME TO YOU Beatles	Vee Jay
19	14	8	NAVY BLUE Diane Renay	20th-Fox
20	24	2	CROOKED LITTLE MAN Serendipity Singers	Phillips
21	25	3	MONEY Kingsmen	Wand
22	30	2	DEAD MAN'S CURVE Jan & Dean	Liberty
23	21	7	PUPPY LOVE Barbara Lewis	Atlantic
24	20	6	BLUE WINTER Connie Francis	MGM
25	28	2	THINK Brenda Lee	Decca
26	32	2	NADINE Chuck Berry	Chess
27	22	8	STOP AND THINK IT OVER Dale & Grace	Michelle
28	33	2	NEEDLES & PINS Searchers	Kapp
29	23	8	I LOVE YOU MORE AND MORE Al Martino	Capitol
30	26	8	SEE THE FUNNY LITTLE CLOWN Bobby Goldsboro	UA
31	35	2	STARDUST April Stevens & Nino Tempo	Atco
32	27	8	GOOD NEWS Sam Cooke	Victor
33	31	3	I SAW HER STANDING THERE Beatles	Capitol
34	29	3	IT HURTS ME Elvis Presley	Victor
35	34	5	PENETRATION Pyramids	Best
36	—	1	ANGELITO Rene & Rene	Jox
37	—	1	GUESS WHO Sunglows	Sunglow
38	37	10	OH BABY, DON'T YOU WEEP James Brown	King
39	40	8	ABIGAIL BEECHER Freddie Cannon	Warner Bros.
40	39	10	A FOOL NEVER LEARNS Andy Williams	Columbia
41	36	7	I WANT TO BE WITH YOU Dusty Springfield	Philips
42	41	7	SHELTER OF YOUR ARMS Sammy Davis Jr.	Reprise
43	38	12	YOU DON'T OWN ME Leslie Gore	Mercury
44	42	4	BIRD DANCE BEAT Trashmen	Garrett
45	44	7	WHO DO YOU LOVE Saphires	Swan
46	45	7	I WISH YOU LOVE Gloria Lynne	Everest
47	43	5	UNDERSTAND YOUR MAN Johnny Cash	Columbia
48	48	11	ANYONE WHO HAD A HEART Dionne Warwick	Scepter
49	46	11	UM UM UM UM UM UM Major Lance	Okeh
50	49	11	WHAT KIND OF FOOL Tams	ABC-Par

San Remo Tunes Still Dominate Italo Disk Market; Other Via Veneto Notes

By ROBERT F. HAWKINS

Rome, March 31.

The San Remo songs continue to dominate the Italo disk market several weeks after the event. In more than a few cases the tunes extended their runs thanks to video and radio exposure of their performers.

In this respect, and also aided by fact that it had number of top S.R. placers on hand, CGD International scored with an RAI-TV special which included Gene Pitney, Bobby Rydell and Fraternity Bros. in a medley of Festival and other recent songs.

But some previously popular items (and some new ones) are beginning to move up once again to take up the inevitable postfest slack. Notable among these is Mina's "Citta Vuota" (Ri-Fi), which now also has been waxed by Gene MacDaniels in Italian on Liberty—probably too late to catch Mina, however.

Rita Pavone's "Che M'Importa del Mondo" (RCA) continues strong, as do several other pre-fest RCA pressings, along with Adriano Calentano's "Ciao Ragazzi" (Clan). The Beatles, despite relative lack of local radio exposure, continue to move up, with "Misery" joining "Please, Please Me" in local esteem.

Music briefs: Bobby Solo follows up his San Remo success by starring in film titled after his best-selling song: "Una Lacrima sul Viso" (A Tear on Your Face) for a Rome producer . . . Eddie Calvert and Italo trumpeter Nini Rosso joining on series of shows and p.a.'s . . . Ezio Radaelli guns his annual "Cantagiro", an all-star swing through Italy of pop singers, late June-early July.

Phonogram releases upcoming Deutsche Gramophon Gesellschaft pressings with which Herbert von Karajan marks his return to the German company for a long-range recording program . . . Phonogram also releasing future Jaguar Records platters, with Ricky Gianco heading company pop singer stable . . . There are some 1,229 singers of pop music in Italy, a recent tabulation shows, with 111 Italo recording companies, 600 publishing firms, and no less than 6,200 small orchestral combos.

Recent releases: RCA's new local label, dedicated exclusively to young talent on the rise, dominates the post-San Remo release picture. ARC, as outfit is called, gets RCA pressing and release facilities, and already has some promising names on its roster.

Hottest prospect in the juve-juke sector seems to be Ivana Borgia, with two equally strong sides: "Fiocca Fiocca la Neve", and "Con Gli Scarponi e Gli Sci". Both are in the Rita Pavon style, and boast topnotch arrangements.

Dino's "Eravamo Amici" on same label shows personality of youngster more than conventional "Cosi Come Sei", while distinctive pipes are also displayed in Giancarlo Guardabassi's "Sulla Terra Ho Solo Te", equipped with a good beat. ARC's fourth new name is the single-monikered Oscar. He's soft-spoken in "Asciuga quel visino bagnato," which is keyed to young-ish ears; and slightly repetitious and monotonous in "Vola con lo Spider".

Richard Anthony's new Italo-language 45, "Cin Cin" (Columbia) should get good play; it's backed by a change-of-pace, likeable Italianization by the French star of "Never Walk Alone". Adamo, relatively new recruit for Pathe, has so far been handicapped by reported refusal to carry his songs over Italo radio net. His latest, "Gridare il Tuo Nome" and "Perduto Amore," indicate a catchy, haunting voice with possibilities if a top tune can be found for it.

Berlin Philharmonic's 4th Postwar U.S. Tour

Berlin Philharmonic is returning next January-February for its fourth postwar U.S. concert tour. It will be booked by Columbia Artists Management whose late chairman, Andre Mertens, first brought this ensemble over, not without stirring some anti-German sentiment in Philadelphia and Detroit.

A Beethoven cycle of five works will be presented in Carnegie Hall, N.Y. In all, there will be 24 U.S. concerts this time, extending as far west as Chicago. Weinhold & Thompson division of CAMI is managing.

Eugene Jochum and Herbert von Karajan will conduct.

Clancys' Ireland Encore

The Clancy Bros. & Tommy Makem, who recently wound up a tour of Ireland, have been repacted by Irish concert promoter Thomas McCluskey for a repeat tour June 5-28.

Folk combo, who specializes in the recording of Irish tunes in its Columbia Records LPs, have been strong disk sellers in Erin recently.

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No Easter Eggheads; R 'n' R SRO At Brooklyn Fox & N.Y. Paramount

To New York teenagers, Easter doesn't mean the resurrection or Easter eggs. It means rock 'n' roll in the flesh, and this Paramount Theatre spread is one of three in town for the holidays (the Apollo and the Fox, Brooklyn, are also vibrating to the foundations with five or so a day).

Amazing thing about the show is the young audiences' endurance for the bleat and the beat, which goes on for an hour and a half in beltline runoff.

That singer Sam Cooke can top all concerned with yet more excitement is clear testament to his performing gifts and unusual dedication to the noisome cause. He eschews the subtleties and dramatic contrasts that are his norm in less dissonant show environs for straight upbeat wailing all the way. His turn opens with his former disclick, "Twisting the Night Away," and jams straight through the act, bringing the kids in for vocal accomp and clapping.

Other standouts include the Four Seasons, with a lead singer who has what could only be described as a squeezed tenor voice that can soar into incredible falsetto ranges (the boys (4) have excellent stage presence); Leslie Gore, the stocky belter of the nasty lyric ("Don't Tell Me What to Do") with a mean whine that punches it all home; Ruby & the Romantics (5) with their unusual vocal poise in unusually melodic ballads for the genre; The three Sapphires, with their savvy, young femme lead; and Rufus Thomas, who is a genuine rhythm & blues artist.

Dean & Jean are okay stylists, with driving self-accomp on the wired guitars. Chris Crosby has pleasant, deep pipes, but needs woodshedding in both the vocal and projection line. Terry Stafford, a tall blond Texan, has better looks than sound. The American Beetles have an uncanny likeness to those wall-Britannica counterparts. The Devotions (4) are billed on the strength of their current "Rip Van Winkle" hit. Diane Renay was out with a virus during show caught.

King Curtis has a big, rocking band with all the electronics necessary to do battle with the vocalists and groups. Curtis steps out for a fine soprano sax solo, a rhythm & blues thing with nice guitar backing and echo-chamber effect on the amplification.

The six Good Guys, WMCA deejays, handle emcee chores and get in a number of plugs for their station's all-day-and-night rock blasting.

Bill rotates, with Jackie Wilson and James Brown, in that order, taking over top spot from Sam Cooke. *Bill.*

Paramount, N.Y.

Sam Cooke, The Four Seasons, The Devotions (4), *Ruby & the Romantics* (5), *Diane Renay, The Sapphires* (3), *Dean & Jean, Rufus Thomas, Chris Crosby, The American Beetles* (4), *Terry Stafford, Leslie Gore, Good Guys of WMCA* (6), *King Curtis Orch; "Darling Daughter"* (*Zenith*).

Brooklyn, March 31.

Bobbysoxers have been steadily pouring into the house during the Easter holiday to gander one of Murray Kaufman's best-produced rock 'n' roll shows. It is by far the WINS deejay's slickest lineup of vocalists who give the teenagers a tornado-filled bag of entertainment.

The kids have been plunking down their $2.50 each and getting 90 minutes of topdrawer rock 'n' roll specialists. Kaufman garnered somewhere in the vicinity of $114,000 Easter Week last year. He figures on doing slightly better this Easter Week run which began March 27 and continues through April 5, averaging four shows daily.

Audience consists of teeners from all parts of the borough as well as Queens and Nassau. Although cops are around to guard the house and performers, there appears little need for their services. Except for constant shrieking in the audience when performers appear onstage and throw their neckties and bowties in the direction of hysterical fans, discipline is maintained.

Chuck Johnson, Ben E. King, The Shirelles, Little Anthony & the Imperials, Johnny Tillotson and the Younger Bros. are the dominant attractions. They're undoubted standouts, clicking instantly with the vociferous youngsters.

Jackson, as the show's biggest standout, bowls 'em over with a medley of "Stubborn Kind of Fellow," "I Can't Stop Loving You," "Any Day Now," and "I Don't Want to Cry." During latter number, audience rises to sheer ecstasy as he unknots his necktie and throws it to misty-eyed admirers.

King registers heavily with such musical zingers as "Don't Play That Song" and "soul" version of the Beatles' hit number, "All My Lovin'." King also sets the throng a-quiver with his bowtie gift to a lucky fan in the front row of the orch.

Little Anthony & the Imperials, familiar to Brooklyn audiences, contribute considerably to the Kaufman package with rhythm numbers, vocally and dancewise. This group has 'em virtually in the aisles with "Tears On My Pillow" and "It's All Right." The act gets superb lighting effects.

Kaufman's Easter Show is full of references to the Beatles; in fact, the "K" bills himself as "The Fifth Beatle," informing the fans, via his hot-selling souvenir journal that the Beatles gave him this billing and that he is the only deejay who has become a close friend of theirs.

A takeoff on the Beatles is given by the Younger Bros., who allude to themselves as "The American Beatles." They work with a wide assortment of guitars including an outsized one which has more lights than a pinball machine in a Coney Island penny arcade.

Kaufman, with his rock 'n' roll productions here, has won an endearing following among the younger set. He has helped spread this form of music in showmanly fashion. If he isn't too careful, he may ultimately wind up burgomaster of Flatbush, onetime home of the Canarsie Indians, America's original rock 'n' rollers.

Kaufman, particularly, has been remarkably successful in promoting biracial harmony. His Easter show in downtown Brooklyn is indeed a vivid example of how best to rack up racial peace and desegregation both on and offstage. *Rans.*

Fox, B'klyn

Murray (the "K") Kaufman, Chuck Jackson, Ben E. King, Shirelles, Johnny Tillotson, Dionne Warwick, The Tymes, The Chiffans, The Kingsmen, Dick & Dee Dee, Bobby Goldsboro, Little Anthony & The Imperials, Younger Bros., Earl Warren Band (15) *and "Cavalry Command" (Velde); $2.50 admission.*

New Honolulu Cafe

Honolulu, March 31.

Genoa Keawe, vet Hawaiian entertainer, has taken over the downtown Club Polynesia and is now operating it on a nitery and restaurant basis.

There's nightly music by Miss Keawe and her Polynesians (5). Troupe previously appeared in the same room under its former ownership.

'Big Beat' Yields Little B.O. Music In B'way Bash

There are few things as sad as an abandoned rock & roll show and the scant audience in this West 49th Street house Thursday (26) did not comprise enough people to rub together and make a fire. Something must be wrong when Clay Cole, who runs an early Saturday evening r&r show on WPIX cannot pull a respectable crowd, aided by Ralph Cooper, the jock who is running a "Beat the Beatles" contest on WHOM tying in with this show.

Possibly it was the opposition which started on Friday: a big, star-filled Paramount stageshow with the WMCA Good Guys, a rocker at the Harlem Apollo, and the Murray Kaufman ding-dong at the Fox in Brooklyn — stronger shows at much less than $3.90 top tap here.

Cole, a personable juve, emceed the Ambassador bash and passed off the ghosttown look of the evening by calling it "only a dress rehearsal" and a reference to freebies.

Since r&r, like comedy, gets volume of reaction depending on the size of the audience, (i.e. the enthusiasm doesn't double, but cubes according to the proportion of seats that are filled), it was mighty doleful when those present didn't get infected by the rockin'-clappin-bit from the stage.

Show was way overmiked and lyrics were frequently blurred, both ordinary faults with this type of presentation. An attempt at special production was evident in special opening lyrics and a beat medley of "West Side Story" songs, latter scoring.

Potential talent on hand was in the voice of Birdie Green from Detroit. She has pipes which can be compared to Louis Armstrong's horn. What Miss Green needs is dramatic coaching, right clothes, climbing down and building up. Then, given the breaks, she may go places.

Lloyd Price with his orchestra,

(Continued on page 74)

Big Beat On Broadway

With Birdie Green, Del Satins, Linda Scott, The Roaches, The Detours; Clay Cole, Ralph Cooper, emcees; Lloyd Price Orch conducted by Slide Hampton. At Ambassador Theatre, N.Y., March 26, '64; $3.90 top.

Allen & Rossi to Headline Hall Syndicate's Annual D.C. Party for Editors

Washington, March 31.

Marty Allen & Steve Rossi will headline the annual midnight show the Hall Syndicate gives annually to wind up the convention of the nation's editors in Washington. This year's party is set for April 18, according to Ira Emerich, Hall executive v.p. who plans the bash for 2,000 and books the acts for it.

Sergio Franchi and a Boston dancer, Leslie Post, have also been signed for the Hall show which follows the final banquet of the American Society of Newspaper Editors.

The editors, usually with a top-flight politico as the Saturday night banquet speaker, will have Bob Newhart lampooning politics instead this year.

Emerich had Robert Goulet for the Hall party last year. In prior years, he has had Carol Channing, Eddie Fisher, Gordon & Sheila MacRae and others.

Expense Yardstick for N.Y. Fair Visit

Rochester, N.Y., March 31.

What basic costs to visit the New York World's Fair, which opens April 23, will amount to for Rochesterians is indicated by the two newspapers here. They are packaging tours to New York City, and offering reduced price Fair admissions in connection with Monroe County Days, May 16-17, at Flushing Meadows.

Here are the prospective basic costs, separate from out-of-pocket expenses of individuals:

TOUR I One night—by plane
Leave Rochester—Saturday morning, May 16
Leave New York—Sunday night, May 17
(Rates include air transportation, Waldorf-Astoria Hotel, 5 per cent New York City tax, baggage handling and transportation to and from New York airport.)
Single Room —$71.80
Twin Room —$66
Three in Room —$63.90
Four in Room —$62.85

TOUR II Two nights—by plane
Leave Rochester—Friday night, May 15
Leave New York—Sunday night, May 17
(Rates include air transportation, Waldorf-Astoria Hotel, 5 per cent New York City tax, baggage handling and transportation to and from New York airport.)
Single Room —$94.
Twin Room —$80
Three in Room —$76.80
Four in Room —$74.80

English Aerialist Injured In 40-Ft. Dallas Plunge

Dallas, March 31.

Ann Mowbray, 19, English aerialist with the Seven Herwicks in the Hamid-Morton Circus, was seriously injured during a Friday (27) matinee performance here when she brushed against a guy wire and plunged 40 feet to the packed dirt floor before 3,000 spectators in Fair Park Livestock Coliseum.

She was swinging by a neck collar suspended from her partner's teeth when her foot hit the wire and she fell. Later at Baylor Hospital Miss Mowbray was reported in fair condition, with compound fractures of an ankle, broken ribs and a shoulder injury.

Palisades' 67th Season in Boffo Start; Big Midway

By GEORGE GILBERT

Cliffside Park, N.J., March 31.

Palisades Amusement Park opened here Saturday (28) for its 67th consecutive year to a hefty 32,000 attendance despite absence of its customary day-and-date circus. It was a warmup for the following day's 147,000 gate, said to be the largest Easter Sunday figure in the park's history. The count was achieved despite cloudy skies and mercury in the upper 40s.

Healthy turnout over the weekend prompted Park prexy Irving Rosenthal to predict a banner season for his 110-acre fun emporium which overlooks the Hudson opposite New York's W. 125th St. What with the New Jersey Tercentenary Celebration and the N.Y. World's Fair bringing millions of visitors to the metropolitan area he feels that the park can't help but benefit from the tourist influx.

"I'm not worried about the fair as a competitor," said Rosenthal, "for the Flushing Meadows exposition has no midway. Here we have eight with 175 rides and attractions." He added that if he gets only 2% of the fair's visitors it would make a considerable impact on the gate. He pointed out that the park's advertising and promotional budget has been hiked 30% to acquaint potential patrons with the fun centre's amusement values.

Although a circus had been a fixture for the first month of the park's season over the last five or six years, Rosenthal said that based upon his experiences that the children of today are more in-

(Continued on page 72)

'Opry' Big $6,150, W'peg

Winnipeg, March 31.

"Grand Ole Opry" pulled a solid $6,150 and attracted 3,400 to the 4,100-seat Auditorium last Thursday (19). House was scaled to $2.25.

Show featured Buck Owens, Sheb Wooley, George Jones and Roy Clark, Marlin Payne, of Billings, Mont., and locally based Celebrity Concerts promoted.

Royal Winnipeg's Summer Tour

Winnipeg, March 31.

Royal Winnipeg Ballet closed out its local season on a strong note grossing $4,470 for three performances at the 1,465-seat Playhouse last week. Dancers now lay off for two months to the first week in June, when they return to rehearsals for the company's first summer season in its 24-year history.

Set is the Boston Arts Festival, July 1-4; Jacob's Pillow Dance Festival, Lee, Mass., July 6-18; a one nighter at the U. of Vermont, Burlington, July 12; Confederation Memorial theatre opening, Charlottetown, Prince Edward Island, July 20-25, and the Long Island Arts Festival, Hempstead, L.I., August 1-2.

Bookings next Oxtober and November include Butler U., Indianapolis, Ind.; Louisville, Ky.; St. Joseph's College, Cincinnati; Akron; Dayton; Columbus, Ohio, and Buffalo, N.Y.

Gotta Have Imagination As Talent Buyer, Says Vegas Sahara's Irwin

Las Vegas, March 31.

"Talent buyers can't wait for names to be handed them on a platter. You've got to go out and get them," according to Stan Irwin, v.p. and entertainment director of the Sahara Hotel here.

A talent buyer must comb all fields and use imagination, he added, in casing possibilities inherent in talent. So long as talent buyers in Vegas do this, then there will be no need to switch from the name formats.

This year, Irwin said, he'll present the first Vegas appearance of Johnny Carson, Bill Dana and Irene Ryan. Latter is Grandma on the "Beverly Hillbillies" tv series. Last season, Irwin brought in Sergio Franchi, Vaughn Meader, Shelley Berman and Frank Fontaine, among others.

New names are constantly presenting themselves, Irwin pointed out, but it takes a degree of imagination to envision how to convert them to particular situations.

Mitch Miller's Singalong Making Cafe Bow in Vegas

The Desert Inn, Las Vegas, will be the scene of the Mitch Miller singalong, starting July 17 for four weeks. It's the first cafe date by the conductor and topper of the "Sing Along with Mitch Miller" teleshow on CBS-TV. He'll have a cast of 30 on this layout.

The William Morris Agency is also negotiating for the Latin Casino, Cherry Hill, N.J., and Blinstrub's, Boston. Last season, Miller went out on several concert dates. The cafe stands are a change of pace.

Philly Arena Date in Sept. Bows 'Ireland on Parade'

Philadelphia, March 31.

First big show from Eire, "Ireland on Parade" is skedded to start American tour at the Arena here, Sept. 17-18. Patrick O'Hagan, who will be featured tenor with the show, said the package is being put together by Columbia Artists & Concerts.

The Irish troupe of 110 will include the Garda Band, the O'Connell School of Pipes, the Tara Boys Accordion Band, step dancers and other Emerald Isle headliners.

O'Hagan was making concert and club date appearances in this area over St. Patrick's holiday. Irish government and tourist bureau is greatly interested in "Ireland on Parade" but not sponsoring show, singer explained.

Election-Year Pinch on Chi Stripperies Takes New Twist With Burleycue Raid

Chicago, March 31.

Chi's election-year cudgeling of entertainment spots allegedly backed by the crime syndicate took a new twist last week with a raid on the Follies, one of the Windy City's two burlesque theatres. Although the cops have regularly been cracking down on the strip-and-clip saloons, it's the first time in years they have "busted" a pay-and-peek house.

Chuck Williams, local chief of the American Guild of Variety Artists, and variety performers here were taken aback at the arrest. The strip joint raids had been mainly based on soliciting for drinks and prostitution by B-girls.

The Follies raid was for "obscenity and lewd conduct," a seldom invoked ordinance in spots where there is no evidence of drink-cadging, prostitution or gambling. Williams said that he had set a meeting with the police to discuss the implications of the arrest.

Professional observers of the Chi strip scene were also intrigued by the fact the dancer in question was said to have broken the law only by removing her costume brassiere, a violation usually considered so minor as to pass unnoticed.

There has been a longstanding tacit agreement between the cops and the peelers that the only types of stage behavior considered obscene were bodily movements suggesting the sexual act, touching or caressing of the body or removal of a G-string. It would appear that the police have lowered their tolerance for titillation.

AGVA is also incensed that when the one stripper was arrested, the cops also picked up all of the other six peelers on the bill and booked them for the same offense. The union charges that this is "guilt by association"—if any guilt is proven.

The raid on the Follies theatre was preceded by a similar foray against the Crossroads, one of seven surviving strip joints, all in the downtown area. The allegation in this arrest was that plainclothes detective was solicited for prostitution. Lewd dancing was not at issue.

Blackpool Okays Amus. Park Complex; Rebuild Razed Rainbow Theatre

Blackpool, Eng., March 31.

The amusement park project skedded for this northwest England holiday town has been given the greenlight by the local council, which okayed a continuation of negotiations with Associated British Pictures Corp., Butlin's Ltd. and a private company controlled by showman Billy Butlin.

To be known as Ventureland, project will be located to the east of Stanley Park. In its early stages it will involve a holiday centre and an ABC drive-in cinema.

Following this first phase, there are plans for a zoological garden, golf driving range, an exhibition area, leisure gardens, a trotting track, and a sailing and boating area.

Meanwhile, the Rainbow Theatre, local vaudery recently destroyed by fire on the South Pier, is being rebuilt. A new fireproof theatre seating 1,300, and costing over $220,000 is due to open by June 14, starting date of a summer layout booked by Larry Parnes, London promoter.

WESTCHESTER DINNER THEATRE GOES BURLEY

Julie Wilsker, impresario of the Westchester Dinner Theatre in Yonkers, N. Y., which had been playing tab musicals, goes burlesque tomorrow (Thurs.) with Harold Minsky's "Midnight In Paris," with strippers April March and Julie Taylor as headliners and Charlie Robinson the top banana.

Linda Shoop, Carri Evans, Ronnie Pierce, Eva Nolan, Debbie Agin, Carolyn Fawcett, Geraldine Baron and Milton Douglas & Yolanda round out the company.

The seven-a-week policy will add a midnight show Saturdays. Dinner minimum $6 and $8.50 on weekends.

Vienna Ice Revue Inks World's Top Skating Duo

Vienna, March 31.

The Vienna Ice Revue has inked world's pair skating champions Marika Kilius and Hans Juergen Baeumler for its next production which will run from Sept. 1 until Aug. 31, 1965. Music is by Robert Stolz, and the revue is presented by Will Petter.

Miss Kilius, who's already recorded several disks in Germany and may do several vocals in the Vienna Ice Revue. Following their year's stint with the latter show, the Kilius-Baeumler duo will appear with "Hollywood on Ice."

Beaucoup Mixup In Ethel Merman Mont'l No-Show

Montreal, March 31.

Ethel Merman's scheduled two-nighter personal scheduled for Sunday and Monday (29-30) at Place des Arts, failed to come off, the non-appearance bringing a good deal of eyebrow-raising, rumor and almost everything except formal explanation.

Miss Merman's date was arranged by Ramah Productions, a neophyte impresario outfit, operated by Allan Roness. Deal also included a local B'nai B'rith lodge which had agreed to help fill the 2,900-seat house but which, it is understood, had not committed itself to any kind of a guarantee.

The only guarantee—again, it is understood, because Ramah's Roness flatly refused to give any kind of explanation—was to Miss Merman for a reported $7,000.

Everything seemed to be going well until approximately a week before the scheduled appearance, when reports began filtering through town that Miss Merman's engagement had been called off.

Reports turned out to be true, except that some of the people close to the situation said the engagement was postponed, rather than cancelled. On Wednesday (25), the Montreal Star carried an ad stating that the Merman show had been "postponed," and that ticket refunds were available at the boxoffice.

What had happened was still wrapped in a mass of confusion and contradictions at the weekend:

One source said that Miss Merman had thrown in the towel when she learned that only approximately 900 tickets had been sold; a second source said that attempts were being made to retrieve at least part of the $7,000 Merman guarantee; a third claimed that place des Arts was insisting that Ramah keep its commitment.

On Friday (27) the local VARIETY correspondent received a letter signed by Roness, stating that "We wish to advise you that the performance of Ethel Merman at Place des Arts has been postponed until such time as further arrangements can be made."

He did not say what other arrangements" were possible or likely.

New 'Establishment' Bows April 7 at Strollers, N. Y.

A new edition of "The Establishment," the British topical revue, is due April 7 at the Strollers, N.Y. Members of the original company who went back to England after a run will re-preem at the John Krimsky-Peter Cook spot.

Returnees are John Bird, Eleanor Bron and Jeremy Geidt, David Bately, who came in from London, will be a newcomer to this show. Carole Simpsom holds over.

The current Strollers' occupants, Peter Bellwood, Francis Bethencourt, Alexandra Berlin and Roddy Maude-Roxby, plus a replacement for Miss Simpson, went on tour following their Sunday (29) closing. There will be a week of preview nights before the new show's formal opening.

Kingston Trio SRO 13½G In Pitt's Syria Mosque

Pittsburgh, March 31.

The Kingston Trio played to a sellout at Syria Mosque last Saturday (21) for a gross of over $13,500. This is the fifth sellout in the Mosque this year. The Jackie "Moms" Mabley show sold out twice.

The others to go clean were Peter, Paul & Mary and the Nancy Wilson show. House seats 3,782. Two other pop shows scheduled are the Gloria Lynne, Slappy White and Art Blakey package on April 18, and Ray Charles on May 1.

150G Blaze Hits Cincy's Coney Isl.

Cincinnati, March 31.

Damage and mopup expense to Coney Island caused by the latest Ohio River flood will be close to $150,000, the heaviest since the record 1937 rampage, said Ralph Wachs, general manager of the multimillion dollar amusement park.

Unless Ol' Man River does an encore splurge, as rarely happenes, the cleanup job is scheduled to permit the first preview weekend April 25 and the regular season opening May 16.

Water was seven feet deep over the spacious dance floor of Moonlite Gardens, necessitating usual sanding and refinishing, a routine chore. But the water came up so rapidly that unremoved chairs in the cafeteria floated and punctured holes in the ceiling, causing the most serious damage.

The flood will not delay completion of a new $170,000 mile-long train ride over the lake and circling the park, Wachs stated. The ride will have two 1863 model engines, each pulling a 70-passenger car.

As in other seasons the previews will have local band of Wally Johnson, Charlie Kehrer and Jimmy James for dancing, with name combos for the regular session.

Jail 2 Twin Cities Dance Studio Execs for Waltzing Elderly Women Out of $$

Minneapolis, March 31.

Prior to meting out two prison sentences and putting four other defendants on probation, Federal Judge G. H. Nordbye characterized as "ruthless" and "calloused" the sales methods and techniques used in the fraudulent operation of the two Twin Cities dance studios with which the convicted men had been associated.

These devices to bilk elderly women into signing contracts for dance lessons, were contemptible, as charged by the Government, the 80-year-old judge told the offenders.

Sentence will be pronounced this week on two other of the dance studios' employes who were prosecuted by the Government and found guilty by a jury after a long trial.

Stanley Friedman, Old Bridge, N.J., the studios' owner, received two years in prison. Ralph O'Grady, a resident of a local suburb who had been an assistant studio manager, was given a stayed 18-month prison sentence with the provision that he be released after five months and then be on probation for three years.

Friedman's two Twin Cities dance studios, which now have landed him in prison, eventually went broke, but before they did so the Government alleged that scores of this area's unmarried women were defrauded out of $500,000.

Persian Room, N. Y., Sets Next Season Acts

The Plaza Hotel, N.Y., has inked the majority of its talent for next season. New semester at the Persian Room will preem Sept. 9 with Xavier Cugat & Abbe Lane. Kay Starr follows Oct. 7, then Robert Goulet, Nov. 4; Jack Jones, Dec. 2; Barry Sisters, Dec. 23. Lisa Kirk and Carol Lawrence are tentatively slated to follow in that order.

Inked for the Plaza's summer season are Monique Van Vooren, July 6; Mamie Van Doren, July 27, and the Barry Sisters, Aug. 17.

Joe Wells Maps Largest Musical Rep Theatre for Vegas' Thunderbird

Las Vegas, March 31.

The largest permanent musical comedy repertory theatre in the U. S. is being planned for the Thunderbird Hotel here, according to Joe Wells, the inn's president. He is plotting a group which will be geared to change shows every eight weeks with new principals. Hits may be held over for longer periods.

The permanent company, said Wells, will be made possible by concessions from Actors Equity which reduced the $325 minimum current at the inn to $300. Equity is also permitting longer rehearsal periods. Wells added that if Equity had not made the concessions, he was prepared to revert to a name policy.

He stated that with the former scale, the Thunderbird was being penalized by hiring Equity members inasmuch as the American Guild of Variety Artists, which has jurisdiction in most Las Vegas inns, has a lower chorus scale.

Monte Proser, the Thunderbird producer and entertainment director, is currently in New York, lining up properties and talking to talent. Some of the legit hits of former days will be modernized, with new writing and new arrangements. It's likely that there will be simultaneous performances and rehearsals for the new shows.

The hotel, according to Wells, gets the best reaction if shows are changed every eight weeks. The great exception, of course, was "Flower Drum Song" which had two runs at the house. There was scarcely an empty seat during its first 11-month run. The current T-Bird occupant is "Anything Goes," which Wells said is also doing well.

However, it's been found that the inn has to forage continually for new business with longrunning shows. With more frequent

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Inter-Island Chain Preps 600-Room Waikiki Hotel

Honolulu, March 31.

Inter-Island Resorts chain will share ownership of a 400-to-600 room hotel that will be built between the Moana and Royal Hawaiian hotels with Roy C. Kelley, Hawaii's major hotel man.

Inter-Island also will operate the hotel, tentatively called the Surf and Sand, with construction starting this fall. It will be Waikiki's initial Inter-Island operation, chain hitherto having confined itself to Kauai and Hawaii islands.

Meantime, work has started on a third luxury hotel for Maui Island. Resort, the Kaanapali Beach hotel, will go up near the Royal Lahaina and Sheraton-Maui and be built and operated by Leonard Goldman and Michael Robinson, of Phoenix, Ariz.

Initial unit, projected at $3,000,000, will have 160 rooms.

Show Biz High On Di Carlo, Gotham's New License Chief

Show biz, coffeehouses and particularly the Times Square taxi dancehalls look kindlier at New York's new License Commissioner Joseph Caesar DiCarlo than just resigned Bernard J. O'Connell (elevated to a judgship by Mayor Wagner) who kayoed licenses for eight Broadway ballrooms, nixed a cabaret license for that "bunny" hutch known as the Playboy Club, threatened sexsationalizing West 42d St. and near-Times Square grind houses with license trouble if they didn't tone down their lurid advertising, and the like.

Di Carlo is said to like coffee houses as "incubators for future Metropolitan Opera tenors" and is reported to be inclined to give fun-loving New Yorkers and visitors more "latitude" be it ballrooms with tantalizing "hostess dance partners." However, he will be no more a pushover than predecessor O'Connell where the letter and spirit of existing laws must be interpreted.

Meantime the Parisian, Majestic and Honeymoon Lane taxi dancehalls ordered closed last week are still open under a show-cause Supreme Court order, and O'Connell, before exiting as License Commissioner, also kayoed two more which presumably will also recourse to the courts for ultimate determination.

Baker Jr. Taking Over Hialeah, Atlantic City

Atlantic City, March 31.

Art Baker Jr., who last season acquired Schillig's Escort bar and operated it under the name of the Stardust Lounge, has taken over the nearby Hialeah.

Stardust was gutted by an early morning fire last fall and spot has since been razed. Baker will book acts to draw seasonal crowd, aiming at the younger set, generally following the talent pattern set in other years.

Hialeah is owned by William G. (Rickey) Rich who operated it last season, taking over after Harry Levy, Wildwood nightclub operator, had it for two years and had been forced into receivership.

CMA Ups Danny Welkes

Danny Welkes has been given veepee chevrons at Creative Management Associates (Freddie Fields-David Begelman). Welkes, with the agency for nearly two years, has been working in the television and variety fields.

Welkes originally was with General Artists Corp. and went to MCA. At the foldo of that office, he returned to GAC. After a brief term in the video sector, he resigned to join CMA.

Hawaii's Proposed 25c 'Head Tax' on Tourists Gets No Hotelmen Leis

Honolulu, March 31.

Prospect of a 25c daily "head tax" on tourists has hotel men in a frenzy.

Idea was recommended to the legislature in a "confidential" report prepared by a U. of Hawaii professor, who contends such a specific, undisguised tax "certainly would not make people feel exploited."

Hotel ops feel it would be a nuisance tax that would sabotage efforts to lure more visitors.

Typical comments:

Roy C. Kelley, owner-operator of Waikiki's largest number of hotel rooms, headquartered at the Reef hotel: "Ridiculous! Tourists already are paying their fair share of taxes in the 3½% gross income tax which is added to hotel bills."

Richard E. Holtzman, of Sheraton Hawaii: "A dangerous precedent."

Proposal was disclosed in a tiff over Hawaii Visitors Bureau funds. Rep. Howard Miyake, House majority leader, claims tourism no longer needs the type of subsidy it's been getting, roughly $4 in State money for every $1 contributed by private industry (essentially hotels, carriers, tour ops and restaurants).

22-YEAR OLD GIRL SELLS 'ICE CAPADES'

Troy, N.Y., March 31.

"Ice Capades" is touring with a 22-year old girl publicist, Carolyn Perkio. She is drawing plenty of space both for the show and for herself as a representative of it. This latter consideration has an echo in a number of touters travelling for films where neither the stars nor other talent consent to tour and the publicist has to make with the personal color.

Miss Perkio majored in journalism at San Jose State College in California where she broke in on the amusement page trade by handling films, video and other entertainment media on the Torrence Press.

Troy was the 45th town in which Miss Perkio has perked in the past 16 months.

Musicians' Salary Tiff Closes Cafes In P.R. Americana, Ponce de Leon Inns

By AL DINHOFER

San Juan, March 31.

Two major San Juan hotels have closed their nightclubs and another three inns will either curtain or fold their nitery operations by April 15 due to wage scale conflicts with local branch of the Musicians' Union. The Mardi Gras supper club in Hotel Ponce de Leon, seating about 200, closed "indefinitely" Saturday (29). Hotel Americana's Club La Copa closed earlier this month.

Roberto Bouret, Puerto Rico Hotel Assn. executive director, placed the blame on the American Federation of Musicians.

He declined to specify which of the other major hotels will curtail night club operations. (Contracts with hotels expire Dec. 1, 1964. Discussions concerning the minimum number of musicians to be used in each club are now being carried out.) Individual current minimum, Bouret said, are at $126 a week. The union will not allow the top-rated clubs to reduce the number of musicians used in each club.

"I think it's time the musicians' union started looking reality in the face," Bouret declared. "It is better to have 10 musicians employed than 17 unemployed." He was referring to what he termed "an iron-clad union requirement" to maintain 17 musicians in all clubs of Class-A rated hotels.

A spokesman for the Condado Beach Hotel said the Fiesta Room will remain open during the summer season, but tentative plans are to close the club two nights a week. During the heavy winter tourist season, the club is normally closed only one night. The Sheraton, Caribe Hilton and El San Juan expect to keep their clubs open.

Bouret said "there are twice as many entertainment spots in San Juan compared to two years ago, and we've had more than a 50% increase in musicians wages since then. There just hasn't been enough increase in business to keep the nightclubs alive."

Dancing Back in Pitt Inn With Hilton's Silhouettes

Pittsburgh, March 31.

Downtown dancing in a Pitt hotel on a steady basis returned yesterday (Monday) when the Silhouettes began an engagement at the Pittsburgh Hilton. Lauri Winters is vocalist with the group.

Dancing will be from nine p.m. to one a.m. Monday through Saturday in the hotel's King's Garden room. Only other room offering dancing every night in the downtown area is the Pinup Lounge, which is on the site of the old Copa Club.

1964 Fair's Hotel Rms.

Continued from page 1

Bureau and the N.Y. 1964-65 World's Fair Housing Bureau, the smoke signals being generated is a "guarantee that there will always be a room available", even with full knowledge that many conventions had cancelled in '63 (creating a general hotel slump) with an eye to converging on Gotham this year or in '65.

Hickey's organization theorizes that of the 50,000,000 transients expected in 1964, only half will require hotel-motel lodging, and that a large proportion of the latter will be houseguesting with friends and relatives. Even the Shrine convention, the peak New York event, will require but 20% of the available 100,000 rooms.

The Hotel Assn. of New York will work in rapport so that price and location requests will be shunted among one another; i.e. a Times Square pop priced hotel request will not shunt the query to the posh Regency or Carlyle, but will have a realistic concept of requirements from families and modest-budgeted Fair visitors.

Palisades

Continued from page 70

terested in Palisades' rides than the show under the canvas. They've seen it all on television.

The park had been the site for such circuses as Clyde Beatty-Cole Bros., Hunt Bros. and Hamid-Morton. But for the smallfry (& their elders) who still have a yen for animal acts, Palisades has come up with a special free attraction that includes Torrelli's Dog & Pony Circus and a trained goat turn billed as Tex & His Hillbillies.

While the fun centre has 10 new rides and a new showboat funhouse (replacing one that burned down last year), among other fresher features, promotion and tieups are the key tools that bring people to an amusement park. Publicity director Sol Abrams is supervising a flock of stunts that range all the way from the park's Miss American Teen-Ager Contest to a Diaper Derby.

Other prime lures are tieups with disk jockeys and supermarkets as well as merchandising angles with such firms as Peter Pan peanut butter. Opening day, for example saw WABC platter pilot Bruce Morrow emceeing a free show which included the r&r turns of The Chimes, The Dubs, The Tokens, The Paragons, The Vidells and Vito & The Salutations. Appearing as special guest stars were tv's Dagmar and songstress Bernadette Castro.

Easter Sunday had WWRL's Negro disk jockey Hal Jackson on hand with a similar show comprising The Beatle-ettes, Lenny Welch, Doris Troy et al. Particularly effective gatewise is a tieup with Shop-Rite Supermarkets. A register tape of any purchase at a Shop-Rite store entitles the bearer to free admission every Monday and Friday along with three rides and a gift.

Visa Snag, Cafe 'Problems' Snafu Earl Grant's Debut At Copacabana in Tokyo

Tokyo, March 31.

After arriving here a day late because of a visa snag during his Hong Kong layover, Earl Grant gave an abbreviated performance on the opening evening of a two-night booking at this city's Copacabana. Result was that the $5.56 cover charge had to be scratched from at least some of the tabs.

Grant attributed his walkoff to "all sorts of nightclub problems." He claimed malfunctions of the organ, speaker and microphone along with an under-rehearsed band. "I usually don't go on unless everything is right," he said, "but I felt I had to go out and do something."

The following night everything was to Grant's satisfaction. He did a 90-minute show to enthusiastic response before moving across the street for six nights at the New Latin Quarter.

Grant, traveling with his manager-drummer brother Bill, had upset the Copa management by coming here a day late because of delay in obtaining his visa. Billy Banks was enlisted to perform at the club that night.

Grant is here for two weeks. He's been on the road since Jan. 25, playing Europe, Australia and Manila prior to local dates.

Racial Issue in Mpls. Dancehall License Nix

Minneapolis, March 31.

The city council here has been charged with racial discrimination by a colored woman who has been denied a license to operate a dancehall in her uptown barbecue. She alleges that such bias is the basis for the opposition.

What bears out this contention, she claims, is the fact that a dancehall license has been granted to "Mr. Lucky's," a teenage dancehall across the street from her establishment, owned by whites and catering to white patronage.

It's being pointed out that the police licensing section has reported no objections to her spot, but had brought to the council's attention instances of troubles at "Mr. Lucky's."

A Negro minister is one of the delegation that will confront the council license committee this week. He says he's not supporting the license in itself, but will come to fight any racial discrimination at the local City Hall.

Chartoff, Winkler Form New Personal Mgt. Firm

A new personal management firm, Chartoff-Winkler Associates, has been started by Robert Chartoff and Irwin Winkler. Latter had been with the William Morris Agency for some time, while Chartoff has been in personal management for several years.

Clients on their roster include Jackie Mason, Stiller & Meara, Pamela Tiffin and The Coronados.

Joe Wells

Continued from page 71

changes, it would be easier to get some of the heavy plungers to return.

The day is past, Wells declared, when the casino can be called upon to subsidize every department in a Las Vegas hotel. The trend in all inns, he said, is to make every department self-sustaining. Even the cafe rooms, most of which lose heavily, can be made to support themselves. The imposition of a $5 minimum for all shows has indicated that it can be done. Most of the Vegas rooms, he pointed out, have sufficient capacity to be self-supporting.

Wells also asserted that the era of the old Vegas salaries is nearing an end. The introduction of legit shows as well as the big girlie shows has all but eliminated the non-productive headliners. The competition is on he added, for only a comparatively few attractions.

He emphasized that most hotelmen here are looking for economies. He cited the case of The Flamingo which dropped its chorus line. The Sands also dropped the line for the Nat King Cole engagement. Neither lost business because of the absence of a chorus, he said.

In his own case, Wells was able to pare the member of chorus boys and girls in the present run of "Anything Goes" for the winter when business drops normally.

Wells is also mapping plans for a high rise building and convention hall. But no construction date has been set as yet.

Hot Springs

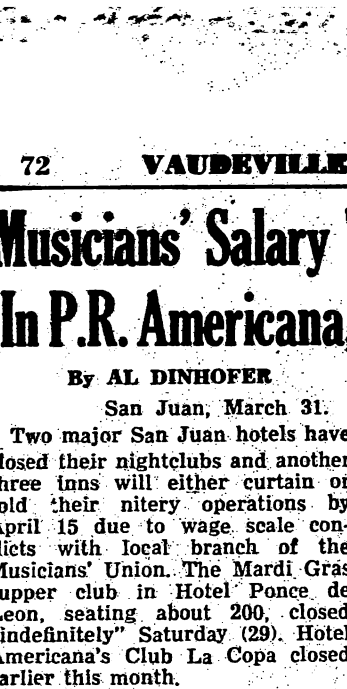
Continued from page 2

tection clauses against the sudden demise of gaming. In other cases where there is no such clause, percenters have stated that they will cooperate with the spot owners by persuading acts to give the casinos a new date, perhaps after the November elections.

The American Guild of Variety Artists has declared that it cannot make any blanket rulings on Hot Springs. Every act that processes a claim against an Hot Springs operator will have a hearing set up, and judgment will be made on individual cases according to Hal Bongard, in charge of the AGVA claims department.

The loss of Hot Springs, is the second important gambling area to fall within the past few years. Northern Kentucky, around the Cincinnati area, which had several expensive talent users in Covington, Southbridge and other nearby cities, was shuttered as the result of a grand jury investigation.

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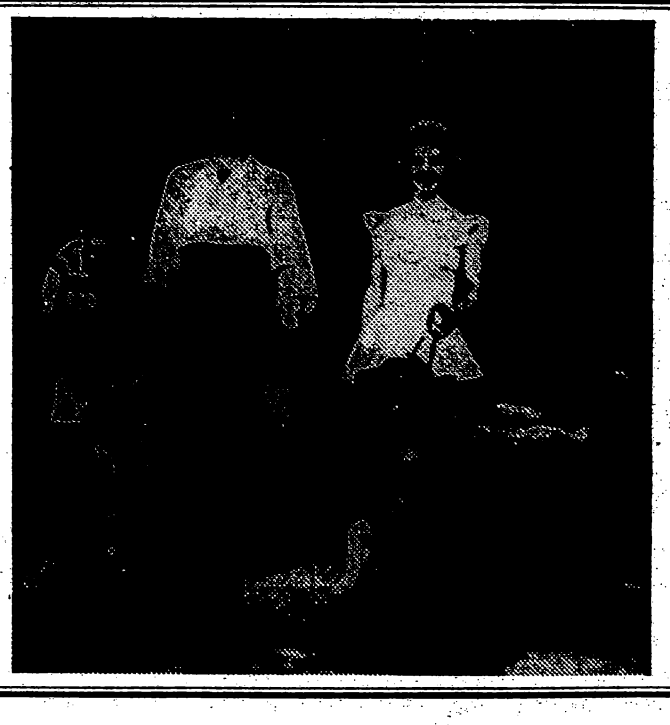
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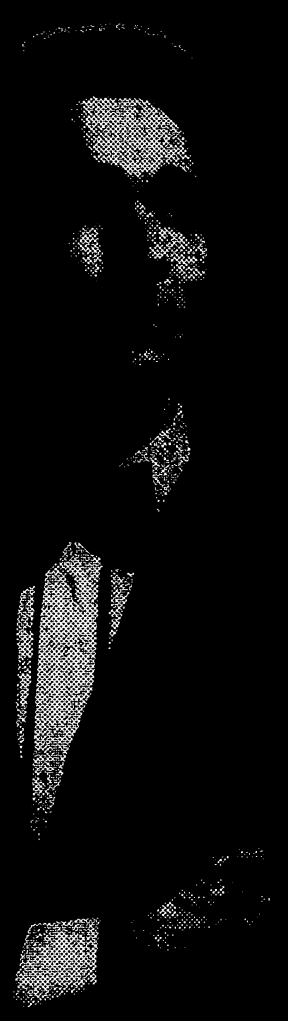
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Ringling Circus Bows at Garden, N.Y., With 280G Advance for 48-Day Run

By ROBERT B. FREDERICK

"The Year of the Animals" could well be the title of this year's version of Ringling Bros. and Barnum & Bailey Circus, which officially ushered spring into New York last Tuesday (24). Opening at Madison Square Garden for a 48-day stand, current version has as large and as varied a collection of beasts as anyone could wish.

Indeed, they overshadow the 18 new imported acts that get bigger but not necessarily more deserved billing. There is an overall excellence to these turns this year but only two can be considered showstoppers. Among the animal acts, it's Charly (sic) Baumann's eight tigers and, of the others, the literally hair-raising bit by Miss Chrys.

With 13,000 on hand for opening (reported by Ringling reps to be biggest firstnight in Holy Week), the "greatest show on earth" started its Garden stand with an advance of more than $280,000. Biz on trek up the coast from Venice, Fla., was generally up 20% but circus officials could not expalin cause, some believing renewed interest in the sawdust-and-tinsel medium to be result of many things—use of circus acts on tv, visit of Moscow Circus, etc.

The Baumann act, which Ed Sullivan may try to use on his program although the huge cage presents tough technical problem, has the young German trainer working eight Bengal and Siberian cats with whip only. The whip apparently isn't needed either as he frequently drops it.

Baumann loses some impact by necessity of working equipment himself (wonder what the stagehands' union is doing about this?) but injects considerable humor by making one of cats a comic. He saves biggest routine for closing when he exits cats by making them jump fence to get out. Then, to "Walking My Baby Back Home," he escorts the biggest and most formidable member along exit route only to have it open a gate and stroll out alone.

Miss Chrys, daughter of juggler Bert Holt, also juggles but while airborne (or as someone put it, "hairborne"), hanging by her long, heavy tresses. For finale she's whipped to top of arena and down again while juggling a set of Indian clubs.

Animal-laden program includes Jack Joyce's camels worked by Tamuir, Mr. Dean's elephant-zebra-llama trio, Hugo Schmitt's assorted llama-dog-pony group worked by Miss Gena. Others, and they all are very good to outstanding, are horses worked by Madame Lapowska, Charles Moroski and Jack Joyce, Victor Julian's dogs, Ethel Jennier's seals (seals have been absent for some years), Kubler's chimpanzees, Kirby's chimps and, in its way an animal act—The Hanneford Troupe. George Hanneford Jr.'s clowning gymnastics get the usual heavy response.

Working against potential terrific impact of Doval The Great's high-wire stint was unexplained poor lighting. Whether of the artist's doing or a technical mistake, he was top and backlighted (with colored lights, yet) while on wire, putting one side completely in shadow.

There was also considerable hedging in approach (thought at first to be the old maneuver of pretending to be uncertain) but continuing to point where suggested stunt was abandoned. Doval's proficiency is evident, so flaws will probably be quickly corrected.

Other aerial groups include La Toria, Senor Antonio, Aerialetta, Rosems Duo, Three Melba Sisters, The Flying Gibsons, Flying Alexanders and Flying Waynes (causing one ringside humorist to suggest third act should be Flying Martinis).

The Georgian Trio top the balancing presentations with their shoulder-balancing routines. Also good were The Monroes, The Dam Bros., The Yong Bros., The Rigettis and the Del Morels.

As usual, program included ever popular juggling and tumbling routines. Of former tops were Bert Holt (who works while hanging by his teeth) and Blue & Yvette. Heading tumbles were Slayman Ali's Arabians.

Biggest letdown is the production numbers, which usually capsule more of the circus' glamorous appeal into a few minutes than any other phase. They are efficiently but unimaginatively staged.

"Welcome to the Fair," programmed as "dedicated to the N.Y. World's Fair," is just another of those many-nation, brightly-costumed parades, suggesting more of the Columbian Exposition than the 1964 spread. "Hannibal Crossing The Alps" is interesting in that Captain Hugo Schmitt's drab-colored elephants consistently upstage their bright, bespangled human attendants. Other displays are of same pattern.

Surprisingly, the Madison Square Garden stand's heavy ticket sale (always its biggest) hasn't been affected by announced Fair-long presentation by Ringling of another (and different) unit. This may also be the year of the circus.

Ringling Bros. and Barnum & Bailey Circus

John Ringling North presentation, staged and directed by Richard Barstow; costumes, floats created and executed by Max Weldy; aerial display, Antoinette Concello; performance director, Robert Dover; musical director, Merle Evans; lighting, George Chamberty. With Charly Baumann, Kubler's Chimpanzees, Kirby's Chimpanzees, Blue & Yvette, Aerialetta, The Monroes, Dam Bros., Rosems Duo, Victor Julian's Dogs, Yong Bros., The Rigettis, Jennier's Seals, Three Melba Sisters, Aerial Rolandos, Flying Gibsons, Flying Alexanders, Flying Waynes, Bert Holt, Miss Chrys, Jack Joyce's Camels, Schmitt's Mixed Group of Animals, Charles & Gena Moroski, Capt. Hugo Schmitt's Elephants, Jack Joyce's Ponies, The Great Doval, George Hanneford Jr. Troupe of Bareback Riders, The Droguetts, Slayman, Ali's Arabian Tumblers, Bokara Troupe, The Bisbinis, The Georgians, The Del Morals, Mr. Andre, Senor Antonio, The Freddis, Paul Jung, Lou Jacobs, Otto Griebling, Freddie Freeman, Frankie Saluto, Prince Paul, Dennis Stevens, Albert White, Jackie LeClaire. Opened at Madison Square Garden N.Y., March 24, '64; $6.50 top.

No B.O. Beat

Continued from page 70

well batoned by Slide Hampton, starred in the cleanup spot, doing eight of his disclicks in the last half hour of a program advertised for 8 p.m., which went up at 8:25 and came down at 10. Built like a middleweight, Price socks out the songs, well backed by the 14-piece band with Jimmy Tyler on sax outstanding.

Del Satins, if that is the spelling, since no program was available except the $1 souvenir booklet, is mainly such modern folk dances as the Popeye, the Hully-Gully, the Slop, the Mashed Potato, and its accompanying side dish, the Hot Pastrami.

Linda Scott, of the Godfrey show, pleased with several oldies and there were a few moments of excitement and unintentional humor when The Roaches, an Ozark version of The Beatles, did their electronic worst. The swivel mike kept swinging away from the vocalist, who also was occupied with operating what may possibly be the world's first electric washboard.

Other "Beat the Beatles" competitors were The Detours, all hair, flashy jackets and the kind of guitar music which must make Ben Franklin curse the day he went kite-flying.

Cole apologized for the non-appearance of stars Freddie Cannon, April Stevens and Nino Tempo, none of whom showed for a variety of reasons.

It was the bright idea of publicist Max Eisen that the reviewers invite a pair of teenagers along with them, presumably with the idea that through the youngsters the aislesitters would get a more favorable reaction to the "Big Beat" show. As far as he could ascertain, this critic was the only one who followed through. His two 17-year-old companions were not as charitable as he. "It was like when a few kids come over to the house and try to sing and it doesn't come out good," Margarite and Sally opined. *Leve.*

Vaude, Cafe Dates

New York

Pat Woodell, of the "Petticoat Junction" teleshow, added starter at the Copacabana April 16 . . . Ken Greengrass signed the Good Guys of WMCA to a personal management contract . . . Kate Fenyes bows at the Chardas tomorrow (Thurs.) . . . Tony Lavelli set for concert dates in Youngstown for three days starting April 5; Dillon, S.C., April 9, and Rochester for three days starting April 15 . . . Stan Poses joined the Floyd Greenfield & Lutz & Loeb personal management office.

Morty Gunty into the Palm Shore, Brooklyn, April 29 . . . Frankie Galen pacted for the Mardi Gras, Baltimore, beginning April 6 . . . Larry Wilde preemed at the Trinidad Hilton last night (Tues.) . . . Maggie Worth & Al Valenti set for the cast of Mike Todd's "America Be Seated" to play the New York World's Fair . . . Ray Moore and Joe Candello Trio current at Michelangelo's . . . Gene & Francesca down for the Savoy, London, starting May 11 . . . Cal Claude to the Sportsmen's Show, Bangor, Me., today (Wed.) for three days . . . Gretchen Wyler to alternate in the lead spot for the N. Y. World's Fair "Wonder World" with Chita Rivera.

Sherry Britton and Gino Toneiti set for the Living Room starting April 20 . . . Syd Rubin new personal manager for singer India Adams . . . Cye Baron, who formerly operated the Composer Club, opened the Composer Lyricist Club last week. Initial bill includes Cy Walter, Nancy Steele, Bernard Peiffer and Tal Farlow.

Herman Honigsberg strolling violin unit into the Monsignore Sunday (29) . . . Gisela & Terry Hend from Germany and Patricia Pauley from England arrived in the U.S. over the weekend to join the Dick Button-Paul Feigay "Ice Travaganza" at the N.Y. World's Fair . . . Wayne Storm started at the Blue Angel, Monday (30) . . . Peter Voss rejoined "Ice Capades" after an absence of two years.

Van Johnson shifted from General Artists Corp. to the William Morris Agency . . . Steve Allen signed with Creative Management Associates . . . Joanna Lester replaced Patricia Marand in the lead role of the Thunderbird, Las Vegas, presentation of "Anything Goes" . . . Edie Adams to play the Shoreham, Washington, May 12 following her Hotel Waldorf-Astoria engagement, which began Monday (30).

Joe Glaser, head of Associated Booking Corp., off to Dallas . . . Sophie Tucker into Holiday House, Pittsburgh, Aug. 24 . . . Joe Greco lined up for the Queen Elizabeth, Montreal, April 14 . . . Lilly Cavell to the Viennese Lantern April 4, with a new act written for her by Evelyn Love Cooper . Kathy Keegan to the Living Room April 6.

Marc London and Felicia Saunders into the Bon Soir April 14 . . . Shelly Davis, who ops the Crescendo, L.A., in town scouting talent. Ditto George Marienthal of Mr. Kelly's-London House in Chi.

Kansas City

George Kirby flies to Australia following his stand at Eddy's ending April 11. He opens at a hostelry in Sydney April 20 for three weeks, then hops back for a stint at Harrah's Lake Tahoe . . . Don Roth Trio moves out of the Kansas City Club to resume its annual spring and summer stand at The Elms, Excelsior Springs, opening March 30 for the season. Grover Ruwe does his ventrilo turn at The Elms, weekend of April 4. Joe Ward, folksinger, up from St. Louis for weekend April 11 . . . Al Hirt and crew into Municipal Auditorium for a one-nighter April 4 . . . "Ice Capades" in its annual stand in the Auditorium April 6 for a week.

Pact Hall, Macgregor For Down Under Tour

Glasgow, March 31.

Robin Hall and Jimmie Macgregor, Scot folk singers, known in the U.K. via their singing in the BBC-TV program "To-Night," have been pacted to tour Australia and New Zealand from April 13 to June 22.

Duo is set to star in six programs for Southern Television, Eng., on their return. Overall title is "Robin and Jimmie with Rhythm and Blues." In August, they start in another 26 "White Heather Club" tv shows for the BBC in Scotland.



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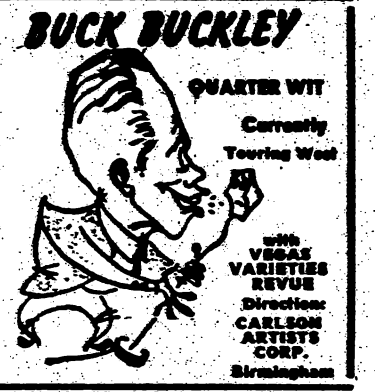
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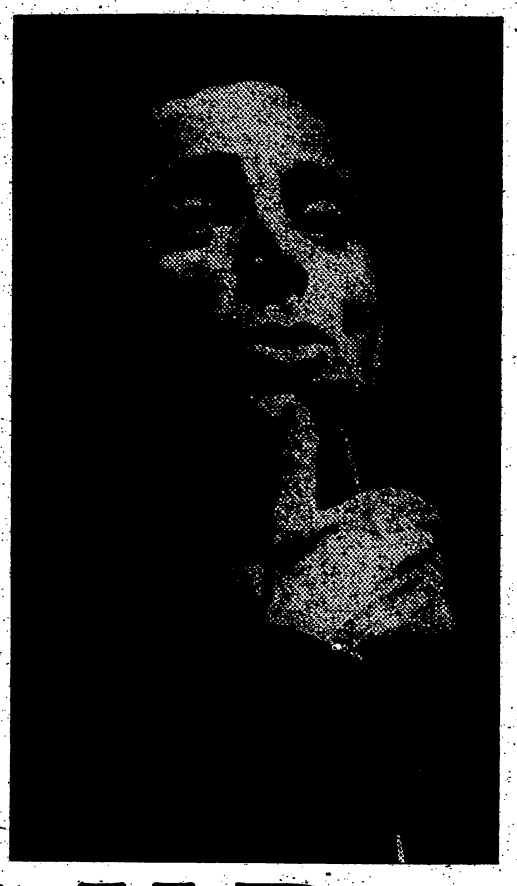
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Aznavour is the perfect salesman for his own work; his words are the plea of any poor devil, sung in any poor devil's voice. In America, Aznavour has just started to make his pitch. His S.R.O. Carnegie Hall concert was a strong beginning.
—TIME

The sum total was a thoroughly exciting professional evening which left little question as to why Aznavour is one of the top interpreters of songs on the Continent today.
—BILLBOARD

He has a dash and elan that rivets the viewer and a rhythmic sense that surmounts the lingo barrier. It's easy to see what makes him a top draw in France and he is sure to do very well in further American showcasings.
—VARIETY

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Waldorf-Astoria, N. Y.

Edie Adams & Co., including Lee Sherman Dancers (3), comprising William Sumner, Bentley Rofon, Alan Castner; Peter Hanley; male quartet; conductor-arranger, Joe Berlinger; Meyer Davis orch conducted by Emery Davis; Horace Diaz Orch; $3 and $4 cover.

Edie is a lady and Miss Adams does a ladylike 50 minutes of musical variety which, if not socko, is geared to the polite milieu of the Waldorf-Astoria's Empire Room, and is especially okay for the relaxed Easter season. True, there have been more electric interludes but her eclectic repertory runs the professional gamut, fortified by special material by Johnny Melfi plus other specials by Hugh Martin, Timmy Gray and herself.

While she doesn't leave 'em hungry precisely, Miss Adams wisely doesn't surfeit them. Her repertoire is sufficiently variegated and her intent impressively sincere as she interludes straight balladeering with novelty variations on sundry themes.

Of ready audience identification via her periodic ABC-TVcasts and her concurrent film stints in "Mad Mad etc. World" and "Love With The Proper Stranger," she opens in low key and builds soon to direct customer rapport as she circulates the room thrushing her "Hello Edie" (Sam, Dan, John, etc.) in customer gladhanding.

Harold Arlen's "Lose That Long Face" opener segues into a solid ballad, "I'm A Woman," an earthy song which she makes thoroughly believable.

The other tidbits range from pops to impressions, the latter calling for energetic protean changes, interrupted only by the vocal quartet introductories as she reels off Helen Kane ("Betty Boop"), Merman, Temple, Zsa Zsa, Liz, Dietrich and Mansfield (and that doesn't mean Richard!). Most of them are good and supported with sufficient barbs to make 'em stand up. However, somehow the Liz & Dick stuff has already assumed a datedness.

The "Java" number is a trailer for the Muriel cigarillos which she shills on tv, as did her late comedian-husband, Ernie Kovacs. There are also giveaway miniature packets of the brand for the males at the tables—and maybe it should rest there. Carrying the commercial a step further might be open to debate in a class room. Her Gershwin (sans words) vocalisthenics is tour-de-force and rates with her highlight contributions to the pleasant evening.

Joe Berlinger, special maestro-arranger, batons the Meyer Davis orchestra which, in turn, is led by the ole maestro's son Emery. Patti Page next. *Abel.*

Diplomat, Fla.

Hollywood, Fla., March 29.

Buddy Hackett, Neil Sedaka, Van Smith Orch; $7.50 minimum.

Buddy Hackett played the Cafe Cristal here several weeks ago and was set for this quick return when hotel prexy Irv Cowan decided on keeping the big room open through crowded Easter holiday week.

It was a wise move, judging by the heavy biz attracted opening night. Patronage pull was bolstered when Neil Sedaka switched from the inn's small Tack Room for his first attempt at a display in a top cafe.

Hackett, in fine fettle, has a set of laugh provoking dissertations on myriad subjects. Much of the material is different from the act used last time out, to add more zing to the howl raising.

He has a running gag on why he took up smoking after the Surgeon General's report; it hits big with the customers, as does his rundown on manners and sexual mores around the world, with key bit the recollection of visit to Japan and his accompanying the Jack Paars to one of those mixed-sex baths. Brought it off in good taste, despite the shock-angles inherent in the gambit.

He's on for an hour with additional load of literate in-the-news subjects, all twisted to the funny-bone shots that keep the laughs high throughout.

Sedaka is a pleasant young performer. Despite the rock 'n' roll rep via his platter clicks and those original compositions, he takes up that facet in one short sequence.

On the straight ballading his high tenor is applied to get full values out of the standards and evergreens, even unto a "Yiddishe Momma" that earns the heavy palm plaudits.

Another Sedaka standout is his Chopin interp at the Steinway; a strong factor in selling his multi-talent display. Delivery is fluid, act balance as noted, smartly set.

Van Smith and his crew are tops, per always at the showbacks, ditto on the dansapation.

This is the finale for Cafe Cristal until next season. *Lary.*

Shoreham, D.C.

Washington, March 24.

The Clancy Bros. & Tommy Makem, Bob Cross Orch (16); $2.50 cover.

The Clancy Bros. & Tommy Hakem wrought a successful premiere at the Shoreham Hotel's suave Blue Room.

Neither the posh nitery nor the usual Washington crowd seemed the proper frame for Irish folk songs sung by four tousled young men in white turtle neck sweaters, but they managed to overcome the problem with an effectively manufactured mood.

Nothing really detracted from an offering of 12 songs that ranged from the traditionally rousing "A Wild Colonial Boy" to a Dublin prison song composed by the late Brendan Behan.

The rest of the tunes—although they conjured up dark bar rooms smelling of oak and wet cobblestone streets alien to the velvet supper club—proved food and drink for the lovers of that peculiar melange of lilt, chauvinism, wryness, sadness and poetry.

Tommy Makem, a non-brother who confesses to North-of-Ireland roots, performs two solos well, "The Whistling Gypsy" with audience participation and something about a cobbler who drowned his wife, besides supplying banjo and penny whistle accompaniment. The only other instrument in the group is a guitar handled vigorously by Liam, the youngest of the Clancys.

Bob Cross did not supply any background for the act, but chipped in otherwise with fine dance music. *Ned.*

Sands, Las Vegas

Sammy Davis Jr., Pat Henry, Harry Noble, Line (10), Antonio Morelli Orch; $5 minimum.

Sammy Davis Jr. and Pat Henry constitute a pair of traveling mimes who have just about played every cafe of importance in the country. Audiences, by now, seem to consider them inseparable. Although they never meet on stage, their work seems to complement each other. The sights and sounds that each purveys comprise entertainment of excellence.

It seems unfortunate that this is only a one-weeker, filling in until Danny Thomas opens tonight (Wed.). There are enough entertainment values here to stock a lot of shows, and per usual, Davis brings peak excitement to the Copa Room.

There's isn't much that's new with him. His song selection, with very few exceptions has been heard previously. Yet it has the aspects of a new layout. Davis constantly brings out new facets in every number. In fact many of his tunes constitute a voyage of discovery. There is perennial freshness in his delivery, along with polish, skilled projection and an abundance of personality.

Davis does a lot of ribbing on stage, most of his lines concern items near and dear to him. He kids his race, religion and friends. There is no offense in any of his lines. What's more, he infuses the same humor in his renditions. The musical background for some of his major efforts is either his drummer or his bongoist. This lean accompaniment brings out the essential points with even greater force than a full orchestra. It provides beat and excitement. He gets a peak reception.

Henry works easily and charmingly. He seems to underplay most of the time and some of his lines seem to take the audience by surprise. His humor touches a variety of subjects, much of it relating to family mores. For openers, he cashes in a lot of mitts.

Antonio Morelli Orch supplies excellent showbacking. Jack Entratter's production with Harold Dobrow providing stage direction comes off well. The Academy Award tunes with Harry Noble chirping, has lively pace and elegent costuming. *Jose.*

Copacabana, N.Y

Sergio Franchi, Joey Forman, Kelly Wood, Ken Michaels, Copa Girls, Joseph Mele Orch, Frank Marti Band; staged by George Moro; choreography, Michael O'Brien, orchestrations, Ivan Lane; Franchi's musical director, Neil Warner; no cover or minimum.

Sergio Franchi is a powerful song belter who generates audience tremors when he's operating at full throttle. An Italian import who made his New York debut at the Waldorf early in 1963, he has come back to town with a standout songalog polished to a high gloss during his stands in Las Vegas and other spots point west.

A tenor with considerable operatic prowess, Franchi works mostly in a class pop groove. If the Beatles are designed for the Coke set, then Franchi is tailored for adults who like their drinks and their music to be more potent.

At his Copa bow last Thursday night (26), Franchi climbed from one song peak to another and finally inspired George Jessel to bounce off his ringside seat and accolade Franchi as "the greatest singer since Enrico Caruso," a billing which the audience accepted without cavil.

Franchi socks his way through a varied repertory of top Italian and American standards, also throwing in a folk tune, Spanish and French numbers, and, to prove that he can do it effortlessly, a dramatic aria from "Tosca."

Through it all, Franchi handles himself savvily, not overdoing the chatter but proving himself adept with the light byplay with the audience and his musical director, Neil Warner.

Franchi worked unstintingly over some 20 songs on opening night before he finally begged off. His vocal range gives him equal facility on "Younger Than Springtime," "I Wish You Love," "Quando, Quando, Quando," "Sholom," or a flamenco tune on which he accomps himself on guitar. For a windup, he does an Italo version of "Chicago" and "Sorrento," which leaves the customers more exhausted than he is.

Joey Forman, who achieved wide video exposure via the 'Sid Caesar Show" on ABC-TV this season, turns up here with an uneven routine. A personable youngster with a good delivery, he is handicapped by long stretches of flat material.

He has one firstrate routine, his impression of the late John Garfield in one of those up-from-the-slum films. This should be retained as the core of an act which needs extensive reworking. In particular, his "Ben Casey" takeoff lacks point and his short jokes fail to surprise.

Singers Kelly Wood and Ken Michaels capably front the Copa line in a couple of well-costumed production numbers. Joseph Mele band cuts the show nicely and alternated with Frank Marti's cha-cha combo for the customer dansapation rhythms. *Herm.*

Lido, Paris

(FOLLOWUP)

Paris, March 24.

Sock biz held this Lido show over for another year, till next December, instead of getting its annual change. However, all the acts are fresh and the production numbers are as crisp as at the beginning. It adds up to an exceptional offering since the new acts have greater appeal, overall, than the first batch.

And producers Pierre Louis-Guerin and Rene Fraday keep the costumes clean and bright, and the show on its toes. Since this present entry is one of the better ones in years, it still shapes as an eye-filling bright spectacle. Mechanical effects are also kept in fine working order.

The Paris number with the perky and bouncy Bluebell Girls, the nudes and chorus boys along with a twinkling new addition to the nude femme dancers, Nicky Gorska, provides a zesty opening. The Western number is also still of high production appeal with an added fillip furnished by oater songs and Lance King's rope tricks and well trained horse.

A dip in the Trevi Fountain in Rome by nude dancers Aleco & Vera, the oriental slave number and the finale all keep their pace, dash and knowhow.

Gerd Maron makes pigeons appear at will from scarfs, then assembles a toy dog and places it in a kennel only to have a real canine emerge. He has the elegance, aplomb and flair for putting over this classy magico bit.

Frederic & Gina supply lilting glides, lifts and spins as the ice skaters on the layercaked-out rink while the Baranton Sisters (2) do expert risley with ease.

Fred Roby is a suave ventriloquist who can modulate his voice to emanate from distances or a box and do it while smoking, drinking or with a handkerchief in his mouth without losing an effect. His characters, a dog and an alcoholic Indian, are also firstrate.

Marty (2), an acro turn, can joke and miscue some of their effects due to their expertise. Act is highly dexterous balancing and doing a headstand on a rubber ball. Mightily mitted in this fine act.

Nitwits (10) are a zany British orchestra with breakaway instruments, witty interludes and farout comic characters. They concertize for big yocks and emerge the highlight turn in this bevy of fine numbers.

Obviously, the Lido wisely does not rewrite its renowned format of big production numbers interspersed by good acts and gilded by mechanical effects of taste and inventiveness. It also keeps on its toes since many visitors may catch it more than once in its two-year tenure.

The change of acts likewise gives a new look for the show's second annual stanza. When caught, the house was full and the Lido is still a bargain at its $7 minimum.

Some of these numbers are slated for the next Lido show in Las Vegas, while others there will be coming here. This keeps both from being replicas of the other. *Mosk.*

Eddys', K. C.

Kansas City, March 26.

George Kirby, Fred Muro Continentals (5); $2 cover.

After 15 years as a top midwest showcase for name acts Eddys' is calling it quits on the live talent. Plush room becomes a straight restaurant April 13, and for the final entertainment stint the usual two weeks has been extended three days to close on the weekend (11).

The Eddys' have done themselves proud for the final round, bringing back George Kirby who played a successful date here only last fall. For opening show he was on 70 minuites, ordinarily too long, but apparently not for this crowd which couldn't seem to get enough. Kirby makes 70 minutes seem short enough, running his impressions and takeoffs over nearly all of show business.

Kirby has talent with an infectious manner and willingness to put it all across. He sings a lively opener, "I'm a Happy-Go-Lucky Square," and a mellow "I Left My Heart in San Francisco," kids a flock of people from Cagney to Boyer to Sullivan and Satchmo, even does a tap a la Pat Rooney. His closer is "When I Grow Too Old To Clown," raising a sock hand from the house. He makes it a fitting farewell.

Henceforth Eddys' becomes a straight eatery, catering to the fancy trade, but without music or dancing, removing from the Baltimore strip one more live spot. Some speculation has risen to the effect that before long the Eddys' will be back in show business, that they won't be able to stay out after all these years.

In the face of television, increasing prices for acts, and Government tax loads, George and Sam Eddy say not so. "We're not going to stay up after 10 o'clock," they say, although the Debonaire Lounge will be open nightly until 1:30 (with an entertainer at the piano bar). *Quin.*

Tidelands, Houston

Houston, March 24.

Totie Fields, Michael Dees, Freddie Noble Orch (5); $1.50 entertainment charge.

Comedienne Totie Fields is a well-rounded entertainer, her pipes being as impressive as her sense of comedy, which generally is superb.

Much of her material is about the same—with some variations—as it was last trip around, but it still draws top yocks. She enlists her musical director—and the entire band—to hoist her on a stool, and otherwise plays on fact she's short and chubby. Perhaps funniest bit is her Weaver High School seg, also used her last time here.

Michael Dees, a holdover from last show, continues to impress as one of the more promising young singers around. Freddie Noble Orch. does usual good bandstand stint. *Skip.*

Americana, N. Y.

Julie London with The Casuals (4); Staged by Jonathan Lucas; Don Bagley conductor; Lee Evans Orch, Al Conte Trio; $5 cover.

The Tisch interests are sparing no expense to make the Americana's Royal Box one of the prime rooms in New York. The names being brought into the spot need no introduction to nitery spenders. It's fairly safe to assume that they're not only well known but talented as well.

Julie London, who opened Monday (30), is probably one of the better known diseuses. For she not only dramatizes a song but brings it down to an extremely personal and intimate level. She can purr and she can soothe. Equally important, she can excite the average listener with both voice and looks, and provide an evening well spent for the average rounder.

Yet Miss London in her bow at the Box failed to make the most of her opportunities despite an exceptionally well designed act and native capabilities. Perhaps the unusual opening night circumstances mitigated against her. Miss London not only performed for the Royal Box audience, but also on radio. It seems a mistake to design acts for both media on a simulcast such as this.

After her introduction by WNEW deejay William B. Williams, she did her turn in a manner that indicated that she cannot be a mistress to both media at the same time. She may imply many things to the radio audience, and doesn't have to deliver as much, being only a voice. In person, she has to deliver not only by implication, but look the part as well.

Miss London's act appeared to be thrown askew by this circumstances. There were moments when she came across for those who paid the $5 couvert. For example, her delivery of "Bye Bye Blackbird" with only the bassist accompanying her. It seemed to be the apex of her act. There were times when a break through seemed imminent, but it never semed to come off.

Miss London has four boys behind her for the greater part of her turn. Yet she reaches her peak in her solos when she tries to express herself rather than in numbers embellished by rafts of choreographers, arrangers, writers and what have you. She should realize that her best weapon is her own native abilities without interference from outside interests.

She's coiffed and gowned artistically. Her vocal work, however, never reaches the sexy heights of her physical presence.

Miss London is backed by the Lee Evans Orchestra. Evans, a pianist of distinction, appears to have a future as a bandleader as well. He has drive and articulation and should do well in the hotels. Don Bagley conducts for Miss London, and the Al Conte Trio alternates. *Jose.*

Hotel Roosevelt, N.Y.

New Orleans, March 27.

George Gobel, Leon Kelner Orch; $2.50 weeknight minimum; $4 Sats.

George Gobel, a longtime favorite here, can hold an audience as few other comics with his nutty routines. His current two-week stand which opened Thursday (26) at Seymour Weiss' Blue Room should assure plenty of business.

Gobel embellishes his material with a flair, buttering up tableholders with just the right brand of humor to keep them in constant gusto, and he's on long enough to put across some slick buildups.

The diminutive Gobel's routines are simple, but naturals, frequently getting hefty guffaws. One catastrophe leads to another as he tells how he feels. He sings, accompanying himself on guitar, and then there's "Alice, my spooky wife," familiar to most audiences. He weaves fancifully around his spouse for additional laughs. Comic has a pros delivery and showmanship all the way and closes strong.

Leon Kelner and his musical crew furnish masterful backing for Gobel. Band also mixes a variety of rhythms to keep the floor crowded during terp sessions. *Liuz.*

Cafe Andre, Montreal

Montreal, March 25.

"Up Tempo '64," with Barrie Baldaro, Joan Stuart, Charlene Brandolini, Grant Holden, Howard Lever; $1.50 cover, $2 Saturday; no Sunday show.

Once again producer Jack Greenwald has come up with a winner in this series of *revues intime* which have become one of the most popular traditions on the local nitery scene in recent years.

Interesting thing about these "Up Tempo" revues is that they would appear to cater to a restricted intellectual level (similar to audience that yens the social satire stuff at the Strollers in New York, as against the boffo comics), but seem to attract a wide range of patrons.

Reason for this could be Greenwald's emphasis on the local scene, where gags and sketches about items like the Montreal World's Fair (1967) and the struggle with Moral Rearmament experienced by a w.k. sports figure, make it easy for almost everyone to get the message of what they're talking about.

Revue runs approximately one hour with a five-minute intermish; in fact, show is a bit heavily weighted in the first half. To improve the balance, one of the stronger sketches could be shifted to the second half, without too much loss to the first.

The cast of five is a delight—because of their youth and ability to project and deliver their material without trying for special effect and with a minimum of pretension.

Barrie Baldaro's comic talent is standout, as is Joan Stuart's, who is something of a veteran in these Greenwald revues. Charlene Brandolini purveys a certain brand of charm which clicks, while Grant Holden and Howard Lever provide ample support in the various sketches, as well as contributing their own solo stints.

Baldaro's bit on the "Governor-General," written by himself and David Harriman, is a gem.

Show has a good chance of an extended run, with a little tightening and shifting of material.

Laza.

Statler-Hilton, Dallas

Dallas, March 28.

Shani Wallis (with Ian Fraser), Don Ragon Orch (9); $2.50-$3 *cover.*

Shani Wallis, in her first Texas date, makes the most of an impressive songalog, fine pipes and stage savvy to reap hefty returns in a sock 30-minute turn in the plush Empire Room. The red-haired English looker is richly abetted by a solid nitery act penned by Brian Blackburn and she deftly makes it an exciting show.

Opener is a special bit, "It Doesn't Seem Any Different to Me," comparing New York to London, and she rates immediate auditor rapport with the bouncy lyrics and lotsa body English. Thrush obviously enjoys her work, and proves it with a belting "It's a Lovely Day."

She builds with a ballad medley of "Bill" and "My Man," before bouncing around stage with "I've Been Around" and segueing into a rousing "Bless 'em All to top mitting. A risque, tongue-in-cheek ballad about Christine Keeler grabs the biggest hand of all.

Miss Walils displays fine phrasing and adroit hand work with a straight ballad, "There Goes My Heart," and begs off with a rousing special closer, "Thanks a Lot." Pianist Ian Fraser, her conductor, gets solid support on the intricate scores from Don Ragon's house band. Latter, doubling on trumpet and 88, fills the floor with terp addicts.

Act plays two frames, with George Jessel due April 9.

Bark.

Rendezvous Room, L. A.

Los Angeles, March 26.

Jacques Foti, no cover, no minimum.

Longterm or three-month booking of Jacques Foti inaugurates a new policy for BevHilton's Rendezvous Room, previously a new talent show case. Foti, who put in 18 months in the lounge of the Dunes, Las Vegas, hews to the standard Gallic approach in his turn from the piano bench, but adds a nice, ingratiating touch of his own.

He's especially good on story songs, delivering a poetic set of special "September Song" lyrics to top effect. His "I Love Paris"—with interspersed gags and straight treatments of "Foggy Day in London Town," "Lost Heart in San Francisco" and "Thank Heaven for Little Girls"—also comes over well. Less effective are group of Hungarian folk songs, "Csardas," "Kislany Vigyaz" and "Akacos Ut."

Much of Foti's between-songs banter is pale blue; but nothing he says would disturb even the younger mixed couple set. He's a relaxing performer, a good kick-off booking for room. *Fess.*

Shamrock, Houston

Houston, March 27.

Mimi Benzell, Inga & Rolf, Paul Neighbors Orch (11); *no cover or minimum.*

A former Met Opera diva, Mimi Benzell has credits in about every media, including Broadway musicals ("Milk and Honey"), concerts and supper clubs. And her pipes are superlative. She borrows tunes from "Milk and Honey," including her opening and closing "Shalom."

She also includes other show numbers, with a clever intro for "Gonna Build a Mountain," and wisely adds "Musetta's Waltz Song" from "La Boheme," her only aria. Miss Benzell deserts stage to cruise among auditors, and brings two femme patrons onstage for help in a ladies' medley, which plays well.

Thrush gets big assist from Paul Neighbors Orch, aided by direction of her musical conductor, Philip Fradkin. While she builds show nicely to big begoff mitting, it does seem act could use some sort of rouser about midway—a few dance steps or a foot-tapping tune.

Inga & Rolf draw top response in 10-minute opener with their effortless lifts and spins, perfect timing making act appear far easier than it is. They are a handsome couple, she originally from Germany, he from Austria. As another plus, she gradually sheds costume to a point just short of a police raid.

Neighbors' Orch again is first rate.

Show plays two frames, with Kim Sisters due April 9. *Skip.*

Keur Samba, Paris

Paris, March 26.

Rocky Roberts & the Airedales (6), *Gonzalo Hernandez* (8); $5 *minimum.*

Keur Samba is on the site of the famed Existentialist nitery of the early '50s. It is one of the few cellar clubs with live bands, rhythm and Latino. With a solid following, it's registering almost the same attendance of its Existential days.

Spot was manly Afro in style at first, then went discotheque and finally found its present formula. Restfully lighted and decorated, the club is disarmingly gladhanded by Senegalese owner M. Samba. The bands play alternately from 11 p.m. to the wee hours, and there's also a half hour show at about 1 a.m. by one of the bands. Rocky Roberts & the Airedales.

Roberts, a canny rhythm and blues singer, can also give with the other type of music in this genre. With two saxes, drum, electric bass and organ, the group has a fine musky r&b sound which is little known here but is catching on fast. Besides the music, the Airedales can do nimble footwork and have a presence that makes for looking and listening as well as hoofing.

Their show includes specialized terping by the sax and bass along with Roberts as well as some frenzied song, ballad and terp interludes by Roberts. Gonzalo Hernandez Orch supplies smart Latin terp sessions. *Mosk.*

Pact Deep River Boys For Metropole, Glasgow

Glasgow, March 31.

The Deep River Boys are pacted to headline vaude for one week at the Metropole Theatre here April 27. Act is w.k. in Scotland, where it played the old Glasgow Empire, now razed for property development.

U.S. act will head a layout that includes Scot comedian Jimmy Fletcher, Irish comedian Frank Carson, the Langford Singers, among others.

A summer season, "The Calum Kennedy Show," tees off at the Metropole June 1.

Nugget, Sparks

Sparks, Nev., March 26.

Bill Dana, Gogi Grant, George Arnold Singers & Dancers (17), *Foster Edwards Orch* (10); $2 *minimum, second show.*

Bill Dana and Gogi Grant on the same marquee offer a potent entertainment package that's sure to keep reservations heavy on the plus side for their two-frame stanza at John Ascuaga's Nugget. Although current stint is Dana's first outing in this room (and his debut in the Reno-Sparks area) he's established identity with auditors from his television show.

For Miss Grant, this is her third playback in the Circus Room and she's well established locally as a nitery star, not only from Nugget dates but from many other prior appearances in the Reno-Tahoe area.

Smartly gowned and coiffed (as per usual), Miss Grant takes the opening spot (following the curtain-raising production) with a 35-minute songfest that showcases to full advantage her big talent in the vocal department.

Accenting the upcoming Oscarcast on April 13, she essays two of the nominations for best song: "More" and "Charade." On "More" she displays much savvy in lyric consciousness and emotional interpretation; and with "Charade" she hushes the room as she lends her distinctive styling—and that impressive way with the plaintive tones on the big full notes—to the film theme.

Miss Grant reprises (and wisely) "I Could Write a Book," an inventive and cleverly scripted routine tracing the high points in the lives of historic femmes via hip revisions of w.k. titles lending alliance with the situation. She's deleted, for obvious reason, the Jackie Kennedy reference. Replacement is a laugh-winner re the Liz-Burton-Eddie doings.

New to Miss Grant's catalog is "People," from "Funny Girl," essayed with soul and authority in all ranges. Exit is "Wayward Wind," the only title identifiable with her name offered on show caught. Expertly guiding Foster Edwards' music men through Miss Grant's turn is Al Pellegrini, her arranger-conductor.

Dana, despite fact he's had no Reno-Sparks nitery exposure, is immediately familiar (and wins big welcome) from his vidseries, "The Bill Dana Show." And, as expected, he retains the Jose Jimenez image for a large part of his 45 minutes center stage.

With Andrew Duncan acting as interviewer, he makes the intro for Dana, who comes on in bellboy jacket, carrying a single piece of luggage. Interviews have Dana, in the Jose role, tracing the Jimenez career, acting the head of the Central Intelligence Agency, giving tips on skin diving, instructing in judo, making with a Shakespearean soliloqy in a steam bath, as a western politican wearing a LBJ Stetson, and as the eighth astronaut.

For each image change, Dana pulls the appropriate dress from the luggage he carries on for his initial bow. The sketches and story lines rate top mention for originality and attention to the topical.

Dana reverts to his own personality with a clever dissertation on self-coined words he uses to show how they would change familiar expressions. It at times creates an indigo mental image, but no offense. In the comedic areas, he's a winner all the way and a sure bet for any nitery.

Fred Waring slotted for April 9.

Long.

House Reviews

Apollo, N.Y.

The Coasters (4), *The Vibrations* (5), *Stu Gillam, Inez Foxx & Charlie, The Supremes* (3), *B. B. King Band* (12); *"Pressure Point" (UA).*

Back to normal after its "Jewel Box Revue" interlude, the Apollo is marking time with a better than average rhythm and blues package. The toot ensemble provides enough decibels to push to the moon and back.

What The Vibrations lack in vocal ability, and that isn't bad, they make up for it with one of the smoothest terp turns on the boards. Despite wide range of sizes and weights, all five dance with well-controlled abandon. Indeed, their opening turn tops most of the following acts with exception of the headlining Coasters. Standout tune is "My Girl Snoopy" which also exploits group's comic ability.

Inez Foxx & Charlie, sister-brother vocal duo, provides pleasant but routine turn, with pretty femme making good use of male patron as stooge for windup "Ask Me." Comic Stu Gillam, deceptively slow, is sharp, funny and topical. However, frequent lapses into his normal distinct voice indicates slurred delivery is unnecessary and might well be dropped except for occasional bit, as his funny windup story for example.

The Supremes, three Detroit chirps, are all lookers but try to substitute brashness for professionalism. Their r&r bits, oddly enough, are less effective than an almost excellent "Make Someone Happy," which they spoil with a messy ending.

Deserving their windup spot on bill, The Coasters are as sharp as a Wilkinson blade. Their considerable exposure has enabled them to develop a cool style that lets them segue with ease from a frenzied "Satin Doll" to a deliberately snail-paced "Tweren't Nothin' To Me." Group, with dig at hootenanners, wind show with "Along Came Jones."

B. B. King Band, after frenetic beginning, provides solid support.

Robe.

Olympia, Paris

Paris, March 26.

Les Compagnons De La Chanson (9), *Enrico Macias, Eva Demarczyk, Andre Aubert, Freres Ennemis* (2), *Trio Toneleys, Johnny Broadway, Daniel Janin Orch* (21); $3.75 *top.*

Les Compagnons de la Chanson will not lure the teemng screaming teens who have been crowding this house for the rock and Twist exponents it has billed most of the season. The harmony group may get some regulars but their lavish production song numbers seem a little old fashioned these days. Moderate biz appears likely since they do have a following.

Unit still has nice harmonics and pleasant songs, and even goes in for long sketchlike affairs about a Scottish school or a Mexican singing joust. Sometimes the troupe is witty, and it's also musicianlike and savvy in playing practically all instruments.

But more snap and precision along with some changes in routines could give them more impact on the modern vaude scene. They seem more suitable for concerts.

Enrico Macias, a former French Algerian resident, has a rich melodious voice and catchy songs that mix Arabic, Italo and Hispano motifs. He also plays a mean guitar and sends his repatriated followers into frenzies.

Macias also has the musical knowhow, projection and presence to appeal internationally. He scores roundly here and appears a likely possibility for boite and tv use in the U.S.

House director Bruno Coquatrix found Polish belter Eva Demarczyk in Warsaw. But if she sounded fine in her own haunts, she seems misdirected and misguided here. This could be rectified if her songalog is cleared up and the right producton dress and backing music are given her predominantly husky, Slavic melancholy numbers.

Andre Aubert is a canny imitator with good material to bolster it. He goes over well. Johnny Broadway balances on a board on a roller, juggles judiciously, then puts many rollers crosswise and gets on to juggle more. It is a class, excellent house act. Trio Tonelys are a zesty acro group who can be shot into somersaults holding trays of drinks and not spill a drop. They make for a fine filler, and also double at the Lido in the second half of the show.

Freres Ennemis do little patter routines before introing each number. Their humor belongs more in boites, where there is a greater audience complicity. They are a little lost and repetitious here.

Daniel Janin Orch supplies the usually good interim medleying and backing. This change-of-pace show should be an okay breather for the Olympia's regular audiences. *Mosk.*

Village Coffeehouse Goes Concert-Theatre For Lenny Bruce Stint

Well-designed lower-level coffeehouse, opened in February by owner Howard Solomon, has created little stir to date. However, as one of three local spots operating with authentic coffehouse licenses (most java-labeled operations use restaurant license), Cafe a Go Go introduced a bill Sunday (29) that could start a movement.

Booking of Lenny Bruce, whose comedy material has made his name a "dirty word" to police departments of many cities, is admittedly an experiment. The flagellant-tongued satirist cannot secure a license to work in local drinkeries. This does not prevent making concert appearances, as he did Saturday at the Village Gate, nor working spots which do not require liquor licenses. Success at Cafe a Go Go could open doors to other acts barred from drink spots, particularly some top jazz talents.

Because of Village Gate booking (practically next door), Solomon agreed to forego advance ads and publicity on Bruce which meant bill had to open cold Sunday night. Spot, which can hold 210 but plans expansion, turned patrons away at the 9 p.m. show and had a goodly showing at the 10:45 presentation.

Evidently, neither lack of liquor nor the fairly high admissions were obstacles to the Bruce cult, although sustaining power of bill is still to be proved, as well as city reception of comedian's material.

Solomon has the show through Sunday (5) with two performances nightly, three on Fri.-Sat. (adding late one at 12:30), plus Sunday matinee. Admission is $3.75 except weekends when two prices ($3.75-$4.75) prevail, preferred seating getting higher tab.

Bruce hasn't changed unless one considers that his bite grows ever sharper. Stil lacing his stream-of-consciousness patter with plently of "dirty" words, there's nothing sacred as far as subject matter is concerned. He still gives most mileage to his pet demons—racial and religious prejudices, police tactics, personalities (Johnny Carson got treatment Sunday), sanitary habits and, always, the merits of marijuana.

Opening the bill is British comedy team—Nick Hendra and Tony Ullett here from Blighty less than a week. Hendra is the standout comic although Ullett also registers impressively. (See review under New Acts.)

Josh White Jr., backed by bass player Richard Davis, provides a rousing interim act with a short but solid group of songs, mostly in the folk genre but including such tidbits as Cole Porter's "Miss Otis Regrets." Stature of entire package indicates considerable outlay for talent which only heavy patronage could support. *Robe.*

Cafe A Go Go, N.Y.

Lenny Bruce, Nick Hendra & Tony Ullett, Josh White Jr., Richard Davis; $3.75-$4.75 *admission, one-item minimum.*

May Fair, London

London, March 24.

Annie Ross, Tony Kinsey Trio; $1.50 *admission.*

Latest innovation at the May Fair Hotel in Berkeley Square, which already has a public theatre and a private cinema club, is an intimate nitery tagged the Downstairs Room. The $1.50 admission fee includes free snacks, and drinks are at normal West End prices, thus making a night possible without too much of a dent in the wallet.

The new room, with its modern decor and restrained lighting, is comfortably furnished, and has a typical postage stamp size dance floor.

Opening artist in the new room is Annie Ross, who is also appearing in the May Fair Theatre's musical, "All in Love." She's a hot attraction along the local nitery route, and a songstress with a rich and vivid vocal style. In an all too brief 15-minute stint she dispenses a handful of standards, among them "Such a Lot of Living to Do," "Song of Love" and Rodgers & Hart's "Why Can't I." The audience would happily have accepted more. *Myro.*

New Acts

KESSLER TWINS & CO. (1)
Songs
55 Mins.
Hotel Plaza, New York

Blond, beautiful and identical Kessler Twins (Alice and Ellen) are a couple of cuties as easy on the orbs as any "high pocket" young lovelies could be. They're lithe and lissome and hip in the ways of pop songology but just miss as Persian Room headliners at the posh Plaza. In a couple of years most likely they'll be ready as they improve in their concept of Yank nitery standards.

There's nothing lacking in the German look-alikes' lingo or even in song delivery excepting that they're just a little behind the 1964 standards and more than several years behind in the special material. For this, their authors should shoulder the major blame because they—or their Yank managerial pilot—erred in presenting the proper image.

Their image is Continental, and their multilingual prowess should have been better merchandised. What they should not be made to do is—(1) a Broadway show medley for the obvious reason their selections and interpretations are dated, having been absorbed by remote control; and (2) that "Late Late Show" pot-pourri.

The latter, even if done by native American song-and-dance singer(s), is by now a somewhat shopworn approach. The idea of gleaning the yesteryear hit parade from the late late telemusicals of the Judy Garland, Cagney, Dick Powell, Astaire and kindred genre was outmoded by some semesters. And the idea of the blond Teutonic patooties doing "I'm a Yankee Doodle Dandy" even more so. At this point the audience is embarrassed for the brighteyed, eager-to-make-it cuties.

They tee off all right with "Together," which is in the same idiom of their finaleing "Without You"—meaning that what Alice does so must sister Ellen Kessler, and vice versa—and "Formidable" is a cute bilingual ballad. "Identical" then becomes more of the same—by now it's pretty well established that they're amazingly peas-from-the-same-pod cuties—but they give themselves a lift with their European pot-pourri of Continental pops in several lingos.

Then comes that dated Broadway medley, followed by "The Best Is Yet to Come"—which it doesn't because it segues into the Late Late Show marathon, followed by a "Talk to Him" ballad and the signoff "Without You." For the Broadway admixture they switch from their slinky, clinging gowns to quasi-tux and tights costumes, showing off their beautiful gams.

The Kessler Twins have come a long way from their initial segue from Germany as number-leaders with the Lido floorshow in Paris, even unto a Life cover as highly photogenic songstresses, but they must come still further when it comes to the Persian Room environs as a big league midseason attraction. That is, considering the tradition and impact in recent semesters of such lodestones as Goulet, Juliet Prowse, Cugat-Abbe Lane (who, incidentally, reopen the room's new season next fall), Carol Lawrence, Catarina Valente et al.

Miss Valente, is an example of not having made the grade the first time out in U.S. boites. But, returning some years later, following further seasoning in her European tours with occasional guestings on the Como and Sullivan vidshows she matured into a socko single good for the Gotham sweepstakes or the Navada gaming stakes circuit. Alice and Ellen Kessler have a similar future but that's still on the horizon. Better authorship will be a prerequisite.

Special maestro Joe Guerico, fronting the usually tiptop Emil Coleman orchestra, does a capital backstopping job for the twins. Coleman and Mark Monte's Continentals ditto okay on their dansapation chores. *Abel.*

THE VIBRATIONS (5)
Singers-Dancers
10 Mins.
Apollo, N.Y.

Main quintet from Chicago is good with vocals but they really shine with their terp routines. Whoever conceived the choreography should be credited. Four work as team (and do most of dancing) while odd member gets solo vocal. One small member is natural comic and makes most of it with some outrageous mugging. Of varying sizes and weights, they're all amazingly agile—the heaviest even does a flip and somersault from a prone position.

Tunes are heavy on the r&r side, with "My Girl Snoopy" their best item. *Robe.*

NICK HENDRA & TONY ULLETT
Comedians
15 Mins.
Cafe Au Go Go, N.Y.

Team of young British comedians, recently arrived from Cambridge, make an impressive showing in their American debut. Hendra, a plumpish, droopy-eyed type, topped by a thatch of blonde hair, is the standout talent of the pair although the lean and hungry Ullett also registers impressively. They do a series of skits, written by themselves, which range in style from brittle to broad. After opening bit on birth control (a matter of taking the right color pill), they really warm up with a riotous item that has Hendra trying to deliver the funeral oration from "Julius Caesar" while carrying Ullett, the dead and dead-weight Caesar.

Longest item is highlights from Biblical history delivered in the manner of a tv newscaster and weather report. This is followed by a blackout bit about British police methods. Their German-English hitchhiking turn is good but could stand editing. After a blackout on bingo, they wind up as Beatles observing the Shakespeare anni by doing Hamlet's soliloquy as a folk tune. If team can continue to come up with such clever bits, they should show plenty of potential as nitery team or a spot in a revue. *Robe.*

RALPH PENA ORCH
50 Mins.
Shelly's Manne Hole, L.A.

Ralph Pena's nine-piece aggregation is the modern-day answer to the dearth of new and exciting full-voiced bands with something original and important to say.

In a 50-minute set on opening night in the jazz oasis, bassist-composer Pena lead orch through "Gulf of Aden" (moderate in tempo), "High Fly" (Randy Weston original) and, prior to soaring off into the torrid "Serendipity" closer (drummer Larry Bunker whales on this one), Pena dips his men into a mellifluous tribute to the late 88er, Carl Perkins—"Song for Carl"—during which pianist Mike Wofford displays profundity of feeling and impeccable right-hand authority.

Big Bob Hardaway on tenor sax excels in all solos, playing in tradition of oldtime greats, transitions coming naturally never stooping to contrivances. Ditto for first trumpeter Bobby Bryant (his curly-Q tags in high register give brass section a charming uniqueness), alto sax-flutist Bud Shank and, of course, bassist Pena himself. Other Pena men are fluegelhornist-trumpeter Joe Burnett, trombonist Mike Barone and tuba man John Bambridge Sr.

It's a wild, yet cool, big, yet small, heartful, yet cerebral band—a most welcome musical anachronism, indeed. *Joex.*

JACKIE DeSHANNON
Songs
20 Mins.
Gazzari's, Los Angeles

Jackie DeShannon moves out of the folk field and into a swing, rock 'n' roll style that finds her suitable for lounges, teen affairs and very likely an expansion of her record work.

Pretty little blonde has a light, breathy delivery on ballads, as with "I Wish You Love," but hits hard and heavy on the rockers like "Needles and Pins" and a frenetic version of "You Are My Sunshine." In show caught, backing by Kevin X. Gregg combo, was far too loud and overpowered singer's work. But she makes up for it in energetic hard sell, works with a wild physical and visual style that explodes with communication.

Singer gowns handsomely to give her a sophisticated look quite unlike most performers of this style. *Dale.*

MELODYE CONDOS
Songs
15 Mins.
The Apartment, N.Y.

This seems to be the era of second generation acts when old established names are attempting to found theatrical dynasties. There is Jack Jones, issue of Allan Jones & Irene Hervey, Frank Sinatra Jr., Dick Haymes Jr. and now Melodye Condos, daughter of Martha Raye & Nick Condos is making her New York cafe bow.

Miss Condos is a singer of merit and a great deal of promise. She seems to know what she wants to say and has a strong idea of how to say it. Yet there is a need of further work on the circuits. She's probing and digging for her personal moment of truth. There are times when she comes off in top form. Her tunes have interest and sincerity. She has vast ambitions far beyond that which anyone of her years should hope for.

Her most important asset is her conviction. She sings her piece as she sees it with interest and strength. She needs the added measure of maturity to make things come out right. Personable brunet, about 19 or 20, will get that extra ingredient with further experience around the circuits. *Jose.*

CHARLEY BAUMANN
Animal
20 Mins.
Madison Square Garden, N. Y.

Young German animal trainer works eight Bengal and Siberian tigers without protective device except whip which is frequently dropped. Ringling Bros. picked up act from Germany's Roland Circus. He's also worked with Moscow State Circus in Russia.

Has complete control of cats, using one for "comedy" effect. Act winds with Baumann accompanying biggest and toughest to exit a la "Walking My Baby Back Home." *Robe.*

INEZ FOXX & CHARLIE
Singers
6 Mins.
Apollo, N.Y.

Although introed as sister-brother act, pair bear no resemblance to each other. Femme is a bronze Bardot while male is a youngish Cab Calloway type. Voices of both are strident and depend too much on mike. They alternate on leads but lack sparkle that sets off an unusual act.

Tops is closing "Ask Me?" where girl makes clever use of audience member as stooge for her sassy exit. *Robe.*

THE SUPREMES (3)
Singers
8 Mins.
Apollo, N.Y.

Three sharp lookers from Detroit, femme singers are uncertain as to whether they want to sing straight or rock it. Best tones are with "Make Someone Happy," begun with smooth ballad tempo but spoiled by gimmicky ending, making "fame" an eight-syllable word, for example.

More exposure and professional shaping of routine could turn larks into top act. They certainly have the looks for it. *Robe.*

STU GILLAM
Comedy
10 Mins.
Apollo, N.Y.

Standup comic is sharp and topical although first impression is that he's going to do the "drawly, Stepan Fetchit" bit. Material for most part is current, some throwaways using items that were news on date caught. Segregation gets some of spotlight but not to point of monopoly.

Gillam would be wise to use his straight voice, which is clear, distinct and educated, instead of low-comedy slurring effect he now prefers. *Robe.*

Reichman's 50th Anni

Dallas, March 31.

Joe Reichman, veteran bandleader in this city, was presented with a bronze plaque by AFM Local 147 here last week to mark his 50th anni in the music business. Reichman obtained his first union card in 1914 from the St. Louis local at the age of 16.

He's currently playing at the Adolphus Hotel's Century Room here.

CURRENT BILLS

WEEK OF APRIL 1

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BIRMINGHAM HIPPODROME—Edmund Hockridge, Flack & Lamar, Chris Carlsen, Four Jones Boys, Bert Weedon, The Caravelles, Toni et Margo, Billy Baxter.

BLACKPOOL TOWER CIRCUS—Charlie Cairoli and Company, The Flying Marilees, Lilian Daniels and Her Polar Bears, Konyot's Chimpanzee Rodeo, The 4 Rodriguez, Circus Schumann's 12 Liberty Horses presented by Billy Baker, The Ascots, Kimi Yokoi, See-Hee Troupe, Bartschelly, Evelyn Hans and Her Poodles, Rudi Llata, Desmond and Marks, Fuzzy-Ball Kaye and Tiny Tommy Gallaher, Our Sammy, Little Jimmy and the Circusettes.

THE COVENTRY THEATRE — Dickie Henderson, Jimmy Clitheroe, Pinky and Perky, Jimmy Tarbuck, Susan Lane, Four Gale Boys, Los Flamencos, Ugo Garrido, Billy Winsor, Alexandra Dane, Malcom Geddard Dancers, Six In Harmony.

LONDON PALLADIUM—Lena Horne, The Bachelors, Des O'Connor, The Taree Monarchs, Arthur Worsley, The Bal Caron Trio, The Del Ray Brothers, The Kuban Cossacks.

LIVERPOOL EMPIRE — Dave Clark Five, McAndrews & Mills, George Meaton, Dave Nelson, Alan Field, Susan Maughan, Mark Wynter.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

SCOTLAND

GLASGOW ALHAMBRA—Kenneth McKellar, Rikki Fulton, Terry Hall, Paul & Peta Page Puppets, etc.

KING'S—"Old-Tyme Music-Hall," with Dave Willis, Jimmy Plant, Bond Rowell, Jean Kennedy, 'Master' Joe Petersen, Davies & Gray, Nat Gonella, Trevor Moreton, 2 Rexanos.

GLASGOW KING'S—Dave Willis, Jean Kennedy, Bond Rowell, Nat Gonella, Ellis Jackson, Trevor Moreton, Davies & Gray, Master Jo Petersen, Two Rexanos, Jimmy Plant.

GLASGOW PAVILION—Johnnie Victory, Eileen Keegan, Sheila Paton, Don Gordon, Bob & Jack Young, Moxon Girls, etc.

EDINBURGH PALLADIUM—Lex McLean, The Hi-Fi's, Melody-Makers, Carr & Vonnie, Margo Bentley, etc.

AYR GAIETY—Jack Milroy, Glen Michael, Hollander & Hart, Three Scott Boys, Billy Cameron, Colin Beach, Eve Robbins, Roddy McNeil, Pamela Penfold, Springtime Dancers.

GLASGOW METROPOLE—Gracie Clark & Colin Murray, Alexander Brothers, Joe Gordon Folk Four, Dennis Clancy, Ivy Carey, Alan Beale, etc.

Cabaret Bills

NEW YORK CITY

APARTMENT — Melodye Condos, Charles De Forest.

BASIN ST. EAST—Pat Collins, Joe & Eddie.

BITTER END—Jake Holmes, Fred Smoot, Serendipity Singers.

BON SOIR—Three Flames.

BLUE ANGEL—Rolf Harris, Ketty Lester, Dan Elliot.

CAFE AU GO GO—Grecco & Willard.

CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Kato Fenyas.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Sergio Franchi, Joey Forman, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM—Joe Mooney.

EMBERS—Joey Bushkin, Lenore Paxton.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM — Teiko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT—Charlie Mingus.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL AMERICANA—Julie London, Lee Evans Orc.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Kessler Twins, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Juli Christman.

HOTEL WALDORF-ASTORIA — Edie Adams, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—"Vive Les Girls," Mike Durso Orc.

LATIN QUARTER—Eddie Albert, Dino Formachini, Rolly & Arry, Jack Le Cayen, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Tito Guizar, Mambo Aces & Tina, Pancho Cardenas Orc., Candido.

LIVING ROOM—Denise Darcel, Alberto Rochi, Richard Pryor, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman, Teresa Celli.

RAT FINK ROOM — Jackie Kannon, Marty Walker, Sheryl Easley.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SNIFFEN COURT INN—Renee Taylor, Joe Randi, Pepi Moreale 3.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Morgana King & Kingsmen.

TOWN & COUNTRY—Buddy Hackett, Jennie Smith, Cass & Desi.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson, "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN—Maria Carilla, Lillian Cavell, Ernest Schoen Orc.

VILLAGE GATE—Herbie Mann Orc., Tarriers, Jorge Morel Orc.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE VANGUARD—Dudley Moore Trio, Jon Hendricks.

CHICAGO

THE BELFRY—"Noises In The Theatre," June Ericson, Haskell Gordon, Ann Hilton, Ross Lashbrook, Bert Vallencourt.

BLUE ANGEL—"Calypso Limbo," Susie Ellis, Pascual Olivera, Byl Couser, Lady Limbo, Emperor Kelo, Lord Carlton, Lord Smiley, Al D'Lacey Orc.

CONRAD HILTON — "Ladies First" Lucho Navarro, Wells & Four Fays, Manuel Del Toro, Marie Langenbein, Ernie McClean & Caroline Paul, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL—Phyllis Arick, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Carmel Quinn, Jimmy Blade Orc.

LE BISTRO—Ann Richards, Connie Milano Trio.

LONDON HOUSE—Gene Krupa Quartet, Jose Bethancourt Trio.

MISTER KELLY'S—Don Adams, The Turtles, John Frigo Trio, Marty Rubinstein Trio.

PALMER HOUSE—Allen Sherman, Bud & Cece Robinson, Ben Arden Orc.

PLAYBOY—Ray Hastings, Dink Freeman, Burt Tayler, Donna Fuller, Ken Coleman, Cathy Johnson.

SECOND CITY—"New York City is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu.

SHERATON BLACKSTONE — Vicky Autier, Frank York Orc.

LOS ANGELES

COCOANUT GROVE—Rowan & Martin, Enzo Stuarti.

CRESCENDO—Jack E. Leonard, Vikki Carr.

DINO'S—Betsy Duncan, Jack Elton, Steve LaFever.

ICE HOUSE — Jerry & Myrna, Ken Greenwald, Mason Williams.

INTERLUDE — Paul Winchell, Tani Jones.

JERRY LEWIS—Sid Hurwitz Duo.

MELODY ROOM—Rena Paula Trio.

SLATE BROS.—Simmy Ben.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Amanda Ambrose, The Shaggy Gorillas.

LAS VEGAS

YE LITTLE CLUB—Barbara Hines.

BOURBON STREET—Peter Anthony

CASTAWAYS—"Holiday In The Orient," Peggy Lord, Patti Kim, Bobby Stevenson Orc.

DESERT INN—Jimmy Durante, Eddie Jackson, Sonny King, Denn Arden Dancers, Carlton Hayes Orc. **Lounge:** Jan Garber Orc., Di Varieties, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jacques Foti, Arturo Romero Strings (11).

FLAMINGO—Janet Gayner, Russ Black Orc. **Lounge:** Harry James, Nita Crul, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Tex Ritter.

NEVADA—"Harem Nights," Royal Tahitians, Singers Three.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA—Frankie Laine, Frank Gorshin, Jack Cathcart Orc. **Lounge:** Shecky Greene, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA—Tony Bennett, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Freddie Bell, Robert Linn, Bell Boys, Senators, Peter & Hank, Russ Cantor.

SANDS—Danny Thomas, Antonio Morelli Orc. **Lounge:** Johnny Prophet, Vido Musso, Dave Burton, Margaret Ann, Ernie Stewart.

SHOWBOAT — Jack "Jive" Schafer, Twin Tunes, Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, DeCastro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Peter L. Marshall in "Anything Goes," with Eileen Rodgers, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Kirby Stone 4, Lorraine Barry, Town Pipers, Jerri Lynn Frazier.

TROPICANA—"Folies Bergere," Ray Sinatra Orc. **Lounge:** Vagabonds, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Flapper Follies with Vespia Brothers, Elsa & Waldo, Vega Maddus, Don Stalton, Golden Girls, John Carleton Orc.

HAROLDS — Trini Lopez, Johnny O'Brien, Don Conn Orc.

HARRAH'S (Reno) — DeCastro Sisters, Nick Lucas, Judy Lynn, Joe King & Zaniacs, Red Coty.

HARRAH'S (Tahoe)—Anna Maria Alberghetti, Vaughn Meader, John Bubbles, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** Billy Eckstine, Jerry Colonna, Top Notchers, Coquettes.

HARVEY'S — Rowan & Martin, Gali Gali, Johnny Hamlin Orc., Jack Bedient, Kings Four, Frank Fanelli, Bob Rinard.

HOLIDAY—Jon & Sondra Steele, Esquires, Sparklers, Charles Gould's Satin Strings.

MAPES—Jan Garber Orc, Bobby Page Show, Tunesters, Joe Karnes.

NEVADA LODGE (Tahoe) — Suzie & Night Owls.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks)—Bill Dana, Gogi Grant, George Arnold Singers & Dancers, Foster Edwards Orc.

RIVERSIDE—Clyde McCoy Orc., Riverside Varieties, Carlton MacBeth Orc.

WAGON WHEEL (Tahoe)—Rowan & Martin, Gali Gali, Johnny Hamlin Orc., Jack Bedient & Chessmen, Arthur Walsh, Frankie Fanelli Show, Jets, Bob Rinard Three, Orrin Tucker Orc.

How Met Opera Finals Went

An audience of singing teachers, managers, talent-scouts and professionals virtually filled the Met Opera recently to listen to 11 finalists who each sang one aria to piano accompainment and to some remarks by Rise Stevens, new co-manager of the Met's National Co. Howard J. Hook was master of ceremonies judging committee (Rudolf Bing, general manager and John Guttman his assistant) awarded the prizes.

The stage was set for the first act of "Tosca" to be given that night, the piano and the singers (in street clothes) stood next to the baptisimal fountain (of the church S. Andrea della Valle).

First prize was won by Robert Goodloe, 27, baritone from Iowa, who up to now has worked as public relations man in his home city, Indianola at Simpson College. Next to the Met-contract he also won the $2,000 of the Stuart and Irene Chambers Award. He sang the aria from Giordano's "Andrea Chenier," "Nemico della Patria" and he certainly deserved the prize, also according to the heartily applauding audience.

The other singers who won honors were Mary Beth Peil, soprona from Iowa (Marvin Stoughton Award) Katherine Kaufman soprano from Oklahoma (Frederick K. Weyerhaeuser Award) Huguette Tourangeau, mezzo soprano from Montreal, Can. (William J. Fisher Award) and Maria Candida soprano from Massachusetts (Gladys Axman Taylor Award). Each of these awards is $2,000. Miss Kaufman in addition won a contract with the Metropolitan Opera Studio, a performing group of young singers. All award winners ranged in age from 20 to 26 years of age.

It was the 10th annual National Audition of the National Council (founded 1954) after 16 regions of the U.S. and Canada were combed.

Shall We Go Out Whistling The Dances Or the Scenery?

By VERNON DUKE

Hollywood, March 31.

Six or seven weeks ago, invigorated as I was once again by the moderately stimulating gambols of a New York winter, endeavoring the while to contribute a few additional ones of my own (which included a new book, a revival of a musical, and a series of tv and radio debates on the subject of a prematurely and incomprehensibly buried hit-in-the-making), my eye was caught by huge and unmistakable davidmerrickian posters. *All* posters emanating from that industrious producer's *cabinet de travail* are eye-catchers; these were also thought-provokers.

The posters announced the impending arrival (on Jan. 16, 1964) of Carol Channing in "Hello Dolly!" directed and choreographed by Gower Champion.

The letters spelling out the names of Miss Channing, Mr. Champion and their vehicles were positively gigantic; no other credits were visible.

A practitioner of the musical comedy craft (music division), since 1926 (London), and 1930 (New York), I was somewhat stymied by so enigmatic a description of what was touted by those in the know as a forthcoming smash. My first reaction was that Broadway was to be treated to a virtuoso display by two sterling personalities — rather like the Anna Pavlova-Michael Mordkin duo of yore, or (more recently) the Zizi Jeanmaire-Roland Petit tandem, or, deserting the loftier domain, Mike Nichols & Elaine May, perhaps.

Engrossed in my own activities, I admit to not having read the advance propaganda, and so became convinced that the deliciously uninhibited Carol Channing and the somewhat splenetic, but always meticulous Gower Champion were twin harbingers of a truly unique *pas de deux*, many-faceted enough to fill an unforgettable evening. Not that Gower needed any further championing, nor Channing any intensified caroling, but the coupling of the two names was decidedly intriguing. Why two names only on the posters? Was this to be a communal improvisation, a theatrical game of chance, as it were?

The Credits

I was wrong, of course. Diligent perusal of the program yielded the information that "Hello Dolly!" was a "new" musical comedy "suggested by Thornton Wilder's 'The Matchmaker'," in turn suggested by or rewritten from Mr. Wilder's "The Merchant of Yonkers." I recalled seeing both Wilder plays and enjoying their robust suggestiveness hugely several seasons back. Surprisingly the legend "suggested by etc." came *not* under the show's new title but immediately following the names of Michael Stewart, credited with the book, and Jerry Herman, the author of music and lyrics. Question: which of the two was open to suggestions?

Now, Messrs. Stewart and Herman are young, extremely talented and already successful people. One need only remember that Mr. Stewart was responsible for the libretti of "Bye Bye Birdie" and "Carnival" both in collaboration with (or rather under the aegis of) the redoubtable Champion. The even younger Jerry Herman made an auspicious debut with the score of "Milk and Honey," a recent entry of hit calibre; I thought "Milk and Honey" a bit treacly, but Mr. Herman's score did its level best to make up for

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Bennett Sisters To Tour Stocks In 'Acquaintance'

Summer stock packager Floyd Ackerman will have a sister act among the star vehicles he's producing for strawhat tours this season. Included in his initial lineup of entries is "Old Acquaintance" with Constance and Joan Bennett headlining. He's also sending out a husband and wife team, Howard Duff and Ida Lupino, in "Private Lives."

Among other Ackerman packages will include Jeanne Crain in "Claudia," Morey Amsterdam, Rose Marie and Billy Gray in "Love and Kisses," Dan Dailey, Peggy Ann Garner and Jay North in "A Thousand Clowns" and Marie Wilson in "My Friend Irma." Besides his summer stock packaging aetivities, Ackerman, who's headquartered in New York, also sets stars for the Drury Lane Theatre, Chicago, and the Swan Theatre, Milwaukee.

Tarheel Troupe to Tour 'Sandburg' to N.C. Schools

The Vagabond Players, based at the Flat Rock (N.C.) Playhouse, have been set by the State Dept. of Public Instruction for the presentation of 60 performances of "The World of Carl Sandburg" in a tour of North Carolina highschools. The program of selections of works by the Flat Rock author was written by Norman Corwin and toured the U.S. a few seasons ago, prior to playing Broadway.

In 1962, the show was presented by the Vagabond Players at the Flat Rock Playhouse with Sandburg attending one of the performances. Robroy Farqhuar, managing director and founder of the Tarheel troupe, is stager of the production for the state-sponsored tour. The cast comprises Gil Rogers, Helen Bragdon, Gordon Elliott and Marcia Baldwin. Alan Sader is stage manager and lighting designer.

John Berry, stager of the London and off-Broadway productions of "The Blood Knot," hopped from N.Y. to Paris recently to negotiate, for a production there of **Athol Fugard's** South African drama.

Tebaldi to Lyric, Chi

Renata Tebaldi will sing Mimi in "La Boheme" for the Lyric Opera in Chicago, resuming a long connection at that house. Italian soprano is now back in good form and has chalked up several successes at the Met, latterly in "Tosca."

She had been in poor voice a year ago and laid off a year to rest and re-coach.

B'way Moves To Outflank Lefky's Anti-Legit Bills

A new start is being planned by various elements in the Broadway theatre to oppose the efforts of N.Y. State Attorney General Louis J. Lefkowitz to obtain new legislation to control legit. As an initial step, efforts will be made to persuade Gov. Nelson A. Rockefeller to veto the two bills passed recently by the legislators.

It's figured that Lefkowitz will renew his drive in the upcoming legislative special session, opening April 15, for enactment of the third bill, providing for State licensing of theatre personnel involved in the distribution of tickets. The action of Senate Majority Leader Walter J. Mahoney in declining to permit a vote on the measure insured its death in the closing rush of the recent session. That gives theatre elements a breather in which to organize opposition to the proposal and, in the meantime, work for a veto of the two bills passed.

Possibly affecting the situation was the announcement last week by the Securities & Exchange Commission of a simplified procedure for managements to obtain approval of proposed capitalization for Broadway productions. One of the alleged abuses uncovered by Lefkowitz in his investigation of the theatre last fall was irregularities in financial and accounting methods. Coming at the same time that the League of N. Y. Theatres is working out a new, stricter code to cover the situation, it's figured the SEC move may tend to make the Lefkowitz-sponsored measure superfluous.

It was not lost on Broadwayites, incidentally, that in the N. Y. Times story of the defeat of the remaining Lefkowitz bill, it was reported as a simple matter of fact that Special Assistant Attorney General David Clurman, who was in actual charge of the probe, is due to head the proposed enforcement agency.

Allenberry Barn Skeds 30-Week Stock Season

In an expansion of its season, the Allenberry Playhouse, Boiling Springs, Pa., is planning a 30-week spread of 15 productions (each running a fortnight) from next Friday (3) to Oct. 31. The program for the spot's 16th season will comprise three musicals and 12 straight plays. "Leave It to Jane," "The Merry Widow" and "Annie Get Your Gun" will be the tuner trio.

Three of the plays are comedies which opened and closed on Broadway this season. They're "The Irregular Verb to Love," "Love and Kisses" and "A Rainy Day in Newark." The hit, "Mary, Mary," now in its fourth year on Broadway, is tentatively scheduled for Oct. 5-17 in the event it's released for stock this summer. Richard North Gage is managing director of the Boiling Springs operation, and Charles A. B. Heinze is president.

Make It Legal?

That old wheeze about actors chewing the scenery is apparently being tak seriously by Equity. One of the matters being considered by the u ion for discussion in its upcoming contract negotiations with the League of N.Y. Theatres is the institution of a dental plan in the union's general welfare program.

The present Equity-League production agreement covering Broadway and the road expires May 31.

New Industrial Production Pact Curbs Discrimination, Hikes Rates

Actors Equity, in a new contract with 55 industrial show producers, has strengthened its regulations dealing with racial discrimination. The agreement, which expires April 15, 1967, and is retroactive to last Jan. 15, provides for the filing of charges of discrimination with the union and for arbitration of such cases.

Equity's prior industrial show pact prohibited employers from discriminating against performers because of race, creed, or color. However, there was no specific recourse in the event a producer did not abide by the rule.

In the area of closed circuit television relating to industrial shows (a matter still to be discussed no later than the middle of next October) Equity now has gained the right to determine conditions in each situation. Previously, for closed circuit tv, performers were paid either the American Federation of Television & Radio Artists minimum or a flat week's salary, whichever was greater. Also, open for discussion no later than the middle of next October is the clause covering extraordinary risk and injury.

Most of the Equity benefits in the new agreement, according to a union report, relate to the fringe areas, including a rise in the per diem allowance from $15 to $18 and an increase in pension and welfare contributions from 2% to 3% of salary. The salary minimum for performers employed for a period of two weeks or more goes up $1 to $200. Stage managers signed for the same period with shows comprising less than 13 members get $255 this year, $270 in 1965 and $285 in 1966.

If there are more than 13 members in the company, the stage manager now gets $285 weekly. Salaries for stage managers have ranged from $245.25 to $281.05, including cost of living increase. The salary for models goes from $37.50 to $40 a day, while the daily rates for actors is $90 for the first day and $60 each day thereafter.

However, performers employed for seven calendar days get $255 and similarly-employed stage managers $285. When the seven-day contract is extended the daily rate beyond that period is $60 for actors and $75 for stage managers.

The agreement calls for representatives of both signatories to meet four times yearly during the lifetime of the contract. The purpose of such meetings, which are becoming a growing practice in labor-management relations, is to avoid deadline deadlocks and to permit adjustment of the existing contract.

Equity Sets 25G Budget To Expand Pro Theatre

Actors Equity has set a $25,000 budget to cover the first year's operation of the new department to extend the professional theatre throughout the U. S. The creation of the department represented a victory for councillor Nancy R. Pollock, who had long been campaigning for such a setup.

Applicants for the executive post created by the formation of the department are being sought by the union.

3-Way Hassle For Milwaukee Pabst Theatre Control

Milwaukee, March 31.

A group fronted by Roger K. Marsh, owner of Air Equipment Inc. (a Milwaukee ventilating equipment distributor), appears most likely of "negotiating" with the city fathers for leasing of the Pabst Theatre for 1964-65 season. Marsh, a show biz newcomer produced "Showboat" at the Pabst last October and grossed $144,000. Marsh also had a piece of "Can-Can" production at Swan Theatre last season.

Pabst Theatre Management Co., present management of the city-owned theatre, seeks a cut in the $12,000 yearly rental to $1,000 monthly for nine months and no rent for June, July or August. Existing lease expires May 31, 1964. Originally, this group wanted a 50% rental cut, but the city solons declined.

Earlier this year, the city building & grounds committee, asked for "sealed bids" which would have put the Pabst on the block for national bidding.

Marsh deposited $71,000 in cash with the city as security on a new, three-year lease on Pabst, reportedly seeking a $1,000 (per month for ninee months) and no off-season rent for three summer months.

Marsh (in proposed group) has announced that Ray Mitchell, veteran Pabst public relations director, and his wife, Diana Mitchell, Pabst Theatre treasurer, will join Marsh in Pabst operation. Both the Mitchells would become corporate officers of the new company with Marsh.

Another executive of new-proposed firm will be T. J. Bartolotta, Milwaukee nitery operator and producer.

He collaborated with Marsh in producing successful three-weeks run "Show Boat."

Rach, Comiskey & Vaughn Inc., operators of Milwaukee Melody Top, and another barn in Chicago, have been also interested in managerial control of Pabst.

According to Elmer Regner, general manager of Milwaukee Melody Top, this group plans to produce

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South African Musical Scheduled for London

London, March 31.

"Wait a Minim," a South African revue, is being presented April 9 at the Fortune Theatre by Manleon Minim Ltd., in association with Toby Rowland. The satirical show opened as an emergency fill-in at Johannesburg's Intimate Theatre early in 1962, and since then three editions have been playing in parts of South Africa.

London will get the original cast of eight, several of whom were born in England and went to South Africa to live. The material was not in script form. For the benefit of Britain's Lord Chamberlain, however, the authors and director Leon Gluckman has been committed to paper.

"Fiddler on the Roof" is the new title for the forthcoming Broadway musical, formerly called "Tevye."

Hubby-Written Ad Copy Plugs Bilingual 'Dream' As Bigger Than 'Hamlet'

Howard L. Gossage, who's partnered in the San Francisco advertising firm of Freeman and Gossage, wrote a gratis ad (one column in the March 14 issue of Cue magazine) for the dual language off-Broadway production of "Life Is a Dream." He's indirectly associated with the legit venture through his wife, Sally Kemp Gossage, who heads the cast of Roy Campbell's English version of the Spanish play by Pedro Calderon de la Barca.

Mrs. Gossage, a daughter of the late bandleader Hal Kemp, opened last Thursday (19) at the Astor Place Playhouse, N.Y., in the play initially performed at the house two nights earlier by a Spanish-speaking company. The Cue ad started with the statement, "Now in its 3,879th Smash Month!*" in large letters and then, in smaller type, ". . . But never before in America." The asterisk referred to comparative playing time of "4,283 months" for "Hamlet."

According to Gossage, Lawrence Goldstein, a co-producer of the Spanish-English project, suggested the idea of tabulating the number of months since the original unveiling of both "Dream" and "Hamlet." It usually takes a new off-Broadway production several weeks to establish audience-pull and it was felt the longrun credit might prompt a more immediate public response to the Spanish and English language versions of the play.

Shows on Broadway

Funny Girl

Ray Stark presentation of musical comedy in two acts (16 numbers), with book by Isobel Lennart, from her own original story; music by Jule Styne, lyrics by Bob Merrill. Production supervision, Jerome Robbins; staging, Garson Kanin; musical staging, Carol Haney; scenery and lighting, Robert Randolph; costumes, Irene Sharaff; musical conductor, Milton Rosenstock; orchestrations, Ralph Burns; vocal arrangements, Buster Davis; dance orchestrations, Luther Henderson; associate producer, Al Goldin; associate director, Lawrence Kasha; presented in association with Seven Arts Productions. Stars Barbra Streisand, Sydney Chaplin; features Danny Meehan, Jean Stapleton, Roger DeKoven, Joseph Macaulay, Buzz Miller, George Reeder, Royce Wallace, Kay Medford. Opened March 26, '64, at the Winter Garden, N. Y.; $9.60 top.

Fanny Brice ..... Barbra Streisand
John ..... Robert Howard
Emma ..... Royce Wallace
Mrs Brice ..... Kay Medford
Mrs. Stakosh ..... Jean Stapleton
Mrs. Meeker ..... Lydia S. Fredericks
Mrs. O'Malley ..... Joyce O'Neil
Tom Keeney ..... Joseph Macaulay
Eddie Ryan ..... Danny Meehan
Heckie ..... Victor R. Helou
Workmen Robert Howard, Robert Henson
Snub Taylor ..... Buzz Miller
Trombone Smitty ..... Blair Hammond
Five Finger Finney ..... Alan E. Weeks
Trumpet Soloist ..... Dick Perry
Bubbles ..... Shellie Farrell
Polly ..... Joan Lowe
Maude ..... Ellen Halpin
Nick Arnstein ..... Sidney Chaplin
Two Showgirls ..... Sharon Vaughn, Diana Lee Nielsen
Stage Director ..... Marc Jordan
Florenz Ziegfeld Jr. ..... Roger De Koven
Mimsey ..... Sharon Vaughn
Ziegfeld Tenor ..... John Lankston
Ziegfeld Lead Dancer ..... George Reeder
Adolph ..... John Lankston
Mrs Nadler ..... Rose Randolf
Paul ..... Larry Fuller
Cathy ..... Joan Cory
Vera ..... Lainie Kazan
Jenny ..... Diane Coupe
Ben ..... Buzz Miller
Mr. Renaldi ..... Marc Jordan

Showgirls: Prudence Adams, Joan Cory, Diane Coupe, Lainie Kazan; Diana Lee Nielsen, Sharon Vaughn, Rosemarie Yellen.

Singers: Lydia S. Fredericks, Mary Louise, Jeanne McLaren, Joyce O'Neil, Rose Randolf, Stephanie Reynolds, Victor R. Helou, Robert Henson, Robert Howard, Marc Jordan, John Lankston, Albert Zimmerman.

Dancers: Edie Cowan, Christine Dalsey, Shellie Farrell, Ellen Halpin, Rosemary Jelincic, Karen Kristin, Joan Lowe, Jose Ahumada, Bud Fleming, Larry Fuller, Blair Hammond, John Nola, Alan Peterson, Alan E. Weeks.

Musical numbers: "If a Girl Isn't Pretty," "I'm the Greatest Star," "Cornet Man," "Who Taught Her Everything?" "His Love Makes Me Beautiful," "I Want to Be Seen with You Tonight," "Henry Street," "People," "You Are Woman," "Don't Rain on My Parade," "Sadie, Sadie," "Find Yourself a Man," "Rat-Tat-Tat-Tat," "Who Are You Now?" "The Music That Makes Me Dance," "Don't Rain on My Parade."

The news about "Funny Girl," the new musical opening last Thursday night (26) at the Winter Garden, is primarily Barbra Streisand. She's not merely the femme star and title player of this song and dance saga of the early career of Fanny Brice—she's a talented performer in her own right, a striking singer, comedienne, personality and, from indications, a boxoffice name.

Largely due to her, "Funny Girl" should have a sizable Broadway run, although because of its reportedly high production cost and heavy operating hookup, it's a questionable venture to pay off or, at least, make much profit. It also appears an uncertain bet for the road or eventual stock.

Miss Streisand's personal click is hardly a surprise. Although her only previous Broadway appearance was a couple of seasons ago in a small featured role in the musical, "I Can Get It for You Wholesale," she has been a rocketing name in show business through her bestseller recordings and cabaret and television engagements. She's generally given much of the credit for the heavy theatre party and mail order advance for "Funny Girl," plus the fact that interest in the musical survived its unprecedented series of premiere postponements.

As it turns out, Miss Streisand is all that the preliminary buildup indicated. She's an impressive, versatile talent who clearly has a big future on Broadway and, in the right parts, could also be a bet for pictures — when the cycle turns and the screen is again ready to do musicals.

The star can, of course, belt across a song with a crescendo of power, dance enough to get by, play comedy with a skillful offhand manner and even hit a restrained note of poignance. Experience will bring improvement in her enunciation, which isn't invariably clear on song lyrics, and in such things as variation and change of pace, the nuances of underplaying and greater quality of relaxation and repose.

Getting the right parts may be a problem, for Miss Streisand isn't the obvious romantic type. But although she's no beauty, she can apparently be more attractive than in this Fanny Brice characterization and the 1920's fashions, and she has the kind of looks and personal style that grow on an audience. The confidence and authority that come with experience will naturally help in that regard.

The built-in limitation of "Funny Girl" is in the book, which is tied to some extent to the facts of Fanny Brice's life. The flashback story is the standard backstage treatment of the ugly duckling talent who struggles to recognition and success, finds fulfillment in love, suffers heartbreak and finally takes solace in laugh-clown-laugh dedication to her career. Isobel Lennart's libretto, based on her own original story, follows the real-life saga, with the requisite comedy and tremolo passages.

The songs, with music by Jule Styne and lyrics by Bob Merrill, include several apparent clicks, with satisfactory Streisand rousers. The star has 12 numbers in all — six of them solos, three in a tough success in the second act. On the questionable basis of a first hearing, the hits may be Miss Streisand's "I'm the Greatest Star," "People," "Don't Rain on My Parade," "Who Are You Now?" and "The Music That Makes Me Dance," and such other items as "I Want to Be Seen with You Tonight." "Henry Street" and "Find Yourself a Man."

None of the songs associated with Fanny Brice's career is revived in the show, even as a background orchestra theme. The omission is especially notable in the case of "My Man," which the late comedienne sang in the Ziegfeld "Follies" of 1921 and was identified with her thereafter.

The "Funny Girl" dances, staged by Carol Haney, are energetic and agreeably short, although two Ziegfeld-style production numbers are more impressive for size than quality, and could have more lavish scenery than had been provided by Robert Randolph and better costuming than Irene Sharaff's. It's difficult to evaluate the overall staging of the show, as Garson Kanin is billed as director and Jerome Robbins as production supervisor, but since the latter took over the assignment during the tryout, presumably he made substantial changes and is responsible for the final effect.

Sydney Chaplin, costarred as the gambler, Nicky Arnstein, the big love of Miss Brice's life, is properly suave in the romantically-drawn part, and not only gets through several songs without visible damage, and as he's done in previous musicals, makes the leading lady appear at her best.

Among the principal featured supporting players, Kay Medford is diverting as Fanny's wrily observant but devoted mother, Danny Meehan is likable as an agile dancer and loyal friend, Jean Stapleton is amusing as a gabby neighbor, Roger DeKoven is a slightly subdued Ziegfeld and Joseph Macaley a passable smalltime producer.

Milton Rosenstock conducts the brassy orchestra on the apparent theory that the audience is deaf —or he'll know the reason why.

Never Live Over A Pretzel Factory

Paul Vroom, Buff Cobb & Albert Marre presentation of comedy in three acts (four scenes), by Jerry Devine. Staged by Albert Marre; setting and lighting, Howard Bay; costumes, Frank Thompson; music, Mitch Leigh. Features Dennis O'Keefe, Nancy Franklin, Lawrence Pressman, Martin Sheen, Lanna Saunders, Gino Conforti, Marc Marno, Panama Francis Quartet, Alan North, Lorna Thayer, Robert Getz, Sidney Armus, Paul Huber. Opened March 28, '64, at the Eugene O'Neill Theatre, N. Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Rick ..... Gino Conforti
Benny ..... Marc Marno
Sam ..... Lawrence Pressman
Winona ..... Nancy Franklin
Mike ..... Martin Sheen
Musicians ..... Panama Francis Quartet
Bartender ..... Robert Jepson
Robert Miller ..... Dennis O'Keefe
Cheryl ..... Lanna Saunders
Edwards ..... Robert Getz
Mr. Balzac ..... Sidney Armus
Inspector ..... Alan North
Mr. Callahan ..... Paul Huber
Bel Sir Bonnie ..... Lorna Thayer
Myrna ..... Gloria Bleezarde
Rhonda ..... Sally Ackerman
Carlotta ..... Charlene Ryan
Attendants Robert Jepson, Richard Higgs
Aunt Martha ..... Kitty Barling

To label a farce amusing is to douse it with icewater. If a farce isn't hysterically funny it's apt to be a dull thud. But "Never Live Over a Pretzel Factory," last Saturday night's (28) opening at the Eugene O'Neill Theatre, is an amusing farce. It offers little for Broadway, but may do as a stock vehicle and could become a laughable picture—20th-Fox bought the screen rights in a pre-production deal.

The Jerry Devine play has a quiet first act, comes to life a bit in the second act and is fairly diverting in the third. It doesn't really catch fire, however, and doesn't ignite the audience howls that mean success for a frankly frivolous romp.

The yarn, which is apparently taken from incidents in the author's youth as an eager shoestring actor-writer-director-hustler around the fringes of the theatre in New York, involves three young fellows who occupy the basement under a Chinese restaurant, are trying to produce an art film short and are led into a grandiose financial labyrinth by an ecstatically alcoholic Hollywood star. Although the situation is humorous, the characters likable enough and the lines frequently comic, the laughs don't get rolling and audience uproar doesn't erupt.

Some of the trouble may be basic—for example, although the role of young writer is the one Devine is most interested in, the two partners share the center of attention. Moreover, the souse Hollywood fugitive is the most colorful and vital character, but he has little dimension and there's little reason for an audience to care for him. In short, interest and concern aren't focused on one key individual, so the effect is scattered.

On the other hand, the production doesn't make the most of the material. Albert Marre's direction lacks invention and visual humor, and some of the lines seem not effectively pointed. However, the sense of pace and what might be called performance depth are admirable.

The playing is generally skillful enough. Dennis O'Keefe is plausible and both diverting and engaging as the rumpot picture star who specializes in imposing on gullible strangers in order to evade responsibility. Lawrence Pressman is credible as disarming as the serious young scenarist, and Gino Conforti and Martin Sheen are pleasant as his enthusiastic partners, although they haven't enough drive to provide the missing audience compulsion.

There are believable performances by Nancy Franklin as an impulsively romantic girl addicted to worthy causes, Lanna Saunders as a helpful airline hostess, Sidney Armus as a not unduly caricatured Hollywood producer, Paul Huber as what could perhaps be an almost-life portrait of a famous documentary producer with a penchant for booze and trollops, and a virtual riot squad of assorted character players of assorted ages and looks.

Howard Bay has designed a setting that is transformed from what resembles an engine room to what the three young heroes are willing to accept as home, but the device isn't as funny as it should be—possibly because of budget limitations.

As for the title, it's an expression the flim star has picked up during his wayward career and, as he explains, it's just a trenchant-sounding phrase with the merit of being meaningless and therefore utterly harmless. *Hobe.*

A Murderer Among Us

Jeff Britton presentation of comedy in three acts (five scenes), by Yves Jamiaque, adapted by George White. Staged by Sam Wanamaker; settings and lighting, David Hays; costumes, Fred Voelpel; music, Paul Reif; associate producers, M. J. Boyer and Nan Lawrence. Features Tom Bosley, Pierre Olaf, Loring Smith, George S. Irving, Edith King, Jane Hoffman, Dana Elcar, Lauri Peters, Severn Darden. Opened March 25, '64, at the Morosco Theatre, N. Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Mlle. Suisson ..... Jane Hoffman
Louisette ..... Lauri Peters
Mayor ..... Loring Smith
Cabouche ..... Tom Bosley
Marolles ..... George S. Irving
Pertuiset ..... Dana Elcar
Mme. Maille ..... Edith King
Jerome Lahutte ..... Pierre Olaf
Birgasse ..... Severn Darden
Policemen ..... Michael Flanagan, Jon Richards

An interesting story idea has been botched in "A Murderer Among Us," which opened last Wednesday night (25) at the Morosco Theatre. The show offers nothing for Broadway or stock, but there might still be a picture in the basic premise of the yarn.

George White has adapted the macabre comedy from the original

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Shows Abroad

Comment Va Le Monde, Mossieu? Il Tourne, Mossieu!

(How is the World Going, Mister? It is Turning, Mister!)

Paris, March 13.

Christian Casadesus presentation of comedy in four acts by Francois Billetdoux. Staged by Billetdoux; scenery, Jacques Noel; costumes, Rita Bayance and Noel; music, Joseph Kosma; mime and dance supervision, Genevieve Mallarme. Features Jess Hahn, Andre Weber. Opened March 11, '64, at the Theatre Ambigu, Paris; $3.50 top.

Hubert ..... Andre Weber
Job ..... Jess Hahn

Francois Billetdoux was responsible for that tender tale of two rejected spouses who when their respective husband and wife go off together, take up and drift into alcoholism in "Tchin-Tchin." Here he has a Yank and Frenchman thrown together during the last war and follows their odyssey across Europe to Texas. The play is uneven, overblown and overwritten, however, and unlikely export item, with home chances also questionable.

The author has tried for epic theatre in the Brecht manner, but lacks sufficient range, clarity of aim and poetic elan, so this tends to get long-winded and repetitive. It is also overlong. But there are some strong scenes and some fine acting by the ill assorted duo.

Andre Weber makes the French little man, with his bonhomie, good nature but skeptical self assurance, a figure of some depth and pathetic if bungling humanity, while Jess Hahn is massive, potent and disturbing as the egotistical Texan who thinks only of getting back home, and drags the little Frenchman along with him.

Adventures abound as they escape from concentration camp horror, almost get lynched by Free French fighters, work their way to the U.S. with the Yank then killed by silent avenging cowboys as the Frenchman vows to stay on in spite of it all.

There are expert sets on an inclined stage with flying backdrops for changes. But ideas are hammered at instead of emerging clearly and theatrically satisfying.

The leads are supported by 14 mimes, dancers and singers who fill in as counterpoint characters. Several songs by Joseph Kosma have a good folkloreic ring, and his background cleffing is also an asset. Chalk this up as a good try that falls short on most counts. But it has created dissension among the critics, if most were generally downbeat, and may have a short run. The general story value could conceivably be film material.

As for the title, it is the usual stock opening gambit between clowns at one-ring circuses here. This may also bring up thoughts that perhaps play is also a comico-circusy look at mankind in the form of clowns, or another offshoot of the theatre of the absurd. That is one of the main faults of the play in its mixture of stylization and reality without finding the truly theatrical solution.

I Due Gemelli Veneziani

(The Twins from Venice)

Genoa.

Italy is having a bit of a legit boom these days and a good part of the credit is due to the growing chain of stabile theatres in the country. The Piccolo Teatro of Milan is generally believed to be the first house to use this formula and there are now seven successful stabiles in operation.

Since there has been a lot of talk in the U.S. about "repertory theatres" and the import thereof, it is useful to examine the stabile setup, the latter being an entirely different approach to the same basic problem, decentralization of production. Literally stabile simply means communal, but these theatrical groups should not be confused with little theatre productions in small communities in the U.S.

Stabile theatres are thoroughly pro and look towards (hope for) runs, rather than one-week or two-week stands. "I Due Gemelli Veneziani," produced by the Stabile Theatre of Genoa is in its second year and seems likely to continue for quite a while longer, though not at its home base.

The system is simple. A group of professionals form a theatrical company and find a town and theatre in which to settle. They dig up a group of local backers, sometimes individual, sometimes municipal, sometimes a combination of the two.

Part of the deal is that they have their theatre on a yearly basis and the actors are hired on a yearly basis. When all the basic preparations have been made, the federal government matches whatever money they have. Then they simply go ahead and produce plays.

Usually three or four plays are scheduled each year, all permitted to run as long as they draw. Then, via exchange with others in the stabile chain (Florence, Trieste, Milan, Bologna, etc.) the year is completed. This makes it possible to sell six or eight-play subscriptions, with the locally produced works as the core. In Genoa, the management claims that its subscription list is the biggest in Italy but Milan probably says the same thing.

The fact remains that Genoa last year showed a profit, of which it is justifiably proud, although there might not have been a profit without government subsidy. Localities point out that the fact of having a subsidy is important not only for the cash in hand but because it is a psychological prod to the populace. It makes a forcible difference between these houses and fly-by-night touring companies.

This particular production of an old Goldoni comedy surprised the local management by the strength of its appeal. It ran about 100 performances in its first season (which is not not bad for a town of about 30,000 population and in a theatre of about 1,000 seats) and then hit the road via exchange to other stabile theatres. Everywhere it made good.

There are about 40 permanent members of the Genoa stabile and 16 are employed in this show, so the others were put to work preparing new productions and this troupe was kept moving around. After visiting the stabile towns, they went to other Italian cities. Now they are off to visit such European capitals as Moscow, Warsaw, Paris, London and so on. Japan and South America are booked for next year. New York, naturally, is hoped for, also.

The play is simple, having to do with a set of male twins who get their amours, their business, their lives confused, although allegedly they are unaware of one another's existence. It is pretty much the same story as "The Comedy of Errors," by a certain British playwright named Shakespeare or Rodgers and Hart's "Boys from Syracuse." (Actually the plot is from Plautus, and is traceable back to the early Greeks.)

It is well acted, principally by Alberto Lionello, who plays the two principal roles. Luigi Squarzino has directed it beautifully, getting all the laughs out of the obvious situations, yet not permitting his troupe to ham it up too much. The sets by Gianfranco Padovani are simple, decorative and a pleasure (from a touring standpoint). The costumes, by the same gent, are magnificient. The music by Giancarlo Chiaramello is undistinguished and unnecessary.

It is easy to see why the show has been such a big hit in Italy. It is not so easy to know what its fate will be outside Italy. A spectator not knowing Italian may understand and enjoy it, but average audiences may not bother to struggle with the words. The management is trying to decide whether to use screen subtitles or simultaneous earphone translations while touring in non-Italian territory. *Kauf.*

Battle Royal

Glasgow, March 17.

Glasgow Citizens' Theatre presentation of comedy-drama in three acts, by Bruce E. Baillie. Staged by Iain Cuthbertson, assisted by Glenn Williams; decor, Juanita Waterson and Jay Clements. Opened March 9, '64, at the Citizens Theatre, Glasgow; 95c top.

Sir Robert Macsiccar ..... Phil McCall
Isabel ..... Janet Michael
Kate ..... Hannah Gordon
Mary ..... Ros Drinkwater
Willy Ochiltree ..... Walter Carr
Sir Ebenezer Fletcher ..... James Gibson
Jamie Soutar ..... John Cairney

A new play, "Battle Royal" is set in 16th-century Scotland. It promises well at outset, but falls off badly and is revived in interest only by a humorous psuedo-trial scene.

Written by Bruce Eoin Baille, an emigrant Scot living in Mont-

(Continued on page 83)

Easter-Passover Undercuts B'way; 'Funny Girl' Socko $69,930 in 4 Plus 4, 'Succeed,' 'Oliver' Up, 'Murderer' Out

Broadway was unusually spotty last week as the anticipated weekend surge turned out to be a drop. Business was fairly brisk early in the week, but conked out Friday night (27) and at both performances Saturday (28). The rare event of the Easter weekend and Passover occuring simultaneously was apparently the key factor. It had been figured to affect attendance, but not so much.

Of the week's three openings, "Funny Girl" got away to a strong start at the Winter Garden, with theatre party bookings a seeming factor, but "Never Live Over a Pretzel Factory" appears doubtful at the Eugene O'Neill and "A Murder Among Us" flopped out after a single performance at the Morosco. Last week's capacity entries were "Any Wednesday," "Barefoot in the Park," "The Deputy," "Funny Girl" and "Hello, Dolly."

This week brings two openings: "Sponone" tomorow night (Thurs.) at the Cort and "Anyone Can Whistle" next Saturday (4) at the Majestic.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (6th wk; 47 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, $40,134.

Last week, $40,841.

Barefoot in the Park, Biltmore (C) (23d wk; 179 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,733 with parties.

Last week, $38,657.

***Beyond the Fringe**, Golden (R) (75th wk; 595 p) ($7.50; 799; $34,874). Previous week, $16,361.

Last week, $17,597.

Case of Libel, Longacre (D) (25th wk; 194 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Paul McGrath, Larry Gates). Previous week, $15,434.

Last week, $13,301.

Chinese Prime Minister, Royale (D) (13th wk; 100 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $14,050. Closes next Saturday (4).

Last week, $11,487.

Deputy, Atkinson (D) (5th wk; 37 p) ($6.90-$7.50; 1,088; $43,246) (Emyln Williams, Jeremy Brett). Previous week, $43,407 with one party.

Last week, $43,414 with one party.

Dylan, Plymouth (D) (11th wk; 81 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $39,130.

Last week, $41,284.

Foxy, Ziegfeld (MC) (6th wk; 48 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). Previous week, $31,461.

Last week, $32,615.

Funny Girl, Winter Garden (MC) (1st wk; 4 p) ($9.60; 1,442; $74,516) (Barbra Streisand, Sydney Chaplin). Previous week, $48,888 for seven previews.

Opened last Thursday night (26) to four moderately favorable reviews (Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times), one pan (Watts, Post) and one no-opinion (Chapman, News).

Last week, $69,930 for four performances and four previews.

***Funny Thing Happened on the Way to the Forum**, Hellinger (MC) (99th wk; 789 p) ($8.60-$9.40; 1,572; $84,000) (Dick Shawn). Previous week, $30,704.

Last week, $29,895.

Hello, Dolly, St. James (MC) (11th wk; 84 p) ($8.80-$9.40; 1,609; $71,331) (Carol Channing). Previous week, $71,005 with parties.

Last week, $71,199.

Here's Love, Shubert (MC) (26th wk; 202 p) ($9.60; 1,453; $67,923) Previous week, $35,451.

Last week, $38,795.

How to Succeed in Business Without Really Trying, 46th St. (MC) (129th wk; 1,023 p) ($9.60; 1,342; $66,615). Previous week, $51,650.

Last week, $61,216.

***Mary, Mary**, Hayes (C) (160th wk; 1,274 p) ($6.90-$7.50; 1,164; $43,380) (Mindy Carson, Murray Hamilton, Tom Helmore). Previous week, $15,848.

Last week, $15,253.

Never Live Over a Pretzel Factory, O'Neill (C) (1st wk; 1 p) ($6.90-$7.50; 1,047; $45,398). Previous week, $4,109 for three previews.

Opened last Saturday night to one favorable notice (Mitchell, Journal-American) and five pans (Chapman, News; Kerr, Herald Tribune; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $6,022 for one performance and two previews.

Never Too Late, Playhouse (C) (70th wk; 557 p) (70th wk; 557 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $30,813.

Last week, $29,245.

Nobody Loves an Albatross, Lyceum (C) (15th wk; 116 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $24,414.

Last week, $24,435.

Oliver, Imperial (MD) (64th wk; 511 p) ($9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $40,737.

Last week, $54,166.

110 in the Shade, Broadhurst (MC) (23d wk; 178 p) ($8.60-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $43,490.

Last week, $44,586.

What Makes Sammy Run, 54th St. (MC) (5th wk; 36 p) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $54,263.

Last week, $49,195.

***Who's Afraid of Virginia Woolf?** Rose (D) (77th wk; 608 p) ($6.90-$7.50; 1,162; $40,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $18,095.

Last week, $17,916.

*** MISCELLANEOUS**

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (10th wk; 76 p) ($6-$6.50; 1,158; $46,500). Previous week, $40,452 with subscription, for five performances of "But for Whom Charlie" and three of "Marco Millions."

Last week, $43,206 for eight performances of the above shows and "After the Fall."

PREVIEWING THIS WEEK

Cafe Crown, Beck (MC) (Sam Levene, Theodore Bikel, Tommy Rall). Previous week, $5,667 for one theatre party preview Saturday night (21).

High Spirits, Alvin (MC) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $70,105, Shubert, Philadelphia. Previews began last Tuesday night (24).

CLOSED LAST WEEK

***Luther**, Lunt-Fontanne (D) (28th wk; 211 p) ($6.90-$7.50; 1,478; $60,432) (John Heffernan, George Mathews, Hugh Franklin, Lionel Stander, Glyn Owen, Frank Shelley). Previous week, $17,344.

Last week, $22,067. Closed last Saturday night (28) to tour; the David Merrick Foundation offering has earned about $40,000 profit so far on an investment of $90,000.

Murderer Among Us, Morosco (C) (1st wk; 5 p) ($6.90-$7.50; 1,009; $42,362). Opens Wednesday night (25). Previous week, $5,244 for eight previews.

Opened last Wednesday night (25) to one approving notice (Chapman, News) and five pans (Kerr, Herald Tribune; Mitchell, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $2,718 for one performance and two previews. Closed last Saturday night (28) after a single performance, at an estimated loss of $155,000.

OPENING THIS WEEK

Sponono, Cort (D) ($6.90-$7.50; 1,100; $41,482). South African drama by Alan Paton and Krishna Shah opens tomorrow night (Thurs.). Previous week, drew about $1,000 for two previews.

Last week, $3,700 for seven previews.

Anyone Can Whistle, Majestic (MC) ($8.60; 1,655; $81,000) (Lee Remick, Angela Lansbury, Harry Guardino). Musical by Arthur Laurents and Stephen Sondheim opens next Saturday night (4).

Last week, $26,221 for six previews.

PREVIEWING THIS WEEK

Cafe Crown, Beck (MC) (Sam Levene, Theodore Bickel, Tommy Rall). Previous week, $5,667 for one preview.

Last week, $16,681 for eight previews.

High Spirits, Alvin (MC) (Beatrice Lillie, Tammy Grimes, Edward Woodward).

Last week, $36,134 for five previews.

Ed Greenberg on Coast To Stage 'Kate' for CLO

Edward Greenberg, who'll stage the upcoming summer revivals at the N.Y. State Theatre (Lincoln Center) of "The King and I" and "The Merry Widow," is in Los Angeles to direct "Kiss Me, Kate," which will be the opening bill of the 27th season for the Civic Light Opera Assn. there. The Cole Porter musical, costarring Patrice Munsel and Robert Wright," is due April 20 at the Philharmonic Auditorium.

Following his Coast assignment, Greenberg will return to New York to begin work on the State Theatre presentations, which Richard Rodgers is producing. "King," starring Rise Stevens, is to open July 6 and "Widow," with Miss Munsel headlining, is scheduled for Aug. 17.

Shows on B'way

Continued from page 80

A Murderer Among Us French of Yves Jamiaque, and the piece has a faintly reminiscent note as a former Paris success of undisclosed title. At any rate, this is a thick-fingered treatment and it has been staged by Sam Wanamaker as a welter of dramatic forms and individual styles.

The piece is located in a French town and the plot involves a mild little librarian who has returned home after serving a prison term and then being exonerated of murder. Having paid the penalty for a crime he didn't commit, he reasons that society now owes him a killing on the house, so to speak, and he proposes to shoot the worst villain in town. There is, of course, a philosophical surprise twist at the end.

The story has a sort of Friedrich Durrenmatt-Luigi Pirandello flavor, but its quality is blunted in the inept adaptation, the chaotically antic direction, the affectedly elaborate scenery of David Hays, the inconsistent costumes of Fred Voelpel and the wildly assorted styles of the actors.

Pierre Olaf gives a restrained and believable performance as the inoffensive hero, and Lauri Peters plays the simple ingenue role simply, but Tom Bosley, Loring Smith and the supporting players give the impression of obeying every hokum impulse. The result is something resembling a shambles. *Hobe.*

(Closed last Wednesday (25) after a single performance.)

Burton-'Hamlet' $68,330 (7), Boston; 'Camelot' $66,453 in Philly Opening; 'Succeed,' 'Forum,' 'Little Me' Also Big

The road followed an up-and-down pattern last week. "Hamlet," with Richard Burton in the title part, was again the top grosser, having moved from Toronto to Boston. The regular touring version of "Camelot," with Anne Jeffreys now the femme star, was a close second in its initial week in Philadelphia.

"The Hollow Crown" made a handsome improvement in its second week in San Francisco.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout. RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

ATLANTA

Pajama Tops, Community (C-RS) ($5.05; 687) (June Wilkinson, Richard Vath). Previous week unreported at the Auditorium, Rochester.

Last week, $8,115 with twofers.

BOSTON

Enter Laughing, Wilbur (C-RS) (2d wk) $4.95-$5.50; 1,241; $36,699) (Yvonne de Carlo, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $24,480 with Theatre Guild-American Theatre Society subscription.

Last week, $23,089 on subscription.

Hamlet, Shubert (D-T) (1st wk) ($7.50; 1,727, $81,000). Previous week, $84,356 at the O'Keefe, Toronto.

Opened March 24 to two affirmative notices (Hughes, Herald; Maloney, Traveler), one so-so for Richard Burton and negative for the show (Kelly, Globe) and two yes-and-no (Norton, American; Rogers, Monitor).

Last week, capacity $68,330 for seven performances; sold out for the remaining two weeks of the engagement.

CHICAGO

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (20th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $54,778.

Last week, $52,901.

Who's Afraid of Virginia Woolf? Studebaker (D-RS) (5th wk) ($5.50-$6) Nancy Kelly, Sheppard Strudwick — matinee company Michaele Myers, Kendall Clark). Previous week, $27,570.

Last week, $28,776.

CLEVLAND

Funny Thing Happened On the Way to the Forum, Hanna (MC-RS) (1st wk) ($6.95; 1,515; $59,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $41,444 at the Shubert, Cincinnati.

Last week, $53,510 with Theatre Guild-American Theatre Society subscription.

DETROIT

Little Me, Fisher (MC-RS) (1st wk) ($6.50-$5.70; 2,081; $75,000) (Sid Caesar). Previous week, $53,719 at the Blackstone, Chicago.

Last week, $40,849.

MINNEAPOLIS

Thousand Clowns, Orpheum (C-RS) ($4.95-$5.50; 2,800; $76,783) (Dane Clark, Margaret O'Brien). Previous week, $21,902 for seven performances on Theatre Guild-American Theatre Society subscription at the Auditorium, Denver.

Last week, $22,731 with TG-ATS subscription.

OMAHA

How to Succeed in Business Without Really Trying, Civic Auditorium (MC-RS-3d Co.) ($5; 2,610; $110,000). Previous week, $38,225 at the Capitol, Salt Lake City.

Last week, $40,694.

PHILADELPHIA

Camelot, Shubert (MC-RS) (1st wk) ($6.60-$7.50; 1,907; $70,000) (Anne Jeffreys, George Wallace, Arthur Treacher). Previous week, $65,137 at the Colonial, Boston.

Last week, $66,453.

SAN FRANCISCO

Hollow Crown, Curran (DR-BT) (2d wk) ($5.40-$5.95; 1,758; $42,000). Previous week, $9,561.

Last week, $12,184.

Private Ear-Public Eye, Geary (CD-RS) (1st wk) ($5.40-$5.95; 1,483; $38,000) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $18,424 at the Biltmore, Los Angeles.

Last week, $17,393 with Theatre Guild-American Theatre Society subscription.

ST. PAUL

Stop the World — I Want to Get Off, Auditorium (MC-RS) $5.50-$6.50; 2,697; $98,000) (Kenneth Nelson, Joan Eastman). Previous week, $27,802 at the Shubert, Detroit.

Last week, $22,954.

TORONTO

In One Bed (and Out the Other), Royal Alexandra (C-RS) ($5.50; 1,497; $23,500). Previous week, $20,867 with twofers.

Last week, $20,506 with twofers.

Man for All Seasons, O'Keefe (D-RS) (1st wk) ($5.50; 3.283; $83,264) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $24,453 at the Shubert, New Haven.

Last week, $33,807 with Theatre Guild-American Theatre Society subscription.

UNREPORTED

(Shows listed below were playing guaranteed dates for which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), playing split-week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), playing split-week.

Bill Walden Cops Prize With 'Treasure on Earth'

William Walden, of the New Yorker mag, has won another playwriting contest. His "Treasure On Earth" was the winner of a competition conducted by the Arcadia (Cal.) Community Theatre. He was awarded $100 and the community operation has asked his permission to present the play on two or more Friday-Saturday nights during May.

"Treasure" was one of 65 competing scripts submitted from all over the country. A previous script by the same author has won a number of prizes.

London Shows

(Figures denote opening dates)

All In Love, May Fair (3-16-64).
Boeing-Boeing, Apollo (2-20-63).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-21-63).
D'Oyly Carte, Savoy (12-19-63).
Embly Loves Opal, Vaudeville (4-1-64).
Fielding's Hall, Prince Charles (2-27-63).
Formation Dancers, New Acts (3-18-64).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
Hang Head Down, Comedy (3-19-64).
Hedda Gabler, St. Martin's (2-12-64).
How to Succeed, Shaftesbury (2-28-63).
Kayf Up West, Royal, East (3-10-64).
Lovely War, Wyndham's (3-19-63).
Man in the Moon, Pall-Mall (12-22-63).
Mexican Fiesta, Drury Lane (3-30-64).
Minstrels, Vic. Palace (5-25-62).
Monsieur Blaise, Phoenix (1-9-64).
Mother's Boy, Globe (3-19-64).
Mousetrap, Ambassador (11-25-52).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poor Bitos, Duke of York's (1-6-64).
Reluctant Peer, Duchess (1-15-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Round Piccadilly, Prince Wales (3-28-64).
Royal Comm. Revue, Mermaid (3-11-64).
Seagull, Queen's (3-12-64).
Severed Head, Criterion (6-27-63).
Sky of One Adelphi (5-[illegible]-[illegible]).
Sound of Music, Palace (3-18-61).
Spoon River, Royal Court (2-13-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of the Dove, Lyric (12-3-63).

CLOSED

Antonio, Drury Lane (3-2-64); closed last Saturday (28) after limited engagement of 32 performances.
Beyond the Fringe, Fortune (5-10-61); closed Saturday (21) after 1189 performances.

SCHEDULED OPENINGS

Schoolmistress, Savoy (4-8-64).
Wait A Minim, Fortune (4-9-64).
She Loves Me, Lyric (4-29-63).

Off-Broadway Reviews

Cindy

Stuart Weiner presentation of a musical comedy in two acts, with lyrics and music by Johnny Brandon, book by Joe Sauter and Mike Sawyer, based on the Cinderella story. Staged by Marvin Gordon; orchestrations and musical direction, Clark McClellan; musical conductor, Sammy Benskin; scenery, Robert T. Williams; costumes, Patricia Quinn Stuart; lighting, Martin Aronstein; associate producer, Jerry Grace. Opened March 19, '64, at the Gate Theatre, N.Y.C.; $4.50 top weeknights, $4.95 weekends.

Cast: Jacqueline Mayro, Sylvia Mann, Johnny Harmon, Lizabeth Pritchett, Thelma Oliver, Dena Dietrich, Amelia Varney, Mike Sawyer, Joseph Masiell, Frank Nastasi, Tommy Karaty, Mark Stone.

Thanks to a pleasing score and sprightly dances, "Cindy" has delightful moments. But every time the musical begins to score, the uninspired book undermines it.

This up-dated adaptation of the Cinderella legend is set, of all places, in a New York delicatessen, owned by the heroine's father and stepmother. Prince Charming is the son of a wealthy Gotham family, and the big Ball takes at the Plaza.

However, Joe Sauter and Mike Sawyer have based most of the book's humor on the character's Jewishness. The jokes and many of the lines are obvious, unoriginal, and not a bit amusing.

An asset is the work of director-choreographer Marvin Gordon, who has come up with some fresh, lively musical staging. The dancing is excellent. Thelma Oliver, Tommy Karaty and Mark Stone are loose-limbed and charming as a trio of terpsing narrators, and Johnny Harmon is a standout as the boy who finally gets the girl. Harmon sings well and acts capably; his dancing is expert. He seems to have what's needed for a juvenile lead in a Broadway musical.

As the heroine, Jacqueline Mayro is likable, but there is a harsh edge to her voice and she tends to be too cutesy at times. Joe Masiell sings well as the boy she thinks she loves but doesn't, and Dena Dietrich and Amelia Varney get laughs as the stepsisters, although their parts don't allow much subtlety.

The older actors are stymied by stereotype roles. Lizabeth Pritchett as Prince Charming's mother, sings one song effectively, but Sylvia Mann, Frank Nastasi, and Mike Sawyer are up against sickly material. The Robert T. Williams sets and Patricia Quinn Stuart costumes are laudable. Johnny Brandon score ranges from the lushly romantic to the bouncy. It deserved a better book. *Kenn.*

Becket-Arrabal-Jones Triple-Bill

Theatre 1964 (Richard Barr, Clinton Wilder, Edward Albee) presentation of three one-act dramas: "Play," by Samuel Beckett; "The Two Executioners," by Arrabal, and "Dutchman," by LeRoi Jones. "Play" staged by Alan Schneider, set by William Ritman. "The Two Executioners" and "Dutchman" staged by Edward Parone. Opened March 23, '64, at the Cherry Lane Theatre, N.Y.C.; $2.50 top weeknights, $4.50 weekends.

Cast: George Anderson, Alice Drummond, Robert Hooks, Charles Kindl, Marian Reardon, David Spielberg, Ray Stewart, Jennifer West, Lynn Bernay, Ron Mack, Peter Michaels.

Joining Samuel Beckett's "Play" at the Cherry Lane are a pair of one-acters, "Two Executioners," by Spanish playwright Fernando Arrabal, and "Dutchman," by a young American, Le Roi Jones. The first is a tiresomely old-hat work about a viperish mother, the second an intriguing but imperfect piece about a macabre encounter between a white girl and a colored boy.

In "Two Executioners," a woman who makes Lady Macbeth look like Little Eva turns her husband over to the titular characters, whom she knows will beat him to death. Her two sons accompany her to the prison where he is being tortured, and although one of the boys is totally in Momma's control, the other objects to her activities, which include pouring salt (literally) on the father's wounds.

By play's end, however, both sons are enslaved by the sweet-talking villainess. Marian Reardon, David Spielberg and George Anderson all perform capably, but the drama is not original or subtle enough to make such an often-used theme compelling.

"Dutchman," on the other hand, is gripping. Set on a subway train, it begins with humor as an obviously looney blonde propositions a young Negro man. Taunted by the girl, who accuses him of being an Uncle Tom, he breaks loose with a wrathful speech which is a blanket indictment of all whites. The piece ends with a brutal murder.

Jones is apparently a talented playwright, but at this time his passions seem stronger than his craftsmanship. The play is erratic, and the situation seems too incredible to support the message. But it has many impressive moments, and its gives Jennifer West a chance to prove that she is a skillful actress. Robert Hooks is also good, although his role is less showy. Both "Dutchman" and "Executioners" are capably staged by Edward Parone.

Held-over on the Bill is Beckett's "Play," which until recently was being performed with Harold Pinter's "Lover." Alice Drummond and Ray Stewart have joined the cast, along with Marian Reardon. They seem to be playing more for laughs than in the earlier production. They are also easier to understand since they speak more slowly. Nevertheless, this brief non-play about three people speaking from the grave still seems more pretentious than meaningful. *Kenn.*

Life is a Dream

John Ben Tarver, Jose Crespo, Jay Broad, Jerome Metz & Laurence Goldstein presentation, by special arrangement with Eric Bentley, under the sponsorship of Teatro Espanol, N.Y., of a drama in three acts by Pedro Calderon de la Barca. English version by Roy Campbell. Staged by Jay Broad; scenery, Vincent Placentini, Jr.; executive producer, John Ben Tarver; costumes, Richard Seger. Opened March 19, '64, at the Astor Place Playhouse, N.Y.C.; $3.90 top weeknights, $4.50 weekends.

Cast: Michael Higgins, Sally Kemp Gossage, Khigh Dhieh, Cavada Humphrey, Richard Waring, Richard Kuss, David Margulies, Michael Shoztic, David Harris.

Although it was written in the 17th century, "Life Is a Dream" is still absorbing theatre. The Calderon play, set in medieval Poland and concerned with illusion and fate, has been admirably translated by Roy Campbell from the Spanish, and is being performed skillfully at the Astor Place Playhouse.

The style of the production is non-realistic, with actors often speaking directly to the audience. Some of the gimmicks employed seem at odds with the mood of the play, but Jay Broad's staging is generally effective, and most of the acting is excellent.

Michael Higgins gives a powerful performance as the prince imprisoned by his father lest he fulfill a prophecy and become a tyrant. Khigh Dheigh is also fine as the regal but frightened king, and Richard Waring and Cavada Humphrey are good as royal cousins who covet the crown. Richard Kuss, Sally Kemp Gossage and David Margulies also perform capably.

This English version is being performed Sundays, Tuesdays and Thursdays at 8:30. Fridays at 10 and Saturdays at 7. A Spanish version, playing at the same theatre Mondays and Wednesdays at 8:30, Fridays at 7, Saturdays at 10, and Sundays at 3, will be reviewed in a future issue. *Kenn.*

Australian Shows

(Week Ending March 28)

ADELAIDE
Night of Iguana, Sheridan.
Night on Bald Mountain, Union.
On Fringe '64, Penninaton.
Opera-Ballet, Her Majesty.

HOBART
Merry Widow, Royal.

MELBOURNE
Barefoot in Park, Princess.
Camelot, Her Majesty's.
Love Rides Rails, Russell St.
Naked Island, St. Martins.
New Moon, St. Kilda Palais.
Philippine Dancers, Comedy.
Stop the World, Tivoli.

SYDNEY
Black Theatre Prague, Royal.
Boeing-Boeing, Palace.
Do You Know Milky Way, Independent.
Henry V, Tent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Importance Being Oscar, Old Tote.
Minstrels, Tivoli.
Physicists, Ensemble.

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Amorous Flea, York (2-17-64).
Betty-Sponge, East End (2-24-64).
Blacks, St. Marks (5-4-61).
Blood Knot, Cricket (3-2-64).
Boys Syracuse, Theatre 4 (4-15-63).
Caretaker, Players (1-30-64).
Cindy, Gate (3-19-64).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In Summer House, Little Fox (3-25-64).
In White America, Sher. Sq. (10-31-63).
Jo, Orpheum (2-12-64).
Life Is a Dream, Astor Pl. (3-19-64).
Little Eyolf, Actors (3-16-64).
Pinter Plays, Midway (11-26-62).
Repertory, Phoenix (3-4-64).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Trojan Woman, Circle in Sq. (12-23-63).
Triple-bill, Cherry Lane (3-24-64).
Trumpets Lord, 1 Sher. Sq. (12-21-63).
White Rose & Red, Stage 73 (3-16-64).

SCHEDULED OPENINGS
Salad Mad Cafe, Masque (3-31-64).
Diary Madman, Gram. Arts (4-14-64).
Dream Swallows, Jan. Hus (4-14-64).
Billygoat Eddie, Writers (4-15-64).

Legit Bits

Leonard Sillman and **Clifford Hayman** plan co-producing **Benn Starr's** "The Family Way" on Broadway early next season, with **Michael Gordon** directing.

Gene Gross is in the cast of "A Thousand Clowns" which opened a two-week run last night (Tues.) at the Playhouse on the Mall, Paramus, N.J.

Pembroke Davenport has succeeded **Donald Pippin** as conductor of "Foxy." Pippin has returned to "110 in the Shade."

John Calhoun has been appointed business manager of the Williamstown (Mass.) Summer Theatre for the second consecutive year.

Scenery for the revivals of "The King and I" and "The Merry Widow," to be presented this summer at the N.Y. State Theatre, will be designed, respectively, by **Paul McGuire** and **Rouben Ter-Arutunian. Yuriko** will choreograph "King" and **Zachary Solov** will handle that assignment for "Widow."

A dramatization by an, as yet, unselected playwright of **Ira Hirschmann's** autobiographical book, "Caution to the Winds," with Cardinal Roncalli, who became Pope John XXIII as the central character, is planned for Broadway production next fall by East-West Productions, composed of **Miranda d'Ancona, Norman Maibaum, Morton Zolotow** and **Nancy Levering.**

Stagers for the upcoming three-part "Talent '64" program, which **John Effrat** is producing at the Booth Theatre, N.Y., comprise **Marvin Gordin,** assisted by **Lonnie Dann** and **Dick Natowski** (musical comedy revue); **Richard Flusser,** aided by **Eleanore Knapp** (music and dance divertissement) and **Eli Ask** (drama program). **John Sacco** will be musical director for all three presentations with **Harry Valante** and **Gerald Goodman** as his associates.

Bobby Dean Hooks an actor, has changed his name to **Robert Hooks.**

Franz Allers will conduct the revivals of "The King and I" and "Merry Widow" at the State Theatre at the Lincoln Center for the Performing Arts, N.Y.

"Rashomon" will be presented by the Lincoln Square Theatre at the Little Theatre, West Side, YMCA, N.Y., March 26-29 and April 2-5.

Sam Saul, veteran souvenir program salesman who's celebrating his 45th year in the legit field, is peddling the programs for the Josephine Baker show at the Henry Miller's Theatre, N.Y.

A new dimond shaped, raked thrust stage designed by **Will Steven Armstrong** will be used by the American Shakespeare Theatre, Stratford, Conn., for its 10th season, opening next May 30.

"Billygoat Eddie," by **James Grady,** is being produced by **Jones Harris** for an April 15 opening at the Writers Stage, N.Y., under the direction of **Sherwood Arthur.** Sets and lighting for the presentation, capitalized at $15,000, are being designed by **Joel Cook. Sally Gifft** is designing the costumes.

Michael Dewell, coproducer of the National Repertory Theatre, has been elected to the executive committee of the American National Theatre & Academy. He's been an ANTA board member for two years.

Reproductions of **Cecil Beaton's** original costumes for "My Fair Lady" are being used in the Laurence Henry Co. stock production which began touring last night (Tues.) at the Mineola (L.I.) Playhouse. Recent cast additions include **Susan Fellows, Kennan Hamilton, Constance Moffit, Carol Richards** and **Julie Sargeant.** Miss Fellows and Hamilton will understudy **Margot Moser** and **Michael Evans** in the lead roles.

Richard Rodgers will move his Manhattan production office from its present Madison Ave. location farther up the street to the Music Corp. of America Building.

Kenneth J. Stein, who co-produced this season's bus-and-truck company of "A Thousand Clown," planes to London today (Wed.) in connection with negotiation for two undisclosed scripts which he plans producing next season.

M'wkee Hassle

Continued from page 79

three shows at the Pabst plus road-shows.

Both Milwaukee Symphony and Chicago Symphony concerts, will continue at Pabst, according to Regner, Main Rach, Comiskey & Vaughn shows will be musicals and light operas (same as Milwaukee Melody Top).

Regner pledged $1,000 monthly for two years (with a year's option) and will deposit $15,000 in escrow to manage the Pabst Theatre.

Regner, who firmed up offer in writing to City Clerk Ray Markey on Friday (27), indicated he personally) plans operating the Pabst, in a tiein with Rach, Comiskey & Vaughn.

Regner's executives will include Sumner Kernan, onetime Fred Miller Theatre publicist (today producing a poetic monodrama, "The Affrontery of Walt Whitman) as secretary; Paul Davis, Milwaukee concessionaire, veepee, and Mr. & Mrs. Francis Demet, Milwaukee, investors.

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Wayne Croft • Harvey Jason • Paul Robinson • David Zirlin
Directed by WAYNE CROFT
Original Music by MARC SHAPIRO

Shows Abroad

Continued from page 80

Battle Royal

real, it offers most scope to John Cairney, a local actor, in the main role of a stranger who is imagined to be King James the Fifth of Scotland in disguise. Back on home terrain after some time in London and elsewhere, this young actor shows charm, confidence and promise.

"Battle Royal" also offers meaty roles to Phil McCall, a local comedy actor, and vet player James Gibson. They make the most of opportunities, the former as the grasping Laird of Glendrum, the latter as his neighborhing Laird of Kinellie.

The drama has richness in bawdy fun and lusty lines, already scissored by the British censor, but never gets above being a period romp, not to be taken too seriously. It contains interesting Scottish lowland phrases and much earthiness of language, and moves at a fast pace under the direction of Iain Cuthbertson and Glenn Williams.

The plot is thinnish, and interest flags in the second act. However, a clever piece of comical acting by Walter Carr as a not-so-silly Scottish buffoon has the outfronters laughing heartily, and as a yock-provider, the play merits local attention.

The parts of the three daughters, all offered as bed-mates to the visiting stranger when he is thought to be the disguised monarch, are prettily played (and with the right rebellious gusto) by Janet Michael, Hannah Gordon and Ros Drinkwater, who handle the delicate suggestions and down-to-earth dialog with great glee.

"Battle Royal" may do as local boxoffice, but it remains undistinguished, mixed-quality drama, an interesting enough experiment well enough served by a competent cast. The setting of the Laird of Glendrum's parlor, by local decor specialists Juanita Waterson and Jay Clements, is authentically 16th-century Scotch. *Gord.*

On the Fringe '64

Adelaide, March 12.

Flinders Street Revue Pty. Ltd. presentation of an intimate revue, with sketches by Ruth Barratt, Lois Ramsey, Nan Witcombe, Wayne Anthoney and Stephen Ramsey, and songs by Peter Narroway, John Drake, and Jeremy Wesley-Smith. Features Lois Ramsey, Ray Wheeler, Daphne Kirkland, Michael Johnston, Rose Doran, Wayne Anthoney, Meredith Bowman, Neil Hume. Staged by Alan Babbage; costumes, Roma Roll; decor, Peter McWilliams; choreography, Judith Kilroy; piano, Claire Chittleborough; drums, Roy Bates. Opened March 5, '64, at Pennington Hall, Adelaide; $1.40 top.

This is a crips, clever revue, written entirely by Adelaide authors. Never malicious, it is sometimes audacious and even occasionally borders on the outrageous. It pokes a fair share of fun at the Adelaide Festival of Arts presentations and personalities, at Australiana generally, and also at the local scene (points upon which many visitors naturally miss).

Inevitable sallies are lung cancer and smoking, the Beatles, television, "Camelot" and even the Queen. But all have an original slant. There are additionally a handful of general items, like "Sex Index," in which a girl ticks off categories of males, which would be good enough anywhere.

The show runs 135 minutes, with 31 items, and about 80% hits the target.

Staging, in the hands of Alan Babbage, is well above average and the cast works hard, although maybe the talent of some is stretched to its farthest. Standouts are comedienne Lois Ramsey, who does an incredible number as a grandfather talking about his World War I experiences, and Ray Wheeler who facially is a cross between a male Joyce Grenfell and Fred Astaire. *Stan.*

Night on Bald Mountain

Adelaide, March 31.

Adelaide Univ. Theatre Guild, association with the Adelaide Univ. Union, in conjunction with the Adelaide Festival of Arts presentation of a drama in three acts (seven scenes), by Patrick White. Stars Joan Bruce, Nita Pannell, Alexander Archdale. Staged by John Tasker; scenery, Wendy Dickson; music, Jeremy Wesley-Smith. Opened March 9, '64, at the Union Theatre. $2.25 top.

Miss Quodling ..... Nita Pannell
Stella Summerhayes ..... Barbara West
Denis Craig ..... Robert Leach
Hugo Sword .... Alexander Archdale
Miriam ..... Joan Bruce
Mrs. Sibley ..... Myra Noblet
Cantwell ..... James Hind
Hikers.....Laurice Davies, Don Barker

This latest play of Aussie novelist Patrick White has theatrically much more shape and form than his others and, because he cuts down the number of his characters, tells more about them. Despite this, they're still not completely clear, but have scope for individual interpretation.

There's an old goatkeeper, crude and down to earth and talking much good sense with her herd, each one an individual with a name to her. Is White intending an allegory here between goat and human behaviour as he so obviously did with dogs in "The Season at Sarsaparilla"?

There is the elderly professor, a literary failure, sexually revolted by his younger dipsomaniac wife. Is this a cover up—for what? And the wife, starved of her husband's love, seeking out of life she knows not what, only finding happiness of sorts in the bottle.

The young nurse, imbued with a father image, attracted to the professor, eventually suiciding from the mountain and, coincidentally followed in the same way by one of the goats. The little elderly housekeeper, shirking responsibility and, like the others, wanting to be wanted.

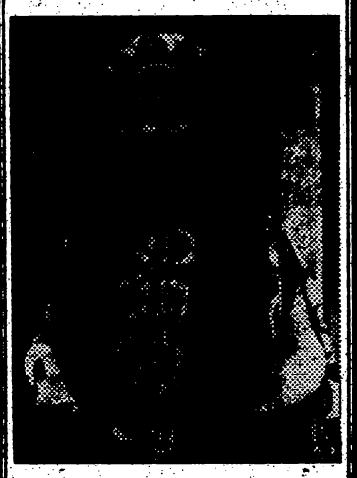
The characters are intriguing but the web White weaves is confusing. He is still too literary, the purple patches are still in evidence. So much of it appears trivial.

The author apparently lays down the most stringent directions in every way for those who stage his plays, never compromising. This would perhaps be all right if, Shawlike, he knew the theatre rules. But apparently he doesn't. Doctoring from other hands could offer substantial improvements.

John Tasker has staged a straight-forward performance with an all-professional cast. He has managed to iron out a lot of the wrinkles with smooth stage work and clever lighting effects.

The roles are well played but without any tour de force performances that could have lifted the play. Utterly serviceable are the three different settings—the goatkeeper's shack and goatyards, a part of the Bush and a multiple interior set of the professor's house, displaying six different rooms, with simultaneous scenes frequently enacted.

"Bald Mountain" is an improvement on the obscurities of White's last play, "A Cherry Soul," but lacks the excitement of the invigorating "The Season at Sarsaparilla." *Stan.*



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L'ville Stock In the Red; To Expand Next Winter, But Drop Summer Plans

Louisville, March 31.

Brown Theatre's recent stock season, presented by James McKenzie and Ralph Roseman, disappointed the backers, a group of local business men who had the support of the local press, the Courier-Journal and Times. A contemplated summer season has been cancelled, but it's planned to bring in six or possibly eight shows next winter, beginning Feb. 10.

Attendance this spring indicated that Louisville is not ready for full week stands of straight plays, and next year's series will likely adopt a split-week format, if another city nearby can be interested in booking the other half. Some six cities have already been contacted, according to McKenzie, but definite commitments have not been made.

The management is reported to have expected to lose some money at the local try. Attendance for the four shows was roughly 19,000, which would indicate a norm of 5,000 people for non-musicals, not enough for a full week's run. A setup of more shows and fewer performances of each may be tried next year.

"Night of the Iguana" drew 4,215 customers. "Oh Dad, Poor Dad" was the best draw with some 6,000 patrons. "Irregular Verb to Love" pulled 5,000 patrons and "Thousand Clowns" a light 4,000.

May Expand Circuit

The four-week stock season at the Brown Theatre, Louisville, ended in March, represented a partial tieup with two other stock operations—the Sombrero Playhouse, Phoenix, and the Royal Poinciana Playhouse, Palm Beach. The Producing Managers Co., a New York-based firm, supervised the Louisville stock program. According to the president, James B. McKenzie, a six-week season tied up with additional theatres is contemplated for the Brown next winter.

The Louisville program this year comprised "The Irregular Verb to Love," costarring Cornelia Otis Skinner and Cyril Ritchard; "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," starring Hermione Gingold; "A Thousand Clowns," starring John Ireland (following the fold of the bus-and-truck edition of the comedy in which he played the lead) and "Night of the Iguana," costarring Celeste Holm, Kevin McCarthy and Vicki Cummings.

"Verb" was the only one of the four shows to play Phoenix and Palm Beach, as well as Louisville. "Oh Dad" played Louisville and Phoenix.

Scheduled B'way Preems

Sponono, Cort (4-2-64).
Anyone Whistle, Majestic (4-4-64).
National Rep, Belasco (4-5-64).
High Spirits, Alvin (4-7-64).
West Side Story, Center (4-8-64).
Hamlet, Lunt-Fontanne (4-9-64).
Baby Want a Kiss, Little (4-13-64).
Cafe Crown, Beck (4-20-64).
Blues for Mr. Charlie, ANTA (4-21-64).
Porgy and Bess, Center (5-6-64).
Roar Like a Dove, Booth (5-15-64).
Folies-Bergere, B'way (5-16-64).
Royal Shakespeare, State (5-18-64).
White House, Miller (5-19-64).
My Fair Lady, Center (5-20-64).
Fade Out-Fade In, Hellinger (5-26-64).
Hamlet, Delacorte (6-10-64).
King and I, State (7-8-64).
Othello, Delacorte (7-8-64).
Electra, Delacorte (8-5-64).
Merry Widow, State (8-17-64).
Ben Franklin, Lunt-Font. (10-12-64).

Opera Reviews

Tosca
(Met Opera, N.Y.)

Renata Tebaldi, after a year's rest, has become again the diva as pretty much before in her late-season return to the Met Opera. Her position has been and remains special. Not the voice alone but the woman has always been held in affection. An almost palpable distress was felt by Opera buffs when she wobbled a season back from her own high standards. In the interim, rest and re-training and a new serenity has accomplished rehabilitation. It was notably evident in the non-subscription "Tosca" on a recent Sunday night. It even seemed that she had improved as an actress, never her best department, though she was far ahead in stage presence of many another prima donna one could name.

Actually this was one of the Met's great nights. The audience was replete with enthusiasts who exploded not once but many times. The ovations after the second act were nearly incredible, of a fervor seldom heard in this house where the regular subscribers do not necessarily excite themselves. Tito Gobbi as Baron Scarpia was on a par with Tebaldi. The lesser tenor role was substituted by Franco Corelli, to the ecstatic outcries of the audience when Rudolf Bing made the announcement before the curtain. Opera zealots do not groan for Barry Morell's cold when Corelli is his "understudy." Bing drew a laugh straight off when he quickly stated, "First of all, Madame Tebaldi is in good health, and so is Gobbi." (An appearance of a man in tux before the draperies is always nervous-making at the Met.)

It turned out to be a three-way triumph for Tebaldi, Gobbi, Corelli and an honorable mention for Fernando Coreno's amusing Sacristan. Such singing and such reaction to singing is rarity. Partly this was due to the large Italian turnout. The local colony's satisfaction with the return of Tebaldi was obviously a main source of the emotion. *Land.*

Verdi Requiem
(MET OPERA, N.Y.)

Good Friday means "Parsifal" to Met regulars but as a welcome change from the beautiful but monotonous Wagnerian work, decision was made to present, this year, Verdi's "Maznoni Requiem." Last given in 1959, two of this year's soloists, Rosalind Elias and Carlo Bergonzi, were also heard at that concert. They were joined this year by Leontyne Price and Cesare Siepi.

As the program was in memory of the late President Kennedy audience was asked to refrain from applause. The Italianate flavor of Verdi permeates even this solemn Latin rite, for which it has been criticized by those perfectionists who prefer the crystalline quality of the Mozart Requiem. However, the richness and compassionate feeling of Verdi's music makes his work equally appropriate. Conductor George Solti, with the inspired contributions of his soloists, backed by the Met Opera Chorus, made it a memorable occasion. The sold-out program was repeated Saturday afternoon (28).

Traditionalists were partially mollified by a concert presentation of "Parsifal" (Act III, Scene 1) with Jess Thomas singing Parsifal and Jerome Hines as Gurnemanz.

Marcia Baldwin, as Kundry, got in exactly two words, which possibly made her one of the highest-paid singers "per word" in opera history. Both males were in excellent voice and received superb musical support from the Met Opera Orchestra under George Stolti's direction. *Robe.*

George Peppard, who's been appearing in films during a five-year absence from the New York stage, is scheduled to return to Broadway next fall in **Peggy Mann's** "A Room in Paris," to be coproduced by **Philip Langner** and **Elliot Martin.**



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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Ben Franklin in Paris" (MC). (c/o Casting Consultants, 22 W. 24th St.,, N. Y.). Available parts: femme lead, 30-35, must sing and do French accent; male, 19, likeable, must sing and dance; femme, 19, French, must sing and dance. Accepting photos and resumes through agents only, c/o above address.

"Golden Boy" (M). Producer, Hillard Elkins (891 Park Ave., N. Y.). Audition 12-6 p.m. next Monday (6) at the Shubert Theatre (225 W. 44th St., N .Y.), for Equity white and Negro male and femme dancers who sing; white-Negro character actors and Negro boys, 9-13 years old. Open call Tuesday (7), same requirements as for Equity, same time and place.

OFF-BROADWAY

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Dream of Swallows" (D). Producers, Sylvia & Joseph Harris (145 W. 55th St., N. Y.). Available parts: male, lead, 50s, embittered, failure, drunkard, must have bravura; male, 20, must play guitar and sing well. For audition appointment phone Delmar Hendricks at CI 5-1086 daily between 2-5 p.m. Do not visit.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis & Richard Pohlers (161 W. 54th St., N. Y.). Available parts: male, juvenile Astaire type; male leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; femme, 20s, must sing and dance; femme dancer-singer; chorus boys, girls, 20s. Mail photo and resume to Jack Levin c/o above address. Do not phone or visit.

Maecenas Productions (Eugene Lion, Box 1137 Church St. Station, N.Y.). Three one act plays. All roles open. Equity only. Prefer mature male & femme performers with classical acting background. Mail photos & resumes c/o above address. There will be only one performance of this production.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

"This Was Burlesque" (R) Audition every Wednesday at 5 p.m. for tall femme dancers, experienced in modern, tap & ballet, at the Casino East Theatre (12th St., and Second Ave., N. Y.).

OUT OF TOWN

Rainbow Stage, Winnepeg, Canada. Audition this Saturday (4): Equity male dancers at 1:00 p.m., femme dancers at 2:30 p.m. Open call male and femme dancers at 4:30 p.m.—all at Celebrity Artists Studio (35 W. 56th St., N. Y.).

STOCK

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill. Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Elaine May Writing And Will Stage New Version Of Juve 'Rumpelstiltskin'

Actress-comedienne Elaine May is writing her own version of the kiddie fable, "Rumpelstiltskin," and will direct a stock presentation scheduled by Laurence Feldman's non-profit Dolphin Childrens Theatre. Miss May's daughter is also scheduled to appear in the moppet presentation, due July 11 at the Westport (Conn.) Country Playhouse.

The Westport theatre is operated by the Laurence-Henry Co., of which Feldman is producer. Through his company, Feldman is also producer of the Mineola (L. I.) Playhouse and co-producer with Frank Carrington at the Paper Mill Playhouse, Millburn, N. J. Both the Mineola and Millburn spots are year-around operations. Feldman is also producer for the new Yonkers (N. Y.) Playhouse, operated by Miriam I. R. Eolis and Matt Cimber.

Besides, playing Westport, "Rumpelstiltskin" will be presented at the other spots mentioned above. The Westport Playhouse presents its kiddie programs Fridays at 11 a.m. At the Mineola and Paper Mill theatres, the juve performances are at 11 a.m. and 1 p.m. Saturdays. Kiddie shows at the Yonkers operation are at 1 and 3 p.m. Saturdays.

Consequently, Dolphin, in order to have shows for the theatres in which Feldman is involved, has to have three casts performing simultaneously during the summer, one each for Mineola, Millburn and Yonkers. The Westport operation, because of its Friday moppet sked, does not conflict with the other theatres.

The Dolphin productions, directed by Richard Turmail, include such titles as "Sleeping Beauty," "Alice in Wonderland," "Treasure Island," "Pinocchio," "Snow White and the Seven Dwarfs" and "Red Riding Hood."

Feldman claims the Dolphin venture is a losing operation which he personally underwrites. However, he considers it a worthwhile project, as it helps to bring the theatres to the attention of parents whose youngsters attend the shows. Feldman says about 100 performances were played last year by Dolphin offerings. He expects that figure to approach 200 this year.

"The Taming of the Shrew," geared to Shakespeare's 400th birthday, opened last week at the Arena Stage, Washington, under the direction of **Mel Shapiro.** The cast includes **Bella Jarrett, Jonathan Farwell, Rene Auberjonois** and **Ned Beatty.**

Whistling the Dances

Continued from page 79

the sentimental goo. His songs were worth singing, his rhythms appeared eminently danceable, and no one, to the best of my recollection, winced at the deft lyrics.

Mr. Stewart's and Mr. Herman's names were roughly half the size of the type accorded the sublime duettists — Channing and Champion.

But wait; "also starring" (in a tiny sky, obviously) was the inimitable David Burns, assuredly one of the top buffoons still walking our funless planet. Mr. Burns' name was in considerably smaller type than that of the Messrs. Stewart and Herman; on the other hand, Charles Nelson Reilly had his name in a box. He must have gotten some useful pointers from Jerome Robbins, the choreographer, who will not sign a contract unless the management agrees to have him "boxed in."

Billing Intricacies

My eyebrows, already raised quite painfully as result of all those billing intricacies, nearly joined my hairline when I barely discerned the name of Oliver Smith, America's busiest and most illustrious scenic designer, sandwiched in between "credits" accorded the lighting, orchestrating and costuming people — all top-notch, certainly, but even the director's assistant got a mention in the exact same type accorded Mr. Smith!

To make up for the extra small print, in which the various luminaries' names were spelled out, came the crashing, smashing, announcement that the extravaganza was, indeed, directed and choreographed by G.C.; the letters, as already noted, were fully as huge as those immortalizing the star's name. Why was O. Smith relegated to the doghouse? Why, for that matter, were Herman and Stewart, although theirs was a slightly more elaborate one?

"Something's wrong somewhere," I mused, observing that the last line of credits ("a David Merrick and Champion-Five Inc. Production") was immediately followed by a mouth watering description of a popular Scotch whiskey. Could it have been the drinks I had a Sardi's just before curtain time? No, I felt sober enough. Sober enough, certainly, to recall that Gower Champion was a man of unquestionable talent; didn't he dance magnificently in a ripe turkey Balanchine, Latouche and I collaborated on in the early '40s, styled "Lady Comes Across"? Didn't he and his then partner Jeanne really "come across" in "Lady," a waltz Latouche and I wrote for that opera? And how about our work together on the successful U.S. Coast Guard "Tars and Spars," in which Gower not only danced but also intoned a chorus of "You Gotta Have a Reason To Be a Civilian," lyric by Howard Dietz.

Musicless Musicals

But to go on. Music is still *my* meat, although we may be living in the Era of the Musicless Musical. (See "Listen Here!", Ivan Obolensky Inc., which after all, *is* a critical essay on music *de*preciation.) We also live in an era of the omnipotent and, apparently, omnific stager-choreographer.

Maybe good songs no longer mean a thing at the boxoffice.

To get back to the new producers and a very old joke, they'll let you whistle the scenery, for all they care.

My point is that, within memory of any adult theatregoer, the musical show was just as often identified as Berlin's new musical, the new Gershwin legituner (as VARIETY would put it), a Kern operetta, a Romberg, Friml, Dietz & Schwartz, DeSylva, Brown & Henderson, Vincent Youmans, Rodgers & Hart, Rodgers & Hammerstein musical.

Sure, each had choreographers and many went on to broader Hollywood heights but, in their orbit, dances by Hermes Pan, Julian Mitchell, LeRoy Prinz, even Michael Kidd and Agnes DeMille in later years, were still subordinate to the fact that this was a musical —and ipso factor there had to be a composer somewheres in the act.

I say give credits where credits are due—but don't let's forget the guy with the melodies. Somehow, if it's a musical he belongs very prominently in the billing, with or without that "boxed" spotlighting which seems to have become a latterday program evolution.

What would another Jerry (Kern) do, were he given the contemporary billing treatment? I shudder at the thought. So square your shoulders, young music makers, and assert yourselves; no billing—no cooing in the pit. You are ASCAPists, not escapists, after all.

Touring Shows

(*Figures cover March 30-April 11*)

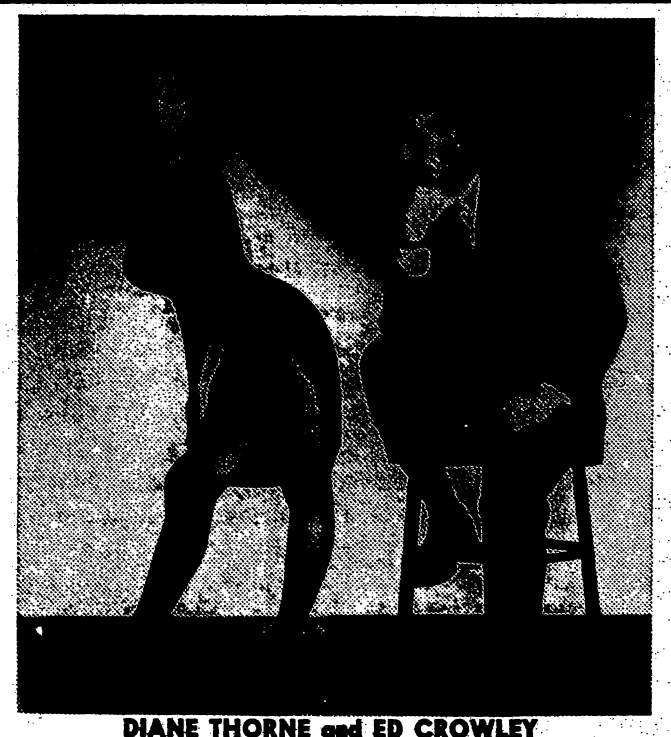
Boys From Syracuse (bus-truck)—Split-weeks (March 30-April 11).
Camelot—Shubert, Philly (March 30-April 11).
Camelot (bus-truck)—Split-week (March 30-April 4); Dade Auditorium, Miami (March 6-11).
Cool Off (tryout) — Forrest, Philly (March 31-April 11).
Enter Laughing—Wilbur, Boston (March 30-April 4); Biltmore, L.A. (April 7-11).
Funny Think Happened on the Way to the Forum (2d Co.)—Hanna, Cleve (March 30-April 4); Orpheum, Mpls. (April 6-11).
Hamlet (tryout)—Shubert, Boston (March 30-April 4, moves to N.Y.).
Hollow Crown (bus-truck)—Split-weeks (March 30-April 11).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (March 30-April 11).
How to Succeed in Business Without Really Trying (3d Co.)—KRNT, Des Moines (March 30-April 4); Murat, Indpls. (April 6-11).
In One Bed (and Out the Other)—American, St. L. (March 30-April 11).
Little Me—Fisher, Det. (March 30-April 11).
Luther—National, Wash. (March 30-April 11).
Man for All Seasons—O'Keefe, Toronto (March 30-April 11).
National Repertory Theatre — Auditorium, Dallas (March 27-29, moves to N. Y.).
Pajama Tops—Center, Norfolk (March 31-April 4); Nixon, Pitt. (April 6-11).
Private Ear and Public Eye—Geary, S.F. (March 30-April 5); Auditorium, Denver (April 8-11).
Stop the World—I Want to Get Off—Univ. of Michigan, Ann Arbor (March 30); Shubert, Cincy (March 31-April 4).
Thousand Clowns—Auditorium, St. P. (March 30-April 3; Pabst, Milwaukee (April 7-11).
Who's Afraid of Virginia Woolf? (2d Co.)—Studebaker, Chi (March 30 April 11).



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RICH LITTLE
IMPERSONATING
WALTER BRENNAN?
OR IS IT WALTER BRENNAN

Jumping Jet Set's Disk Den

Continued from page 1

antecedents at Le Club. This teed off the discotheque vogue in Manhattan in big league socialite style. Eventually Zeckendorf, himself one of the young marrieds, lured Slim Hyatt to the discotheque he organized in his Hotel Gotham, which continues its L'Interdit club exclusively under the aegis of one of Hyatt's disciples.

Ex-Mon Plaisir

Young Zeckendorf had an attractive room, Mon Plaisir, with equally dramatic decor such as now distinguishes Shepheard's, but somehow it didn't click, even with the socialite aura of Col. Serge Obolensky fronting it. (Latter has since left the Webb & Knapp-Zeckendorf Hotels, of which he was vicechairman, to return to the Hotel St. Regis, originally built by his former brother-in-law, the late Vincent Astor.)

From Le Club

Hyatt thus got to know 90% of the regulars as they segued from Le Club (Sutton Place discotheque still continues) to the Gotham and now the Drake's Shepheard's Room.

When Peter Duchin, son of the late Eddy, was stationed in Panama, he was struck by Hyatt's savvy on music and, particularly, his musical tastes vis-a-vis the dancing public. Young Duchin (himself now maestroing at the St. Regis' Maisonette) sponsored Slim Hyatt for Le Club.

The secret ingredient for all concerned is the time to "shine" on the dance floor, as when Hyatt propels the people. By judicious admixture of tunes and tempos geared to the tide and the timing of the customers he keeps the room vibrant and jumping.

The snobbery of being in on the "in" steps, be it the frug, the "in" steps, be it the froog, the gully, the wobble, the bug, the go-go, the snake, the monkey or the watusi (solo frug), creates the self-generating enthusiasms. They're all of a like pattern, circa rock 'n' roll, but as the variations become more imaginative it inspires the others to hoofology rather than sitting.

Talk Hopeless

For one thing, the forte umptempo defeats conversation. By raising the sound decibles, Hyatt deliberately calls attention to the dancefloor as the centre of activity. This spotlighting, in turn, inspires the kids in the frug, for example, to do their stuff. The "caller" of some group of five, six or seven couples will say Sammy Davis (one-eye), Al Jolson (one knee), Jayne Mansfield (two of everything), Bardot (ditto), Elizabeth Taylor ("Cleopatra"), Johnny Mathis (his vocal stance), "Popeye the Sailor," and the like. The dancers do brief impressions in the Paul Jones-big apple-hully-gully school of ad lib impressions.

Hyatt knows when to cool 'em and then back to bossa nova or Brazilian "Mardi Gras" melodies, and in this manner makes the customers participants in their own show.

He has carried the "human museum" motif which long distinguished the Stork and Morocco, where the customers make their own fun, to a further degree.

He is keenly attuned to all new dance variations, both on disk and by patronizing spots like Trude Heller's in the Village, Small's Paradise in Harlem, the Peppermint Lounge on West 44th St., and the like. On his day off (Sunday) and at odd moments he smells out new dance vogues. On Sunday he has Scarlett Sanders, a young Harlem girl whom he has trained, subbing for him at Shepheard's when the pace is more staid with weekend diners taking it easier. Another of his trainees, Annette Clark, now presides over the turntables at L'Interdit (Hotel Gotham), after he left that spot for Shepheard's. (Delmonico's recently incepted its own discotheque, Il Mio, with Charles Morton, a 20-year-old white youth whom Hyatt recommended, but the spot has yet to catch on. Its proximity to the Drake is said to militate against it, among other things).

Getting Younger Set

Hyatt credits the younger set with being constantly creative and regenerating its own new dance styles which has always been the case but which somehow reached fuller fruition with the dimly lit discotheques of London, Paris and now New York. (As the dinner session ends, the room becomes considerably less bright).

As he studies the different places and people, disks and dance styles, Hyatt notices the degree of reaction. When Harry Belafonte brought the "French twist," not much different from the Peppermint Lounge-bred twist, it gave it still another flavor. The influences of the Left Bank and Soho, or St. Tropez and Juan-les-Pins r&r were not to be ignored. And when the "Mustapha," the paso doble, the bossanova, the Brazilian carnival songs and the like were played, they too got a different type of audience reaction. And that went also for the Charleston revivals or the Bunnyhops and kindred steps. The main criterion, to Hyatt, is to "make sure the people are enjoying it." And if they're not, he switches tempos and steams up a terpsichorean storm to achieve it.

His 2,000 platters produce six or seven hours of dance music from among the sundry categories. Of course he can never play 2,000 a night but if items like the frug are hot, he's often forced to repeat.

Perhaps another secret ingredient, unanticipated by anybody, is the usage of two trios—they alternate every half-hour — who play live music on a bandstand while Hyatt is maestroing his turntables.

Trio Picks Up Cue

The trios take their cue from whatever Hyatt decides to play. As he peeks out of the oblong narrow window he sees first-hand how the dancers react. They in turn see him and many come "backstage," i.e. back of the bandstand, to chat with him. Hyatt says he knows 90% of the regulars by name, dating from Le Club and L'Interdit.

The live musicians were a happenstance because of American Federation of Musicians insistence. In a private club discotheque, the management could brushoff any Local 802 demands and it is presumed Zeckendorf compromised with two trios. Actually, they're not needed. Paradoxically the canned music policy has created employment for six live musicians. But their playing along with the records does give it a special cache and, from the customers' perspective, there is rapport with the AFMers, as against the deadpan dansapation to anonymous canned music. The trios are strictly rhythm pieces—drums, bass and xylo.

How new dances start is chicken-or-the-egg to Hyatt. He gives much credit to the recording people for being attuned to new trends and tempos and putting them on wax, from where the disk jockeys on certain stations know how to project it. Or the younger type of tunesmith and diskery executive gets the ever-changing new feel of things, from the kids themselves, by mixing with them and not sitting in any ivory tower. Thus, at first-hand they see what is "in" with the kids. It is true, of course, that the youngsters themselves literally bring into the household the new ideas in terps and tunes and, if perchance, pop is in the music business he's savvy enough to latch onto it.

Young Zeckendorf got the message all right either from Le Club, or young Jeffrey Leeds, who hung around L'Inderit. And in the background also is Mafalda Davis, Egyptian-born public relationer (she once sued King Farouk) who came up with the idea of recreating the Shepheard's (Cairo) motif on Park Ave.

The exciting atmosphere is generated, of course, by Hyatt's knowledgability of what not to play, as much as what type of tunes will churn the action.

The paradox of the Drake's box-office is the patronage which pays top prices at dinner and, if not staying on, is succeeded by another turnover of paprika terpers.

Dine, drink and dance privileges call for a $2-$4 cover (depending on the night). This means an average $25-$30 dinner tab for two, and around 11 bucks after-dinner. It's no giveaway for the kids—also the elders.

Shepheard's is patterned after the yesteryear glory of British-mandated Egypt, when Shepheard's in Cairo was as famed as the Ritz in Paris. For this, theatrical designer Peter Larkin rates the nod for the decor. As result, he's been given the assignment for the new motif of the $1,250,000 grand ballroom of the Hotel Astor (also a Webb & Knapp-Zeckendorf) operation.

The room really starts to swing at 11, sometimes a bit earlier, and with the exception of Saturday, Sunday and Monday, it rocks until 4 in the morning. The Sabbath law accounts for the 3 a.m. shutdown for the Saturday nighters and the other two nights are obviously not as hectic although the Monday bunch — dominantly the legit casts and the like—when they start to roll in around midnight, ofttimes keeps it swinging until curfew. This type of stayuplateness hasn't happened in Gotham in years, so far as a normal nitery operation is concerned, unless it was in the good old days of the Stork and El Morocco.

Hyatt is definitely anti-talk in a nitery. "They have more fun if they're up there dancing and if they start to talk I make the music noisier. Noise is important in a nightclub. It draws their attention to the music and, by killing the table chatter, they get up and dance, and if they don't know it then they'll know it soon enough that they're having more fun that way, doing the waddle, the monkey, the frug, the bossa or just a cha-cha or a straight dance."

Publishing Stocks

(As of March 31, closing)

Allyn & Bacon (OC)	20	— ⅞
American Book (AS)	40	—2½
Amer. Book Strat. (AS)	47⅛	+ ⅛
Amer. Heritage (OC)	75⅝	+ ¼
Book of Month (N.Y.)	17⅜	— ¼
Conde Nast (N.Y.)	11½	+ ⅛
Cowles (OC)	13¼	— ¼
Crowell Collier (N.Y.)	22¾	+1¼
Curtis Pub. (N.Y.)	7⅝	— ¼
Esquire Inc. (AS)	11	+1⅜
Ginn & Co. (N.Y.)	31	—1¾
Grolier (OC)	44	— ¼
Grosset & Dunlap (OC)	10¾	— ¼
Harcourt Brace (N.Y.)	39¼	—1
Hayden Pub. (OC)	3	
Hearst (OC)	27	— ½
Holt R & W (N.Y.)	24	+ ½
LA Times-Mirror (OC)	35½	+ ⅝
Macfadden Bartel (AS)	6¼	+ ⅛
McCall (N.Y.)	27⅛	+1⅞
McGraw-Hill (N.Y.)	35½	—1
Meredith Pub. Co.	27½	— ¾
Nat'l Per. Pub. (OC)	12¾	+1⅛
New Yorker (OC)	120	
Pocket Books (OC)	5¼	— ⅛
Popular Library (OC)	2½	+ ¼
Prentice Hall (AS)	27⅛	—1⅝
Random House (N.Y.)	13⅝	+1½
Scott Foresman (OC)	27	+ ¾
H. W. Sams (OC)	33½	— ¼
Time Inc. (OC)	114½	—1¼
Universal Pub. Co. (OC)	5½	+ ¾
Western Pub. Co. (OC)	25⅝	— ¾

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Producers Org

Continued from page 2

film authorities in many far flung areas. In the four Scandinavian counrties FIAP, for instance, will attempt to spread tax relief for exhibitors to cover producers and distributors as well. In Belgium, FIAP will attempt to soften government interference in exhibitor-distribution contract relationships. Negotiations with Italy, France, and Turkey will be undertaken to soften discriminatory taxes against foreign films. FIAP will also study the situation in Morocco where observers detect a trend toward nationalization.

Italy will get FIAP help in Mexico where film authorities have written a three-to-one clause into the distrib agreement requiring Italy to distribute one Mexican film in that country for every three Italian pix released south of the Rio Grande. FIAP moves to negotiate outstanding problems on a government level will possibly commence after the election of the regional vice-prexies at the next assembly meeting.

Delegates from ten countries attended the Madrid meeting. Spanish rep Miguel Echarri praised FIAP chief Ralph Hetzel for effective dispatch of agenda business and for accenting economic policies and activity to benefit the film industry internationally. Spanish Minister of information Frage Iribarne was guest of honor at a windup FIAP dinner.

Literati

WB Wins 'Sex' Title Suit

Warners won an injunction last week in N.Y. Supreme Court restraining Albert Ellis, author of a book titled "Sex and the Single Man," and Lyle Stuart Inc., its publisher, from selling motion picture rights to the tome.

Film company which recently acquired exclusive screen rights to Helen Gurley Brown's bestseller, "Sex and the Single Girl," charged that if a picture were marketed with the tag of Ellis' book it would cause confusion in the public's mind. This, it's claimed, would jeopardize WB's $3,000,000 investment in the now virtually completed pic version of Mrs. Brown's tome.

But in granting Warners the restraining order, Justice Emilio Nunez refused to award a similar injunction to Mrs. Brown and Bernard Geis Associates, publisher of "Sex and the Single Girl." Book's author and Geis joined with Warners in pressing "unfair competition" charges, among other allegations, against Ellis and Stuart.

"In view of the fact that plaintiffs Brown and Geis Associates have reaped most of their benefits from the impact of the book's title," Justice Nunez opined, "and that defendants have expended large sums of money in publishing and advertising their book . . . I have concluded that these two plaintiffs are not entitled to the relief they seek."

The court pointed out that "Sex and the Single Girl" was published in May, 1962, while the defendants' "Sex and the Single Man" did not hit the stands until October, 1963. Justice Nunez also noted that Mrs. Brown's book "does not purport to be a scientific study . . . but rather is a compendium of hints, tips and advice to single girls on their social relationships with men . . ."

On the other hand, the court stressed, "Sex and the Single Man" is a work "devoted to a discussion of sex and associated problems and the author's suggested solutions." The jurist wrote that he "completely agrees" with an excerpt from the defendants' brief that their tome is "scarcely the kind of book that lends itself to motion picture treatment." Ellis and Stuart also emphasized that they had no intention of making a film deal.

Dick Joseph's Newest

Esquire travel editor Richard Joseph's "Hilton International Travel Book" is being primed for 1965 in tieup with the Hilton chain of 24 international and 36 domestic hotels.

Dick Joseph and Hilton's pub-ad veepee John Joseph (whose show biz publicizing dates back to the old Chi Balaban & Katz, RKO and Universal Pictures era) are old friends but no kin. The hookup between Doubleday (who will publish) and HH is obvious.

Wolfe Kaufman's 'Syndicate'

Longtime Paris resident Wolfe Kaufman, ex-VARIETY and now Continental roving rep for Sol Hurok, based in the French capital, is extending his one-man "syndication" to overseas newspapers — Yank, British and others.

He does a regular twice-a-month column for the Chi News, Toronto Star and Providence Journal (still writes for VARIETY as circumstances warrant) but plans to add U.S. papers for his regular "cultural arts" coverage from Europe. He roves all over the map abroad on behalf of Hurok's concert stars.

S. Fischer Sells Out

A year ago it was rumored, and denied that S. Fischer Publishers, one of the largest in West Germany, was considering selling a major share of the highly successful business to the Dumont-Schauburg Publishers of Cologne. Reason given for the potential merger was that the owner of the Frankfurt publishing house, Gottfried Fischer, has no male heir to carry on the business.

Now, it's just been revealed in West Germany that S. Fischer has quietly sold out the major share to a much smaller firm, the Austrian publishers Ueberreuter, who are known for children's books.

S. Fischer has been outstanding for publishing works of top German writers as Gerhart Hauptmann, Arthur Schnitzler, Thomas Mann, Franz Kafka, Stefan Zweig, and also the modern Americans like Tennessee Williams and Eugene O'Neill.

The S. Fischer Publishers also have a large theatre staff, and publish plays (selling the stage rights as well) in West Germany, repping many of the top American playwrights.

Both firms have refused to make any public release about the transaction, but it is apparently planned that the top executives of both will remain.

Prolific Ex-Stage Manager

"From 9 O'Clock to Jamaica Bay," by Daniel Broun (Holt, Rinehart & Winston; $3.50) is fourth whodunit from same publisher by former Broadway stage manager. "Counterweight," (1962) featured backstage locale with a stage manager prominent among characters. "The Subject of Harry Egypt" (1963) strayed from Main Stem, but had a pretty actress in the plot. "Egypt's Choice" (1963) uncovered buried Confederate gold. "9 O'Clock" deals with murder of a tv comic, subject likely to titillate certain broadcasting folk given to wishful thinking. Characters are colorful, situations terse, details well-plotted. Seems any or all of these vivid yarns are film naturals.

In '65, Dial will publish a long show biz novel by Broun, "Well, Here We Are in Sunny Spain." Title stems from burlesque comics' penchant for setting a given sketch simply by announcing locale; a device developed in Elizabethan theatre, when actors carried signs onstage to identify streets, walls or battlefields.

"Spain" will trace fortunes of a Broadway play, "The Sad and Funny Death of My Mother," from desk of dramatist's agent to shortly after Manhattan opening. Dramatized are points of view of a general manager, the agent, a director, femme star, and the audience. It is understood that several Broadway personalities for whom Broun has stage managed provide character source material.

Broun, who recently retired from Times Square after marrying a singer from cast of "My Fair Lady," now addresses his typewriter in Suffern, N.Y. *Rodo.*

31st In Film Series

Sedotta e Abbandonata (Seduced and Abandoned) is one of the better volumes, as well as the latest one, in the series dedicated to detailed analyses of Italian films by Capelli of Bologna. In 243 pages, and with 98 illustrations, it illustrates the birth, shooting, and final form of Pietro Germi's latest pic, shot in Sicily and recently released here. Giacomo Gambetti, who compiled the volume, gets his most valuable and colorful material in a step-by-step shooting diary replete with interesting anecdotes and insight into the director, stars, etc. The picture one gets of Germi is especially vivid, and the whole makes engrossing reading even for the less involved film buff.

Cloth-bound volume is 31st in Capelli series, and sells for Lire 2,800 ($4.70). *Hawk.*

CHATTER

Anne W. Simon's "Stepchild In The Family" marks the first trade book via Odyssey Press which heretofore confined itself to college textbooks.

The bilingual Honolulu monthly tabloid, The Citizen, has suspended publication. Its publisher, Tetsuo Toyama, plans to shut down his Kyodo Printing Co. "unless there is someone interested in running its printing shop." Toyama, who has doubled as editor of the monthly, is 80 years old and plans to devote his time completing his autobiography which will be printed in Japan.

Holiday Guide Inc. authorized to conduct a publishing and printing business in New York.

Sky, the Magazine for Air Travelers is the official name of the new monthly giveaway on most major U.S. airlines and published in association with them by American Heritage. Ralph W. Hench Jr. is publisher; Walter Whetsone 3d, ex-Curtis, (Holiday mag), his assistant; David McCullough, editor; William J. McVey Jr., promo; George H. Oestreich Jr., ex-Holiday, ad manager.

Broadway

Tucson Boys Chorus back to their Arizona base after eight weeks on road.

David Randolph set Lillian Mernik for May 3 Bach B Minor Mass at Philharmonic.

Pressagent Bill Stuttman (ex-20th, now freelance) off to Europe for three-week holiday.

S. A. G. Swenson, head of Sweden's Wivefilm, in from Stockholm next Sunday (5) to scout fresh product.

Henry ("Tropic of Capricorn") Miller's daughter Valentine got married Feb. 14 to Ralph Day, which makes Valentine Day her new marital tag.

Lambs Club feted vet thesp Henry Sherwood on his 80tn at the clubhouse. He made his acting debut in 1904 in Boston and has been a Lamb for 36 years.

Film publicist Harold J. Salemson, last with Embassy, will have charge of the Better Living Center account at the N.Y. World's Fair which the Bob Taplinger flackery is handling.

Signs of the times: the famed restaurant, which never advertised in the dailies (only an occasional institutional ad) has incepted a campaign: "Milton Berle eats at Lindy's. How about you?"

Franz Allers will conduct George Schaefer's preem of "To Broadway With Love" at World's Fair opening on April 22. Spectacle, in Fair's Music Hall (Texas Pavilion), is directed by Morton da Costa.

Lena Horne and bandleader-husband Lennie Hayton, Met basso Lorenzo Alvary, concert pianist Rosalyn Turek and British impresario Stephen Mason off to Europe Monday (30) on the S.S. France.

Roberta Schlaifer, daughter of adman Charles (and Evelyn) Schlaifer, now at Columbia U., studying for her master's degree in Education Psychology, engaged to Dr. Howard Semer; late summer wedding planned.

Rose Bigman, longtime (32 years) secretary and general factotum to Walter Winchell, publicly announced her desire to leave the columnist in last Friday's column. Claims overwork and general fatigue but the timetable is indef.

Nixing a biog book bid from a publisher, Frisco showman-realtor Louis R. Laurie advised him, "About 57 years ago a nice guy by the name of Horace Greeley gave me a one-way ticket to Seattle. That's my life story! Period!"

Arthur F. Boyce, 65, who recently retired after 20 years as field inspector for the New York State Motion Pictures Division, worked in the chorus of the old New York Hippodrome for four years. One of the horseback riders in that period, he later joined the New York State Police.

Bert Lahr heads a list of stars who will perform at the annual Lambs Gambol April 18. Carol Channing is to be Queen of the Gambol, the third woman to be honored by the Lambs. An original score for the Gambol has been written by Sammy Stept.

Special opera matinees for students in tri-state N.Y. commuting area started 27th year Thursday (26) when 3,205 (including teacher-chaperones) caught "La Boheme" at the Met. Series of matinees (six more through May 5) are sponsored by Met Opera Guild. Groups also get backstage visit and tour.

Richard Himber, quondam magician but primarily a maestro, going back actively into the deb and society party field with his dansapation. Incidentally, the bandleader is said to be the only telephone subscriber whose number matches his name, i.e., by dialing R. Himber that also spells out his phone number.

Nadia Werba, wife of VARIETY Madrid correspondent Hank Werba, who has exhibited in Paris and has another one-woman show coming up in Madrid in mid-May, is sending a triptych and several paintings to the Biennale at Venice, and one of her big portraits is to be hung in the Spanish Pavilion at the N.Y. World's Fair.

McGuire Sisters follow the just opened Kessler Twins at the Persian Room and Eartha Kitt finales the formal winter-spring season before the summer replacements, such as Mamie Van Doren, Monique Van Vooren and Barry Sisters. Xavier Cugat-Abbe Lane reopen the formal fall season of the Plaza's boite.

Camerata Singers, Abraham Kaplan conducting, will give concerts April 10 and 20 as part of The Lincoln Center World's Fair Festival. Evenings of choral chamber music will be presented in philharmonic Hall. Group was featured Sunday (29) on CBS-TV's "Lamp Unto My Feet."

Henry Ringling North, who's handling the Ringling-B&B Circus this year on this side—alternating with brother John Ringling North—is coincidentally showing his Italian-born (British subject) bride the Gotham sights. "It's her first time in America. The Norths make their home in Rome.

Bette Davis, playwright Edward Albee and Herald-Trib film critic Judith Crist, none known for timidity, sit as panelists April 14 on an NYU forum to discuss Paramount's "All The Way Home." Moderator is pic's producer—David Susskind. Susskind, incidentally, will be a speaker April 22 at Syracuse U.'s TV-Radio Center "Festival of the Arts."

Radio series was started a few weeks ago by the Metropolitan Opera's basso Lorenzo Alvary. Entitled "Opera Topics" it is to be heard over station WBAI-FM (Sundays 1 pm). Gabfests to date with Nicolai Gedda, Thomas Schippers, Blanche Thebom, Hyman Faine, Jay Harrison, Lauritz Melchoir and Jerome Hines. Alvary has been with the Met for over 20 years.

Helen (Mrs. O. Monte) Samuel, widow of VARIETY's longtime New Orleans correspondent, now residing in Tucson, will not be able to attend next Saturday's (4) dinner at the Hotel Pierre of the American Artists Professional League to accept the grand prix for 1963. As director of the Southern California-New Mexico-Oklahoma-Colorado-Arizona territory, Mrs. Samuel, who has won other prizes for her paintings, topped the 1963 regional American Art Week in 1963.

Girlville, USA

By Walter Winchell

Mrs. Jack Barrymore 2d (Cara Williams, teeveenus) and handsome son (J.B. 3d) stole show at LaRue (on Strip) Sunday suppertime.

Hunt Stromberg Jr., hosting triffic party April 1 at BevHills inn.

Annual Easter brunch Coconut Grove Sundaynoon packed joynt. Adults $7.50 per plate, tots $3.70. This VARIETY cub emceed.

Photoplay ed must wonder when monthly epic will be mailed. Dreadline any day. "Does VARIETY overpay him way we do?"

L.A. Herald-Exam's circ up from 812,000 as of March 24. This is not daily average. Editor Hugh A. (Bud) Lewis aiming at mill-mark.

Chasen's Satdee night un-get-inabel without phone call 24 hours ahead. Landlord's health improved. They were calling Chasen "the Skolsky of Beverly Blvd." His medic is Dr. L. Wolfe of W. 54th, NYC.

San Diego Union editor Herb Klein (Nixon campaign mgr. in '60) and Democrat Pierre Salinger (seeking ailing Sen. Engle's Senate pew) conferred alone in Klein's office, Union-Tribune staffers gaped. First time a "name" Demo invaded rabid GOPaper.

Danny Thomas conked on noggin by falling spotlamp at Grove. Refused aid. Wm. Morris chief, A. Lastfogel at same table didn't get conked. (Ridic).

Betsy Duncan, making upteenth app at Dino's, belongs in B'way show.

Nat (King) Cole's version of "People from "Funny Girl" matches star Barbra Streisand's. L.A. deejays keep calling that new show "Funny Face."

Owners Mario and Tony (of Martoni's) Vince Edwards' hangout near DAILY VARIETY, former waiters at Patsy D'Amore's Villa Capri.

Biggest Grove click in long spell: Jane Morgan and funmedians Allen & Rossi. Next: Rowan & Martin plus Enzo Stuarti. Grove dark last week.

Kowloon (on Pico) pet chowmeinery of stars and press pack.

Telegram from confrere to Louella Parsons on the mend: "Get up outta there You're in bed with the wrong thing."

What New Yorker almost got into another brawl? Happened when [illegible] to embarrass Salinger at his initial press conf. due here May 26-30 under Rome Theatre Club aegis.

Carol Danell, here from German tele stints, off to Milan for more RAI-TV tapes.

Sam Shaw skied back to Crete and "Zorba the Greek" after local freelance photo stint.

Lyda Ralli, new pactee, introduced to press by Sprint Records at Grotte del Piccione nitery.

Silvana Pampanini and Amedeo Nazzari in Buenos Aires for Fairfilms' "An Italian in Argentina."

Antonio Pietrangeli skied in from the U.S. and expects to start "The Magnificent Cuckold" early in May. Ugo Tognazzi stars, with Jeanne Moreau, Michele Mercier, and Corinne Marchant also in cast.

London

(*HYde Park* 4561/2/3)

Shani Wallis has gone to the States for cabaret dates.

Monty Berman tossed an 80th birthday party for his father, Max Berman.

The Kaye Sisters, w.k. British harmony trio, sailed for New York last week on the Carinthia.

The Archbishop of Westminster had a private screening of "Becket" several days ahead of its Plaza preem.

Daily Express film critic Leonard Mosley just completed a book on Haile Selassie called "The Conquering Lion."

Sol Hurok in town for Easter weekend opening of "Mexican Fiesta" at Drury Lane, which he is presenting with Victor Hochhauser.

Warner-Pathe hosted a press reception in honor of George Cukor, director of "My Fair Lady," at Claridges last Wednesday (25).

South African impresario Leon Gluckman among the show biz bunch currently in London. Others round the town include George Marek, Sam Engel, Oscar Peterson and Al Lewin.

John G. Roe, manager of the ABC Cine-Bowl, collected a check for $2,100 as his prize for being named champion in ABC's annual showmanship contest. Runner-up J. W. Hare received $700.

With the change in management, Stuart Allen is quitting the May Fair Hotel, where he has been PRO for the last few years. The Danziger freres, who recently sold out to hotelier Maxwell Joseph, are also expected to ankle the operation within the next few weeks.

Chicago

(*DElaware* 7-4984)

Oscar Brown Jr. re-signed with GAC and is off to Sweden for a month of concerts.

Chauncey Gray orch returned to Pump Room of the Ambassador East for indefinite stay.

Marshall Migatz bringing in Philadelphia Orch, with Eugene Ormandy conducting, on May 5 at Orchestra Hall.

Woody Allen, who just completed three weeks at Mister Kelly's, returns Aug. 25 for a week at Tenthouse Theatre with Nancy Ames.

Shrine Circus, which set a record of 260,000 paid admissions at Medinah Temple, signed Larry Stein to handle publicity chores again next year.

Variety Clubs of Illinois snared the preem performance of "My Fair Lady," pic which opens at Palace Theatre as a benefit for La Rabida Sanitarium this fall.

Playboy Club cooperating with Jamaican Tourist Bureau in a week-long promotion by signing The Ticklers, a Calypso group popular in the Caribbean, for a one-nighter on April 29.

Boston

By Guy Livingston

(508 *Little Bldg.; LI* 2-5095)

Anne Jeffreys went into "Camelot" at the Colonial, replacing Kathryn Grayson.

Mike Todd Jr.'s "America Be Seated" set for Wilbur Theatre stand before the World's Fair.

Richard Burton guest at Ritz dinner preceding opening of "Hamlet" at the Shubert last week (24).

Charles River Valley Boys in concert at Kresge auditorium for M.I.T.'s "Operation Crossroads Africa."

Manny Williams, comic magico from club and shipdates, making nitery debut at Monticello with Connie Stevens.

Two pre-Broadway shows skedded for tryouts here, "World War 2½" and "Cool Off" at the Colonial, have been cancelled.

Morton Gottlieb, producer, and Robert Morley in for opening of Gottlieb's "Enter Laughing" at the Wilbur. Gottlieb plans a London company.

Rome

By Robert F. Hawkins

(*Sardegna*, 43; *Tel.* 479316)

Alberto Sordi back from Brazil by boat.

James Baldwin expected in on lecture tour.

Akim Tamiroff to Yugoslavia for "Marco Polo."

Mark Forrest in town to shoot "The Lion of Thebes."

Helen Lawrenson doing freelancer for "Look" on Marcello Mastroianni.

Royal Shakespeare Company

Las Vegas

By Forrest Duke

(*Dudley* 4-4141)

Sands host Jackie Heller back on job after visit with ailing wife Phyllis in L.A.

Dunes host Billy Snyder out of hospital where his "new-type" ulcer was treated.

Dick Sinatra, son of Trop maestro Ray Sinatra, signed for role in Uncle Frank's "None But The Brave."

Bobby Sherwood and bride Phyllis Dorne getting their big band back together to supplement current act.

Billy Rose gave Thunderbird producer Monte Proser title of his upcoming autobiog: "Whatever Happened To Me?"

Albert Finney visiting Line Renaud backstage at Dunes tells her he won't work for a year or two—wants to see the 50 states, but no one will believe him.

T. Yoshizawa, owner of Tokyo's Golden Akasaka nitery, being shown the town by Marty Hicks, ex-T'bird producer. Yoshizawa inked Kim Sisters for their first date in Japan, to follow their June stint here at the Desert Inn with Maurice Chevalier.

Paris

By Gene Moskowitz

(80 *Ave Neuilly; SAB.* 0712)

Burt Lancaster back to finish his starring role in "The Train" (UA).

Moulin Rouge nitery reopens for the tourist season with its big production show, "Frou-Frou."

Thelonius Monk showed well here for three concerts and the Modern Jazz Quartet is due this month.

Duke Ellington, presented by Norman Granz, giving three sell-out concerts at the Theatre Des Champs Elysees.

Denise Duval's sickness has held up the revival of Francis Poulenc's "Dialog Des Carmelites" opera at the Opera-Comique.

"Seven Days in May" (Par) opening in eight houses. Director John Frankenheimer and star Burt Lancaster were on hand.

In and out are Tom Tryon, Lex Barker, Rex Harrison, Rachel Roberts, Maria Callas and Mike Frankovich, Columbia Films veepee.

Brigitte Bardot sending a photo of herself in a bikini, which has hit several frontpages, to speak out against a Brazilian journalist who said she was getting fat.

Pierre Dumayet resigned from the weekly paper Le Nouveau Candide after an article maintaining that there are too many people working the governmental vid setup, Radiodiffusion - Television Francaise. He also writes for tele.

Robert Hossein off to Austria for exteriors on his new pic "Les Yeux Cernes" (Ringed Eyes) in which he stars and directs with Michele Morgan and Marie-France Pisier. His last pic, "La Mort D'Un Tueur" (Death of a Killer), also opens here this week.

Albuquerque

By Chuck Mittlestadt

(*DIamond* 4-1596)

Albuquerque Journal feature writer Carl Hilliard wed to Lana Gail Blair.

Smothers Bros. set for concert appearance at U. of New Mexico on April 7 with tickets scaled to top of $2.75.

Former Albuquerque radio newsman Neil Baird took over operation of indie station KCHS at Truth or Consequences, New Mexico.

Prolific Albuquerque author of teenage fiction, Wilfred McCormick, has just seen his 56th tome released. It's "The Long Pitcher," published by Duell, Sloan and Pearce.

Hollywood

Mike Frankovich returned from Europe.

Allan Sherman to tour Orient during May.

Zsa Zsa Gabor smashed her car in wet pavement crash.

Clint Eastwood hopped to Rome for "Magnificent Stranger."

Merrick-Shefrin Inc., flackery, opens Beverly Hills office April 1.

Jeanne Crain to star in "Claudia" at Drury Lane, Chi, May 13-June 7.

Nunnally Johnson returned to London diggings after 20th-Fox parleys.

Richard Erdman cutting album of Hollywood anecdotes for Cavalier Records.

Buddy Ebsen and Donna Douglas co-emcee PATSY Awards Saturday at Pantages.

Gary Jason, folksinger, recuping from multiple jaw fracture sustained in auto accident.

Verland Whipple bought Cameo Playhouse, legiter formerly operated by Jenna McMahon.

Jack M. Goetz, publicity director for Consolidated Industries, on twoweek Army tour of duty.

Phil Silvers preems his new nitery act at Dallas State Fair Music Hall Aug. 3 for two stanzas.

Robert Wise inked Danny Truhitte, 20-year-old singer-dancer, for juve romantic lead in "Sound of Music."

Mel Baker and Bob Gottlieb joined John F. Dugan Enterprises, the former in personal appearances field, latter in tv wing.

Hank Williams Jr. will sing one of his late father's hit songs in Metro's "Your Cheatin' Heart, Story of Hank Williams."

Ritchard N. Brown (Cambria) and John C. Rode (Warner Bros.) joined Screen Producers Guild to boost roster to alltime record of 267.

Phil Scott, who ankled Universal editorial dept. five years ago to join Four Star, returns to studio as assistant to editorial exec William Hornbeck.

Paul Winchell added new dummy tabbed Moses and Italian doll named Luigi to his longtime Jerry Mahoney creation for current ventriloquist stand at Interlude.

Phil Silvers called Sammy Cahn and Harry Crane to pen special material for "Top Banana" revival, opening Aug. 3 at Dallas State Fair Music Hall, with Silvers starred.

Bob Herron, vet film stuntman, hospitalized in Cuernavaca after being injured by close-range discharge of blank cartridge during scene in Col's "Major Dundee," shooting in Mexico.

Palm Springs

Kim Sisters at Chi Chi.

Cece Barker here to plug new tome, "The Olive Winked Back."

Polly Bergen and Freddy Fields houseguests at Harold Mirisch manse.

Marty Ragaway in for Easter holidays also to huddle with Red Skelton anent vidshows.

Gov. John Burns of Hawaii and Gov. Pat Brown of Calif. will be honored during this city's Desert Circus—April 8-12.

New P.S. National Bank has Martin A. Ruderman, member of Walt Disney music department, as chairman of the board.

Michael Harvey called back to Hollywood for role in "Arrest And Trial." He and Fifi D'Orsay planning a daily interview show on L.A.'s KCOP-TV.

Aerial Tramway to be starred in half hour film by Lumar Productions. Pic will promote new tramway to far corners of U.S.A. and Europe and is brainchild of members of Mt. San Jacinto Winter Park Authority.

Bob Hope joined Jane Russell, Connie Haines and Beryl Davis at WAIF Ball held at P.S. Riviera. He cracked, "Jessel is going to Israel with The Bagels. They're Beatles with holes in their heads." Party raised $18,000 to be divided between inter-country adoption organization and local P.S. Youth Center.

"Palm Springs Story" being filmed here with proceeds going to Desert Crippled Children's League, will have George Jessel, Eleanor Powell, Tommy Noonan, Ben Oakland in brief cameos. Local entertainers who will appear are Joe Shata, Duke Mitchell, Bobby Ramos, Guadalajara Boys, Marco Antonio and Al Anthony. Film will be shown April 24 at Chi Chi for $10 per ducat.

OBITUARIES

TOMMY LYMAN

Tommy Lyman, 73, possibly the most famous saloon tenor of his day, and especially in the theatrical trade, died March 12. Funeral was held in Chicago March 17, with burial at Desplaines, Ill.

In his heyday Lyman had long runs in a variety of famous intimate drinking rooms of their time. One was Kelly's of Hester Street, later of Greenwich Village. He also enjoyed extended tenure at Harry's New York Bar in Paris.

Apparently he never appeared in any legit show and was never particularly a vaudevillian. The April 22, 1921 issue of VARIETY reviewed him as a "New Act" at the Columbia. Actually it was a Friars Club benefit. The reviewer commented that Lyman was "almost a boy tenor" but that his appearance dispelled any doubt that he could work on a stage as well as a saloon floor.

He was identified with such standards as "Melancholy Baby" and "Ace In The Hole." More recent information is scanty but he seems to have worked professionally until a few years ago.

His survivors include his widow, Dorothy, two sisters, Mrs. Margaret Schnitzer of Chicago, and Mrs. Vernon Erickson of St. Louis. Also six nephews and one niece.

HENRY I. MARSHALL

(April 4, 1958)

You'll Always Be Remembered for

Your Beautiful Music, Dad

Adath Marshall Johnson

Australia in 1911 with "The Girl in the Taxi." He then played for a while in the Columbia Wheel, a vaude circuit.

Barry's longest run on Broadway, began in 1938 with "Hellzapoppin." The Barry family in show business, included his brothers Billy and Frank and his sisters Emily and Lydia. He had a big success with a bit called "Flugle Street," the hit of "Maids of America" in 1916, a Columbia Wheel show. He also appeared in the Theatre Guild's 1946 revival of "He Who Gets Slapped" and had a featured role in "Burlesque" with Bert Lahr.

His two daughters survive.

IRVING GROSSMAN

Irving Grossman, 63, a member of the national board of the American Guild of Variety Artists and former leading actor in the Yiddish theatre, died March 24 in Palm Beach, Fla.

Born in Boston, Grossman made his debut when he was 14 years old in San Francisco, in a Yiddish company, of which his father was the producer. In 1919 he made his English-speaking debut with the Belasco Stock Company in San Francisco. As a singer, he played the Fox vaudeville circuit during 1927-28. On the Yiddish stage, he was a starring singer and actor in numerous productions with Molly Picon, Menasha Skulnick, Aaron Lebedoff and Irving Jacobson, among others.

Among the productions in which he appeared were "Motke From Slobodke," "Women of New York," "Wish Me Luck," "The Wedding March," "It's a Funny World" and "Nice People." He sang in niteries and appeared as a singer at Broadway's Palace Theatre.

His wife, actress Diana Goldberg, son and daughter survive.

ERNEST E. STERN

Ernest E. Stern, director of press information, Hollywood, CBS-TV, died Sunday (29) in Mt. Sinai Hospital, Los Angeles, at the age of 48. He died of a heart attack.

He joined CBS-TV as press info director in Hollywood in 1959. Prior to that he had been director of advertising and publicity for ABC's western division. Stern joined ABC as copy chief. He became trade news editor in September, 1951, acting publicity manager in 1953 and publicity manager in 1954.

Born in Cincinnati, he attended the U. of Pennsylvania's Wharton School of Finance and the Hartford, Conn., School of Insurance. After an association with the Equitable Life Assurance Society of the U.S., he served two-and-a-half years in the U.S. Army, serving overseas in the China-Burma-India Theatre. After his discharge as a technical sergeant, he joined Radio-TV Daily, where he remained five years.

Surviving are his widow, Betty; two sons, Fred, 12, and John, two, and a brother Alfred, of New York.

SAM BRAMSON

April 4, 1962

Two years have passed
and you are so dearly loved
and so sadly missed.

Peggy and Terri-June

BOBBY BARRY

Bobby Barry, 78, veteran vaudeville performer, died March 23 at the Actors Fund Home in Englewood, N.J.

He first appeared on the stage with his father, Billy, in the popular Barry and Faye vaude act. In his teens, he played in "Hogan's Alley" with such success that he attracted George M. Cohan. He was one of the original "bad boys" in "Foxy Grandpa" and took over Mr. Cohan's role in the road tour. By 1905, Barry was in "Little Johnny Jones" and "The Governor's Son" and four years later in "Knight for a Day." He toured

stroke he suffered Feb. 10. He was 60.

His death followed by four days the folding of the Press, which was purchased by the Houston Chronicle. He was to write his column for the Chronicle as soon as he recovered from his illness. He had been with the Press for 40 years, and had been amusement editor for nearly 27 years.

He had recovered from the stroke to the extent that he was able to leave the hospital for short periods to visit friends.

One of his friends—perhaps his best—was comic Joe E. Lewis who happened to be playing the Cork Club in Houston at the time of Hochuli's death. Lewis rushed to the hospital, then to Hoc's home to console his widow, Ruth. Several hours later, although he wept just before "post time," he gave his performance.

At the end of the show he announced that the w.k. amusement editor was dead. "I'd like for everybody to stand and drink a post time with me to Paul Hochuli," he said.

The day before his death Bob Hope, in town briefly, visited Hoc at the hospital.

Hochuli also has been best man at the late Jack Carson's wedding in Houston several years ago. He had also been a stringer for VARIETY a number of years ago.

A former Rice University football star, Hochuli married his college sweetheart, Ruth, in 1928. Ruth often went with him on tours over the country to cover night club openings, film previews and other special events. He often was in the audience whenever Joe E. Lewis opened a show, wherever it might be.

He had served a term as president of the Press Club of Houston, and had been producer of the club's annual Gridiron Show.

Hochuli was a top newsman, and often gave a hand to the city staff on a big breaking story. He helped cover the New London, Texas, school explosion in 1937 in which several hundred children were killed. He also covered the Texas City disaster in 1947 in which more than 700 persons died.

In addition to his wife, he is survived by a sister, Mrs. Betty Kirby, of Dallas.

LESLEY MASON

Lesley (Les) Mason, 76, former film publicist who retired six years ago after 25 years at Warner Bros., died March 24 in Laguna, Cal. He willed his body to the California College of Medicine in the interest of science.

Educated at Yale, Mason was music reviewer for the old N. Y. Telegram, managing editor of Motion Picture News and editor-publisher of Exhibitor's Trade Review before going to Hollywood. He became a film editor, dialog and title writer and produced two-reel air dramas prior to joining WB in 1932. He retired in 1957.

His wife survives.

FRED KRISS

Fred J. Kneeland, 76, known professionally as Fred Kriss, a magician for more than 60 years, died March 27 in Medford, Mass. Starting in show business as a "boy magician," he appeared in two Boston amusement spots, famous at the turn of the century, Austin & Stone's Museum in Scollay Sq., and Walker's Museum in Bowdoin Sq. He later did an escape act in theatres throughout the northeast.

Kriss built a film theatre in Damariscotta, Me., in 1910 which screened one and two reel silents. After World War I, he added Punch & Judy to his magic show and played in vaude, amusement parks, carnivals and other sites. Active up to the time of his death, he last appeared on a tv show on WBZ-TV, Boston and at Playland on Boston Common.

Surviving are his son, newspaperman Paul F., real estate editor of the Boston Globe, and a sister.

JOHN C. STERLING

John C. Sterling, 75, honorary board chairman of This Week mag, died March 24 in Boynton Beach, Fla. Prior to joining This Week in 1936 as associate publisher, he was a v.p. and advertising director of McCall's mag for 10 years.

Sterling, who was active with This Week until last year, held a variety of top posts with the newspaper supplement including president of Publication Corp., its parent company, publisher and board chairman.

Under Sterling's guidance This Week had a rapid growth from distribution by 21 newspapers to 43 and a rise in advertising revenue to $30,000,000. For a time he was a partner in the old Barton, Durstine & Osborn ad agency. Prior to that he was manager of the Ladies Home Journal's New York Division.

Surviving are his wife, daughter and two sons.

GLENN A. HUGHES

Glenn A. Hughes, 69, who retired in 1961 as director of the U. of Washington school of drama, died March 21 in Seattle. He authored more than 60 plays, wrote six volumes of poetry and also turned out librettos for operas, pageants and musical comedies.

Born in Cozad, Neb., Prof. Hughes was graduated from Stanford U. and received his master's degree at the U. of Washington. He later joined its faculty and became head of the school of drama when it was founded in 1940.

Surviving are two daughters, a son and two brothers. One of the latter, John B. Hughes, is a producer for KIRO-TV.

LIAM O'HORA

Liam O'Hora, 48, Ireland's film censor for the last eight years, died March 22 in Dublin. His administration was generally regarded as being less tough than that of his predecessors, and despite pressures from trade and religious groups he kept a fair balance.

O'Hora, who served with the Palestine police during World War II, later became public relations consultant for a Palestine hotel group. Returning to his native Ireland in 1948, he was named manager of the Gaiety Theatre, Dublin. He subsequently was appointed film censor.

Surviving are his wife, seven daughters and four sons.

KITTY McSHANE

Kitty McShane, 66, vaude comedienne who was the widow of Arthur Towle, known professionally as Arthur Lucan, died March 24 in London. The couple began as a double act, Lucan & McShane. Later they moved on to the big time when they formed the Old Mother Riley and daughter act in which Miss McShane portrayed daughter Kitty.

The duo scored on stage, films and records until the act split. Lucan carried on as a single 'till he died in 1954 in the wings of a Hull theatre. His wife resumed the Old Mother Riley act with her husband's former understudy, Roy Rowland, but it never clicked.

WILLIAM PRASS

William Prass, 63, for the past 14 years publicist for United Artists in the Denver and Salt Lake City exchange areas, died March 24 in Denver after a long illness.

Prass, who was born in Russia, came to the U.S. with his parents when a child. As a young man he managed theatres in Washington state and Los Angeles before entering the film publicity field. He was regional publicist for MGM, assigned to the Denver and Salt Lake City areas for years before joining UA in 1949.

Surviving are a brother and sister.

ANTHONY R. STEFAN

Anthony R. Stefan, 60, conductor of the Schenectady Symphony Orchestra for 23 years, died Feb. 23 in that city after a long illness. A onetime concert violinist, he also was a member of the old WGY (radio) orchestra.

A native of Budapest, Stefan studied at the Royal Conservatory there. He made his professional debut as violinist in Budapest before appearing on the concert stage in the U.S. He later was concertmaster of the Schenectady Symphony prior to becoming permanent conductor in 1940.

Surviving are his wife, two sons and two sisters.

AUSTIN FAIRMAN

Austin Fairman, 72, actor and playwright, died March 26 in Dedham, Mass. He was brought to the U.S. by Gilbert Miller to play opposite Mary Nash in "The Lady" at the Empire Theatre, N.Y., and was Alice Brady's leading man for four years.

Fairman appeared in films with James Cagney, John Barrymore and others and on radio with Fred Allen, Al Jolson and Martha Raye. Born in London, he began his acting career at the St. James Theatre there.

Surviving are his wife and son.

NANCY SPAIN

Nancy Spain, 46, journalist, broadcaster and author, was killed in an air crash March 21 at Liverpool, Eng. She wrote 10 books and had been literary critic of the Daily Express. At the time of her death she was a special writer on News of the World and the magazine, She.

Miss Spain was a lively and forceful personality on radio and tv. On radio she was frequently heard in "My Word" and "20 Questions." On tv panel games she was a favorite with "Something To Shout About" and "Juke Box Jury."

Father, 72, of Fred Goldberg, United Artists ad-pub v.p., died April 24 in New York after a long illness. Also surviving are his wife, another son and a daughter.

Mother, 90, of bandleader Benny Goodman, died March 27 in Chicago. Other survivors include six sons and three daughters.

MARRIAGES

Jeni Bowstead to Allan Clarke, Coventry, Eng., March 24. He is lead singer in The Hollies, pop beat group.

Rose Finney to Richard Harris, London, March 25. Bride is sister-secretary to Albert Finney; he's a tv script writer.

Patti Reuben to Curtis Taylor, New York, March 28. Bride's with NBC's Casting Dept. and dughter of New York restaurateur Arnold A. Reuben; he's an actor.

Michele Zackheim to John Graham, New York, March 27. Bride's an artist, formerly with NBC, he's the art director, NBC Ad Dept.

Gerry Toohey to Ray McCue, Lake Placid, N.Y., March 17. Bride is casting director for CBS-TV's "To Tell the Truth;" he is producer of Roy Campanella's tv show.

BIRTHS

Mr and Mrs. Ernie Stewart, son, Las Vegas, Feb. 22. Father is pianist, has had his own group in Sands lounge since hotel opened.

Mr. and Mrs. Robert Cullen, son, Philadelphia, March 22. Father is RCA-Victor record promotion man.

Mr. and Mrs. Louis L'Amour, daughter, Hollywood, March 23. Father's an author.

Mr. and Mrs. David Nathan, son, London, March 3. Father is legit critic of the Daily Herald.

Mr. and Mrs. Robert P. McGrath, daughter, San Francisco, March 23. Mother is daughter of CBS vice president Joe Ream.

Mr. and Mrs. Charlie Powell, son, New York, March 29. Father is a member of the Paramount pub staff.

Mr. and Mrs. Al Lewis, son, New York, March 21. Father is an actor.

Mr. and Mrs. Thomas Silk Jr., daughter, March 27, Oakland, Calif. This makes Evelyn and adman Charles Schlaifer firsttime grandparents.

Mr. and Mrs. Charles D. Fritz, son, March 16, Detroit. Father is vicepresident and general manager of WXYZ Radio in that city.

Mr. and Mrs. Gordon Gray, Jr., daughter, March 22, New York. Father is a member of the radio sales staff of The Katz Agency, Inc., station reps.

Mr. and Mrs. Marc Anderson, son, March 20, White Plains, N.Y. Father is a freelance assistant film director and the son of film producer Leonard Anderson.

Help My Picture?

Continued from page 1

ity-greed economics doesn't make sense. In the case mentioned, the actor's agent was less than politely informed what he could do. The client wasn't at the preem.

In the days when studios exercised control, "stars," were a minimal aggravation. The studio said "show" and the player knew it was no fooling. Not so today. Press value of the "star-studded premiere" still remains, perhaps more than even with television, but the interference of agents is sowing the whole thing.

Of course there are naturally cooperative performers along with the pouters. Companies have been pushing the tv appearance and personal tour bits hard lately and there have been those "name" actors who have cooperated. But by and large, the pub exec said, the new guard is a pretty uncooperative lot, especially when it comes to things like preems. These events will continue, naturally, but the style and glan our of such events is ebbing, no matter what the press releases say.

IATSE Vs. Fair

Continued from page 1

with the Fair. This problem still is in dispute, presently something of a standoff.

Involved in the Monday meeting were IATSE reps from studio mechanics Local 52, projectionists Local 306, cameramen's Local 644, script clerks Local 161 and stagehands Locals 1 and 4. Also repped were the assistant directors, members of the Directors Guild of America; the Assn. of Theatrical Pressagents and Managers and others. The situation is apparently an important one to the unions involved and some concrete action to relieve the jurisdictional disputes is planned.

A MAN IN MOTION!

Motion Pictures:

For Summer release: Pandro S. Berman's MGM

"Honeymoon Hotel"

Completed for Ross Hunter and Universal

"I'd Rather Be Rich"

Television:

For Fall viewing: CBS-TV

"An Hour With Robert Goulet"

June 2nd—NBC-TV

"Bell Telephone Hour"

September 27th—CBS-TV

"Ed Sullivan Show"

Columbia Records:

Current LP

"Manhattan Tower"

For Fall release

"Sad Songs"

Personal Appearance Tour:

April 2 to April 12—San Francisco

The Fairmont

April 17 to April 25—Pittsburgh

Twin Coaches

April 27 to May 10—St. Louis

The Chase-Park Plaza

May 15 to May 21—Brooklyn

Town & Country

June 3 to June 28—Merchantville, N. J.

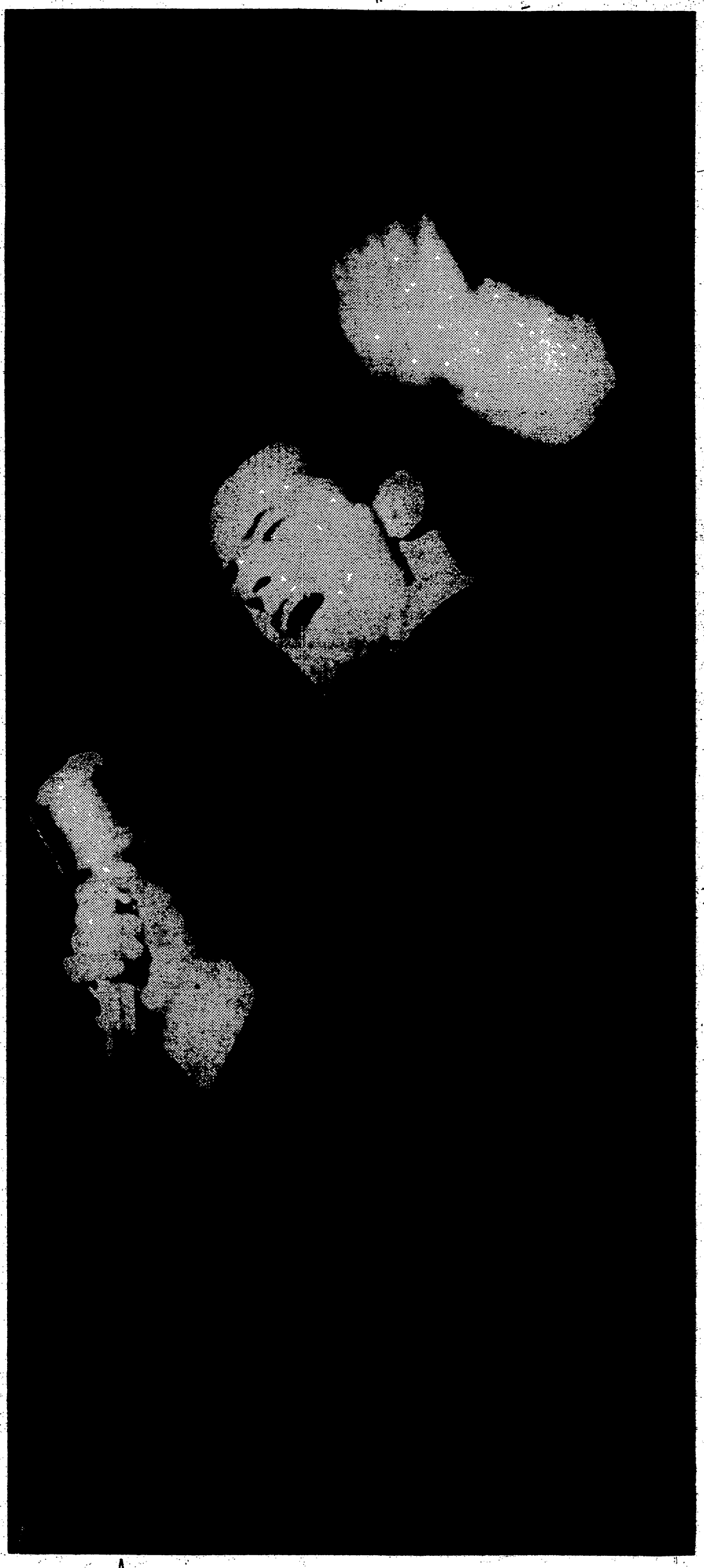
Latin Casino

October 1 to October 28—Las Vegas

The Flamingo

November 4 to December 1—New York City

Persian Room, The Plaza



Direction:
CMA

Management:
ROSEMONT ENTERPRISES INC.
THE PLAZA NEW YORK

Public Relations:
merrick-shefrin

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NAB'S OWN VAST WASTELAND

JFK on Peabody Awards

Washington, April 7.

Examples of the late President Kennedy's wit were disclosed in heretofore unpublished letters to Peabody Awards topper Dean John E. Drewry of the Univ. of Georgia. Kennedy wrote two letters in April of 1962 and 1963 praising the awards winners but adding his celebrated wry humor.

His letter of April 24, 1963 noted pleasure for awards going to Mrs. Kennedy's "Tour of the White House," "Adlai Stevenson Reports" and August Heckscher's "Books of Our Time."

"As an occasional amateur performer on radio and television, I extend my warmest greetings to all of the professionals you honor today."

In 1962 when Newton Minow as FCC Chairman pulled in a Peabody, Kennedy wrote: "I note with pride that Newton N. Minow is to receive a Peabody Special Award—and as President, I am glad one of our boys made it."

How Ray Stark Made Sure to Protect Image of Fanny Brice, His Wife's Mom

By ABEL GREEN

That Barbra Streisand is the new star over Broadway was quickly established at the premiere last Thursday (26) of "Funny Girl" at the Winter Garden. Her meteoric impact is likened to Mary Martin's boffola with "My Heart Belongs To Daddy" which catapulted her to the heights in "Leave It To Me" in 1938.

However, Ray Stark's carefully planned picture rights projection is a parallel show biz saga. Because the Seven Arts partner-producer of "Funny Girl" is married to the former Frances Brice, daughter of the legendary Fanny Brice, and her father is the still living Nicky Arnstein, Stark had to retain firm control of ethical, parental, sentimental, filial and kindred values along with the show biz potential of any stage/screen/television and any other future rights attendant to the comedienne's saga.

To achieve this, he made preproduction deals, buying in the film rights of the several previous

(Continued on page 86)

No Names Please

Edinburgh, April 7.

The Weekly Scotsman, prestige weekly published by the Roy Thomson-controlled Scotsman Publications Ltd., referred to the Liz Taylor-Richard Burton nuptials with this comment on its front page:

"Two famous film stars were wed this week. We are proud not to mention their names."

Metromedia Ban On Union Series Cues Beef to FCC

Washington, April 7.

The United Auto Workers, AFL-CIO, and Metromedia's Baltimore outlet WCBM-AM are having a tug-of-war on the union label at the FCC.

UAW culminated a series of blasts to FCC over WCBM's cancellation of the labor-sponsored program, "Eye Opener," with a demand the station's license be revoked.

Union charged in a sworn affidavit that the program was dropped because of complaints de-

(Continued on page 86)

Speed Tape of Bout From Sweden to U.S.

Hollywood, April 7.

July battle between Floyd Patterson and Eddie Machen in Sweden will beam in U.S. and Canada via John Vrba's sports-oriented Fourth Network, hopefully on as many as 150 stations, according to web veepee Don Johnson.

Fight, due for either July 5 or 12 (both Sundays) at approximately

(Continued on page 86)

Much Anxiety Among N.Y. Service Folk Peering For World's Fair Biz Omens

The New York hoteliers, restaurateurs, niteries, cabbies, waiters, busboys and peripheral services concomitant to a mass influx are still sanguine about the 1964 World's Fair but all sure are rooting that it gets a good press "because, if for some reason, it doesn't, we're not gonna get bailed out."

The 1963 setback is already well-known—too many conventions and tourists just postponed coming to New York until 1964—but a sampling of some hotels' Easter weekend occupancies are even a ruder awakening. Even this normally lush period was badly dented because, once again, the Big Wait is for April 22 and thereafter.

A sampling of Saturday and Sunday night hotel occupancies, in some key hotels over Easter, may

(Continued on page 86)

CHI CONVENTION NEEDS HOT-FOOT

By GEORGE ROSEN

Chicago, April 7.

This week's annual convention of the nation's broadcasters has produced a record turnout at the Conrad Hilton Hotel. Practically everybody who's anybody on a management level in industry affairs, plus an assortment of "peripheral" personalities like the Rev. Billy Graham and Congressional "watchdogs" like Oren Harris, has put in an appearance. Ostensibly, they're all here to say the "right things at the right time," both on and off the agenda, and from all surface appearances it would seem that this 42d annual get-together is very definitely "in the groove."

But when exposed to closer scrutiny and the cold glare of reality, this year's NAB convention may well go down as the most frustrating and bewildering on record. Not that many a previous NAB convention hasn't provoked the same sentiments. But with only 24 hours to go before the windup session (the inevitable Q&A involving the FCC members with its accompanying rehash of familiar policy and doctrine), the feeling is unmistakable among a growing segment of broadcasters that the NAB convention, from a standpoint of format, design and accomplishments, has dissipated its value.

Come checkout time and the broadcasters will leave the Chi precincts with just about the same amount of knowledge as when they arrived.

If the NAB convention, in its 42d year of grace, adds up to a

(Continued on page 66)

Vegas 'Winning' Wrongo Publicity

As result of a combination of circumstances in recent months, capped perhaps most significantly by the Nevada Gaming Control Board shuttering the Silver Slipper casino, in Las Vegas, the Nevada casino-hotel operations are said to be mulling a new "public relations" program to give new gloss to some tarnished aspects. The Silver Slipper, whose prime entertainment attractions are the marathon burleskeries of Hank Henry & Co., was given a surprise raid Friday (3) night and shuttered on a crooked dice charge. Within hours after the foldo, a LV district judge, roused from his sleep, signed an order vacating the action of the Carson City (state capital) raiders for the time being and the spot reopened.

This was the first time a major

(Continued on page 86)

Gen. Sarnoff, 25 Yrs. Later at N.Y. Fair, Picks Up Where He Left Off About TV

No Screen Credits

When is a knight more important than a king? When he is Sir Alec Guinness, the screen and stage actor. Luncheon bite for Overseas Press Club members for the April 14 guesting of Sir Alec, currently on Broadway in "Dylan," will be $4.50 per head.

Charge for April 24 luncheon at which Jordan's King Hussein will star will be a bargain $3.

RCA, which can honestly claim that its exhibit at the New York's World's Fair will be ready on opening day (22), gave the press a 40-minute preview of the fairgrounds tint centre last week via closed-circuit (live and vidtape) piped into the Johnny Victor Theatre from the site.

The 40-minute show featured introductory talks by RCA board chairman David Sarnoff, RCA prexy Elmer W. Engstrom and Robert Moses, prexy of the Fair Corp., and several NBC-TV talents, including Hugh Downs, who hosted a tour; "TW3" singer Nancy Ames, who piped a parody about the last New York World's Fair, "That Was the Fair That Was;" comedian Don Adams, in a very funny routine on the lost-kid service the RCA exhib will feature; the Peter Nero Trio, playing from the fair studio; and Peter Duchin and Pat Fontaine in a fashion-show bit.

Gen. Sarnoff's dedication speech came 25 years after he stood on the same site at the 1939 World's Fair and predicted that tv would have great impact on American life. The dedication marked the first coverage by American tv of a news event. His talk in dedication of the RCA 1939 exhibit, was titled, "Birth

(Continued on page 86)

NAACP Demands GM to Explain Ban On TV 'Bonanza'

Roy Wilkins, exec secretary of the National Assn. for the Advancement of Colored People, last week sent a strongly-worded telegram to General Motors board chairman Frederic Donner, demanding answers to a VARIETY story of last week (1) disclosing the car company's attempts to get NBC-TV to shelve a "Bonanza" episode featuring Negro actress Ena Hartman, a network contract player.

Wilkins' wire to the GM board chairman said the NAACP "wishes to know whether VARIETY story is true or false and what steps your company is prepared to take to eliminate racial discrimination in its sponsored programs, advertising, employment and dealer contracts."

The wire, sent Thursday (2), had not at last report been answered. GM, through a press rep, did issue a statement to daily newspapers, which said the company's tv policy specified that its programs "avoid anything of a controversial nature concerning national or regional issues," and that NBC had given assurances that the seg was "not controversial."

The VARIETY story pointed out that GM had been applying all the pressure it could muster to

(Continued on page 86)

Sked Capsule 'Marietta' For Astor Hotel Eatery

An hour-long version of "Naughty Marietta" is scheduled to open April 16 at the Dutch Coffee House of the Astor Hotel, N.Y. The cafe-theatre presentation, operating under the jurisdiction of Actors Equity, will feature a cast of five and will give two performances nightly Tuesday-Sunday at 9:30 p.m. and 11:45 p.m. Tickets to all performances will be $2.90. Food

(Continued on page 84)

Election Year Finds All 3 Networks Bent On Image-Polishing

All three network news departments will be doing some image-polishing this election year with handbooks, or variants of same, designed to enlighten the electorate as to the nature of the democratic electoral beast.

Both CBS and ABC will hit the bookstalls with softcover volumes chock with history and other data on our election process, the former's via Dell Publishing and ABC's via Lancer Publications. NBC's plan, meanwhile, is for a magazine takeout, titled "Election Almanac," in the N.Y. Times the Sunday before the countdown next November. Additionally, Gulf Oil (sponsoring the web's election coverage) has ordered some 2,000,000 copies, with additional distribution to be made via the net's affils.

The CBS baedeker is edited by Stanford Mirkin, senior researcher for CBS News, while the ABC edition is being supervised by Richard Hefner, ex program topper for WNDT (New York's educational outlet) and latterly operating his own communications consultancy.

There are a lot of people at the Convention we'd like to say thanks to.
McHUGH AND HOFFMAN, INC.
Television Consultants
470 No. Woodward Ave.
Birmingham, Michigan

'Black Bottom' Negro Hitting America's Cultural Top, Asserts Oscar Brown Jr.

By MORRY ROTH

Chicago, April 7.

"If all of us Negroes split to Africa, you'd be left with Lawrence Welk in America." That's part of singer-writer Oscar Brown Jr.'s espousal of his "black bottom" theory of the popular performing arts in the U.S.

The "black bottom" is Brown's term for the lowest rung on the Negro economic ladder, and according to him, it has always been one step lower than the poorest of the poor whites and probably will be for some time. And that's despite the best efforts of the Administration's "war on poverty."

"There are these guys wearing light blue shirts and $35 neckties sitting up at Rockefeller Center all day trying to figure out new ways to entertain the masses," Brown asserts. "But an unlettered Negro comes home from a construction job and in his leisure time makes up a musical form or dance idea that will sweep the country and maybe the world. We may be economically shortchanged, but we're certainly not culturally deprived."

Brown believes that the economically ground-under-the-heel Negro is, has been and will be the strongest cultural force in America. "Jazz came from the cotton field hands and the piano players in Storyville's brothels," Brown maintains.

"And as for the dances, you

(Continued on page 84)

But Wha' Happens When 'Time' Flashes Forecast Of Rain to Fair Crowd

The Out-of-the-World's Fair opening in Flushing Meadows, N.Y., a week from next Wednesday (22) will still be keeping in touch with mundane matters. It won't be possible to escape the outside world inasmuch as the news system for General Foods, to be shown on continuous electrified ribbons from 11 steel and plastic arches strategically located throughout the grounds, became operational last Wednesday (1).

The news will be serviced by Time Inc. A deal for the Luce news coverage was finalized a few days before the dedication. Frank Shea, vet staffer, was put in charge of the service. Shea will have to deliver a story in five lines, each of which will have 41 characters. It'll be Time's only connection in the Fairgrounds, although it is the publisher of the Official Fair Guide.

Both General Foods officials and Time & Life's James Linen spoke of "meaningful public service" at the dedication. GF stated that it went into the project only to provide something of use and value to

(Continued on page 86)

Menotti's 'Martin's Lie' For Bath Ahead of CBS

Gian-Carlo Menotti's new opera "Martin's Lie" will have its world premiere in Bristol, England on June 3 as part of the Bath Festival.

Opera was commissioned by CBS-TV in 1962 and it will receive its American premiere over that network next season.

Twin Cities on Teenage Nitery Kick; 2 More Win Licenses Despite Protests

St. Paul, April 7.

Non-existent hereabouts not long ago, teenage nightclubs now are blossoming increasingly in the Twin Cities' area. The latest to be licensed are the Safari and Maplewood.

In order to qualify as a teenage nitery, no alcoholic beverages, of course, can be sold on the premises. But this apparently isn't preventing the spots from operating profitably. The Safari will be open only to teenagers 18 to 20 years old "provided they observe dress and behavior standards set by it."

Some local purists, who frown on adult nightclubs, oppose licensing of the spots because they think that one of their effects will be to make the young folks adult nightclub devotees and thus, eventually, consumers of alcoholic beverages. They're pro-temperance and against adult nitery going. However, the suburban Maplewood city council went on record as not being opposed "in principle" to teenage nightclubs.

Most entertainment in Twin Cities' area teenage niteries is jazz music by small combos. But there's also some folk singing and even customer dancing in a few. Beverages are limited to soft drinks, coffee and tea. Food includes sandwiches, hamburgers, hot dogs, etc.

HELSINKI 'GIVING THE FINN' TO U.S. VIDPIX?

Finland is threatening the United States and other exporters of television films with a customs assessment of something like $1,800 a program. This despite the outright sale price of such films amount to only $200 to $250 per title. John G. McCarthy, president of the Television Producers Assn., backed principally by the three U. S. tv nets, plans to go to Geneva later this month to protest the action of Finland as an infraction of Article Three of the General Agreement on Tariffs' Treaties (GATT), the foundation of the Common Market.

McCarthy argues that Finland

(Continued on page 84)



ED SULLIVAN

Nationally Syndicated columnist whose popular TV show is now in its 16th year on CBS-TV, says:

"I am anticipating with pleasure the 14th appearance of **PAUL ANKA** on my TV show, May 18. He has played for me repeatedly and will continue to return.

"His youthful exuberance and vital talents are contagious; they please old and young alike."

Beatles Blanket U.S. Charts; 'Love' Vaults 1,000,000

The Beatles have nailed down another Gold Record in "You Can't Buy Me Love" with the RIAA-certified 1,000,000-seller continuing the group's spectacular domination of the American best-seller lists.

At the present time, The Beatles are riding with four other top-of-the-chart hits in "She Loves You," "I Want To Hold Your Hand," "Twist and Shout" and "Please Please Me," on various labels. "She Loves You" is on Swan, "Twist and Shout" is on Tollie and "Please Please Me" is on Veejay. Capitol, which now has them under contract, releases the others.

"You Can't Buy Me Love" was certified by the Record Industry Assn. of American less than two weeks after its release. Tune eclipses the pace of the group's first Capitol single, "I Want To Hold Your Hand," which is now

(Continued on page 86)

Brubeck's White House Gig For Royal Jordanian Cat

Washington, April 7.

President and Mrs. Johnson will bring the Dave Brubeck group into the White House for a jazz-loving king.

The Brubeck quartet will play following the state dinner April 14 honoring King Hussein of Jordan who will be here on an official visit.

It will be the first jazz concert ever held in the Executive Mansion's East Room following a state dinner. The program was selected to please King Hussein, who is a jazz buff.

A Writers Internationale

Hollywood, April 7.

National council of the Writers Guild of America set week of Sept. 27 for series of confabs in London with British Writers Guild to promote formation of an International Writers Guild.

Proposed IWG would embrace scripters from countries such as France, Italy, Japan, Australia, Mexico, as well as United Kingdom, U.S. and others.

Who Said 'Farewell'?

"I have never announced 'farewell tours,' the newspapers did," explains the ebullient Maurice Chevalier as he details his immediate booking plans which teeoff April 20 in Scandinavia (10 concerts) to be followed by one in Berlin.

After a few days' rest at his Paris home, he opens in Philadelphia May 19 on a series of 10 U. S. one-nighters winding up in Las Vegas' Desert Inn in May for four weeks.

17% Tip Stamped on Top O' Fair

A business man's luncheon for five at the Terrace Club, the $1,200-per-annum membership diningroom adjacent to the Top Of The Fair, last week came to almost $16-a-head; exactly $78 plus change. This included a pourboire obligatoire (fancy for tips) of 17%. Originally it was stamped 15% for service, but a rubberstamp notation is superimposed to 17%. The tip came to $10, which figures $2-per-person. The businessmen decided that that was pretty fancy tipping.

The five luncheons were the braised beef (off the wagon) and there were salads (estimated at $1.25 a copy), the usual rounds of drinks (no wine), coffee and two desserts. The Terrace Club divides its menus into two categories—there is a separate menu for entrements (French for dessert).

Knott Hotels caters and a syndicate headed by George Hyams operates the club. The Port of N.Y. Authority is said to supervise the policy of tariffs. The Top of the Fair is in the Transportation Zone, and atop the TOTF is the heliport under the Authority's supervision.

It's a Standing Headline: Cops Nab Lenny Bruce

Lenny Bruce has probably been "busted" more times than all those covered-wagoners who tried, unsuccessfully, to make it to Pike's Peak or bust. Last Friday (3) he got it again.

Comedian was arrested at 10:30 p.m. on a bench warrant by N. Y. police on a charge of using obscene language in his act. Arrest was just before he was due to go on stage at the Cafe au Go Go, Greenwich Village coffee house, where he opened March 29.

Howard Solomon, manager-owner, was also arrested. Announcement of non-appearance was made to the capacity crowd and approximately half asked for refunds. Comedian Irwin Corey, scheduled to open at spot yesterday (7) was in the cafe and went

(Continued on page 86)

President Johnson's Wit Cramps 'Variety' Critic: It's All Off Record

By LES CARPENTER

Washington, April 7.

With comedy acts by Lyndon Baines Johnson and Bob Hope, the annual White House Photographers Assn. dinner here was one of best staged in Washington in years.

President Johnson followed Hope, doing a vaude routine of five minutes or so. Unfortunately for his rep as a wit, the President placed an "off the record" embargo on everything he said. This was obviously because he made numerous cracks about prominent people in politics and didn't want to read those in print.

Despite the "off the record" prohibition, no harm could be done by quoting his final line as he left the Sheraton-Park Hotel dinner: *"Will the last one out please remember to turn off the lights?"*

Johnson, like his predecessor, the late President Kennedy, has a showman's ability to deliver laugh lines. Johnson knows the words to punch and the most effective ways to pause.

Johnson is often witty in private

(Continued on page 86)

50% of Par $3-Mil Budget For Loren Prod. in Israel

Tel Aviv, April 7.

About $1,500,000, out of an overall budget of $3,000,000 earmarked for the Sophia Loren starrer to be directed by Daniel Mann, would be spent by Paramount Pictures in Israel, where the shooting of this Laurence Durrell story is scheduled to start on June 14. This was disclosed by Martin Rackin, head of Paramount production at the end of his 10 days' visit to this country.

Rackin completed negotiations with producer Kurt Unger and local kibbutz people, securing their cooperation and help. Assisting in final changes of the J. P. Miller script and supervising with Daniel Mann the groundbreaking for the building of the kibbutz to be used as location for the complex shooting, Rackin had praise for the understanding and goodwill shown by one and all, from Asher Hirshberg, head of the Israeli Govern-

(Continued on page 86)

Jayne Mansfield's Exit From Israeli Co-Prod. Laid to Arab B.O. Worry

Tel Aviv, April 7.

Jayne Mansfield, according to reliable sources, announced that she would not star in the planned Rex Carlton feature "Johnny Morder," to be filmed here, because it would hurt her "standing in the Arab countries and place her under boycott." On the other hand it has been announced that the Melville Shavelson-Michael Wayne production of Col. Mickey Marcus' bio would be filmed here next year, starring John Wayne, though not in the title role of the American Jewish hero of Israel's War of Independence.

Rex Carlton, of Paragon Inter-

(Continued on page 86)

4/8

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CHEEK-TO-CHEEK AT B.A. FEST

Atty. Moss Plea Uncovers Metro As Plaintiff Against Sam Bronston

A damage suit against Samuel Bronston by Metro-Goldwyn-Mayer came to light Friday (3) when attorney Jesse Moss was granted a request to be relieved as Bronston's attorney in the action.

Metro's suit, filed in N.Y. Supreme Court, asked for $764,358 in connection with the Bronston film, "King of Kings." Company stated that under an Aug. 4, 1960 contract for the production by Bronston and distribution by Metro of "King of Kings," agreement at that time provided that for any help that Metro supplied to Bronston, he would pay.

On Friday, N.Y. Supreme Court Justice Louis J. Capozzoli granted request by Moss, former attorney for Bronston, to be relieved of the action. Court said that sufficient grounds for the release has been shown by reason of "serious differences of opinion" between Moss and the defendant, Samuel Bronston. Moss, in his affidavit, told the court that last February a series of differences occurred between himself and Bronston concerning difficulties with various business enterprises involving Bronston and his corporation.

Bronston informed Moss last Feb. 20, the attorney said, that he was no longer employed to represent Bronston or his corporation, whereupon he made a motion to be relieved of representing Bronston in this case.

Breakdown of damages and services which, at Samuel Bronston Productions' request, the plaintiff supplied, included studio costs, scenario, director, cast, extras, set operations, film lot site rentals, publicity, titles, sound recording, etc. This was at a cost to Metro of $747,545, plus an additional cost of $11,811 to Metro's British studio, including two insurance premiums of $1,673 and $3,090, $230 air transport and other costs.

Need a Printed Program

What may become a game of legalistic musical chairs is indicated by fact that Metro's suit against Samuel Bronston was filed by attorney Simon Rose, a member of the Phillips-Nizer-Benjamin-Krim & Ballon law firm. On the other hand, Bronston, in his discussions with Pierre S. DuPont 3d, is being repped by Louis Nizer, senior of the same firm. Up to the present time, Bronston has designated no other attorney to represent him in the Metro suit.

Rose said Friday that the Nizer firm would continue to rep Metro. Who's on first?

Paper Says Sorensen To Succeed Eric Johnston; MPAA Wiggles Eyebrows

Hollywood, April 7.

Washington Post reported Monday (6) that Theodore Sorensen, speech writer and confidant of the late President John F. Kennedy, is "seriously thinking" of accepting the presidency of the Motion Picture Assn. of America.

Sorensen, in Boston writing a book about Kennedy, could not be reached for comment. MPAA spokesmen in Washington said they had heard no mention of Sorensen as a possible sucessor to the late Eric Johnston.

Post averred that Sorensen's "friends" disclosed his interest in the MPAA spot. When he resigned his White House job, he let it be known he would like a permanent non-Government job, the Post said.

Merian C. Cooper Eyes Features in Thailand

Hollywood, April 7.

Merian C. Cooper, former RKO production chief and retired U.S. Air Force brigadier general who flew with Gen. Claire Chennault during War II, is mulling production of three films in Thailand.

Prince Anusorn Yukol of Thailand, one of the country's largest theatreowners and film producers, has arrived from Bangkok to discuss the project.

Cooper, who filmed "Chang" in Siam in 1927 in association with Ernest B. Schoedsack, scouted locations in Thailand last fall for "Chennault of China." He also is projecting a film concerning Thailand's World War II underground.

Exhibitors Move Nearer Merger

Chicago, April 7.

Theatre Owners of America and Allied States Assn., meeting here Monday (6), have "taken tremendous steps forward" in the possible merger of the two organizations. It was learned from TOA president John H. Rowley and Allied president Jack Armstrong that an "agreement in principle had been reached as to the basic framework of a new national trade association representing all theatre owners."

Special sub-committees will be appointed immediately to develop details. The proposed organization structure will be submitted to the respective boards for discussion and consideration and additional meetings will be held to finalize the details.

In the interim period, until consolidation has been completed, a joint exec committee headed by Rowley and Armstrong will be established to act and speak for United exhibition on all national issues of common interest. Rowley and Armstrong said their respective boards and exec committees would be polled immediately for authorization and approval for the formation of the joint interim exec committee.

"All of us meeting today are extremely optimistic over fulfillment of the common objective of one strong national association of motion picture exhibitors," they said. "There are no insurmountable obstacles that cannot be resolved in our opinion."

Representing TOA at the meeting, in addition to Rowley, are George Kerasotes, Myron Blank and Joseph Alterman. Attending with Armstrong for Allied are Ben Marcus, Wilbur Snaper, Marshall Fine and Milton London.

NELSON-SULLIVAN TO HIFT SPOT IN PARIS

John Nelson-Sullivan has been named Continental ad-pub director at 20th Century-Fox. In his new position, Nelson-Sullivan will headquarter in Paris, where the Continental distribution operation is centred, supervising advertising and publicity for the Continent and Middle East for all Fox releases.

Nelson-Sullivan's assignment follows the recent appointment of Fred Hift as director of European production publicity, headquartering in London. Hift had previously been based in Paris. Nelson-Sullivan comes to 20th from a post as Europe-Middle East-Near East pub coordinator for Samuel Bronston Productions. Prior to that he was Universal's Europe-Middle East ad-pub director and held various other posts with U.

USIA AND MPAA'S 'STATE'-LY TANGO

By VINCENT CANBY

Buenos Aires, April 7.

So far it's love, love, love—at least between the U.S. State Department and the Motion Picture Assn. of America at this Sixth International Argentine Film Festival, being held this year for the first time in the capital city of Buenos Aires instead of the south Atlantic resort city of Mar Del Plata. The apparent cooperation between George Stevens Jr.'s motion picture division of the U.S. Information Agency and the MPAA is resulting in what seems —at this writing—to be a first class Yank showing in p.r. and good will.

The Yank delegation, including such personalities as Tony Perkins, Janet Leigh, Paula Prentiss, director David Miller (a member of the international jury)—is, in fact, one of the best of the fest which, this year, is not internationally too heavy with "names." A kingpin of the Yank effort is Karl Malden, head of the "official" U.S. delegation, a guy who can not only handle the "diplomatic" chores with ease, but who also as an Actors Studio stalwart, can talk the kind of cineaste language about the art of films and acting which in which film buffs everywhere converse.

Backing up Malden is a strong MPAA group, headed by Robert Corkery, Mexico-based Motion Picture Export Assn. veep for Latin America; George Vietheer, MPEA veep who headquarters in New York, and Harry Stone, the MPEA's man in Rio De Janeiro. State is being repped by George Rylance, deputy public affairs officer at the U.S. Embassy here.

Fact that State is taking the fest seriously this year is underscored by the luncheon being hosted at the U.S. Embassy today (Tues.) by the Yank ambassador for key members of all the visiting film delegations. (The Yank's "Love With The Proper Stranger" will be shown tonight.) Almost all the delegations, in fact, are bringing their ambassadors into the act. Not to be outdone, Argentine President Illea hosted a giant asado (barbecue) for everybody on Sunday (5) at his residence in suburban B.A.

For these reasons the shift in the fest's locale to Buenos Aires from Mar Del Plata seems all to the good, at least, to the off-shore visitors who now have a chance to

(Continued on page 19)

Bronston Counter-Punches Awaited; His Fight Manager Nizer Tied Up; Scowls at Trustee & Newsweek

Sophia Up to Her Neck

Those who found fault with Samuel Bronston's "Fall of the Roman Empire" on the grounds that not enough of the fabled Sophia Loren anatomy was shown in its natural splendor should know that the situation is a contractual matter.

It seems that Miss Loren's pact with the producer has what might be termed an "anti-cleavage" clause, the result of which is that she is always quite well draped in pix she makes for him. In "El Cid," for example, the same is true. She was costumed to the hilt, or neck. From which party the clause originated isn't acertainable but Bronston has never been a sexploiteer. Miss Loren has never looked so virtuous as in "Roman Empire."

Samuel Bronston and his attorney Louis Nizer have been in consultation this past week on two possible sources of legal action, one involving the trusteeship recently set up by Pierre S. DuPont 3d covering the financial workings of Samuel Bronston Productions and another involving Newsweek Magazine.

Bronston has referred inquiries on these matters to the Nizer office but the attorney has been tied up in court in the Lewis S. Rosenstiel matrimonial suit. This case is expected to go on for a couple of weeks and may hold up the Bronston strategies. At any rate, Nizer isn't making any comment on matters pertaining to Bronston at this time.

As regards the trusteeship, set up by DuPont under the administration of attorney Jesse Moss, the producer commented early this week: "I don't recognize the trusteeship." The original action had been described as a "voluntary" move at the time of the formation of the trusteeship. What action Bronston is planning to take against the setup isn't being projected at present. The producer did say that he "definitely" plans to resume production this summer in Spain and perhaps also in Italy. "These are my territories," he commented, saying that he intends to be active in both places.

Bronston noted that he has five properties in hand at present but that he is not sure which he plans implementing first.

Possibility 'Paris 1900'

One oft-mentioned possibility is "Paris 1900" which has been slated for production in Italy as a roadshow attraction under the direction of Vittorio De Sica. Other possibilities include "Brave New World," "Nightrunners of Bengal," "Suez" and an historical war drama. The latter two titles are pacted to Paramount, which is currently handling his "Fall of the Roman Empire," and the others are to be made for Cinerama via prior deals. Current status of these deals isn't clear, considering the trusteeship and its ramifications.

The possible action involving Newsweek concerns the magazine's review of "Roman Empire." Toward the end of the review the publication comments upon Bronston's affairs, also quoting an unnamed "ex-Bronston man." Implication of litigation on charge of commercial libel is not confirmed.

That's Youngstein In Studio Orbit

Hollywood, April 7.

Max E. Youngstein, in 10 busy Hollywood days, set plans for group of four features. Three are on his indie deal with Columbia Pictures; the other will take him across town to Culver City and Metro-Goldwyn-Mayer. There's a chance, as things shape up at present, that Youngstein will be bicycling between the two studios (something actors are accustomed to doing, but a rare departure for producers) as his first for Col, "Cook for Mr. General," and the MGM entry, "Money Trap," are slated to face the cameras in late summer or early fall.

Don McGuire has been engaged to write the script for "Mr. General," based on play by Steven Gethers, and as reported earlier it will be directed by Barry Shear, up to now identified with tv.

Youngstein, in talks with Col's production boss, Mike Frankovich, also has come up with two new properties—both suspense-mysteries. These are:

"The Man Who Shot Lincoln,"

(Continued on page 20)

Producers Now Boss Exhibitors?

Carl Schaner of Penn Hits at 'New Bosses' — Prem Very Demanding on Theatre Standards

Pittsburgh, April 7.

"No one wants showmen as managers anymore. They just want office boys because office boys come cheap. Theatres are run today by a man sitting behind a desk somewhere else. The day of showman who knew his town and his people is over."

Speaking was Carl Schaner, manager of the Penn Theatre here, on the impossible situation Pitt is facing with its lineup of holdovers and reissues.

Schaner hastened to add that Salah Hassanein, exec head of United Artists Theatres, is not of this opinion. Schaner was joining in the general bitterness among Pitt exhibs over the sad state of the film business. He said that the Warner was not permitted to advertise its coming film, "Circus World" in the lobby for the people coming out because Stanley Kramer, who produced "Mad World" refused permission. He said this situation is common and said most road shows exercise this right unless the coming picture is from the same company.

"We can't let the producers continue to tell us what to do. That is the basis of all our economic problems. Do you know that (Otto) Preminger tells you exactly how to present his pictures, in fact everything except how to thread the film."

Preminger's Attitude

Otto Preminger is in Europe at the moment. However, his opinions are not secret, having been quoted here on sundry occasions. He is indeed a leader among producers in demanding exhibitor maintain operating procedures. He or his reps make a habit of attending theatres showing Preminger pictures. They assert that they often find whole reels unspooled out of focus and that it is necessary to call the manager's attention to it. In focus projection, clean lenses, screens not over six months old, are among the demands Prem has made. As to "dictating to exhibitors," the Preminger point of view is that this is not unreasonable "when we pay for their advertising."

It is not known, but elsewhere it has been hinted, that producers who pop in on theatres also lodge complaints against debris in the aisles and sanitation conditions in toilets.

20th Sues Sellers For 'Inducing' Bride to Quit; Actor in Hospital

Los Angeles, April 7.

Twentieth-Fox is demanding $2,000,000 damages in a breach of contract suit filed in Superior Court here against Peter Sellers and his actress-wife, Britt Eklund, over femme bowing out of the 20th production, "Guns of Batasi," currently shooting in England.

Complaint charges that Sellers induced Miss Eklund, whom he recently married, to breach her contract with studio by declining to complete here role in film. Actress reputedly balked at resuming part in pic because of "illness," which caused a production halt on pic. Action also asked for an injunction to restrain actress from working elsewhere.

(Sellers became hospitalized over the weekend with a "feared bad" heart attack. The British actor married the 21-year-old Swedish blonde two months ago.)

'How Can You Criticize Own Land?'

But It's Easy If You're An American — Kirk Douglas on Questions Aliens Ask

Hollywood, April 7.

Newly-returned from a goodwill jaunt through the Far East for the U. S. Information Agency, Kirk Douglas expressed the conviction that those motion pictures which have been blasted at home as "diplomatically disastrous" abroad drew the greatest plaudits.

"There is no reason," actor pointed out, "for us to work from a position of fear, if we are confident enough in what we're doing. Some have feared that lush settings in a picture create a false impression that America is all like that and are therefore damaging. Others have feared that depicting the seamy side of things is similarly damaging. But that's nonsense. We can't anticipate every minute thought which goes through someone's brain."

Actor, who said his tour didn't cost the USIA a cent—"my company defrayed all expenses"—based his findings particularly on three features which haven't even been released in most places he visited. These included "Dr. Strangelove," "The Victors" and "Seven Days in May" (Douglas costars in latter), which he declared were at forefront of queries concerning Hollywood addressed to him.

Constantly asked, he reported, was "How can you make pictures which criticize your country?" Questioners, largely university students, were "amazed" that such filmaking was "allowed" and were very much favorably impressed by the practice, he noted.

Trek had Douglas traipsing through India, Thailand, Philippines, Hong Kong and Japan. Objective of mission, he said, was simply to afford different people the chance to query an American on America, on a face-to-face basis.

"It was refreshing to see that, unlike many places in this country, Hollywood is not a dirty word overseas," he stressed. "People are grateful to an industry which has brought so much entertainment to so many."

Since an actor is familiar to many people via his screen portrayals, Douglas said he had a great advantage over others who might have made the tour, a "platform of communication" which many others, especially hard-sell politicians, lack. Also, since he was abroad under the aegis of USIA and not there to peddle his own pix. "They knew I didn't have a personal ax to grind," he related... "I wasn't there trying to sell anything."

Asked whether he encountered any of the anti-American feeling purportedly bubbling with renewed intensity on the Far Eastern scene, Douglas replied, "I found it just the opposite."

He reports this week to USIA chief Carl Rowan in Washington, D. C., on his trip.

Columbians Into Chicago For Get-With-It Sesh

Columbia Pictures will hold a five-day sales convention in Chicago during week of April 20 for national division and branch managers, h.o. exec sales force and company execs. Rube Jackter, Columbia v.p.-general sales manager, said agenda of meet, scheduled for the Ambassador East, would include setting of sales policies and release patterns through the end of the year. Several upcoming features will be screened for those attending.

Besides Jackter, who'll helm the conference, Milt Goodman, Jerry Pickman, Joe Freiberg, Vince Borelli, Nat Goldblatt, Martin Kutner, Jerry Safron, Dan Weissman, H. C. Kaufman and George Berman will also attend.



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The Original Heavy

Rome, April 7.

Richard Harris has been signed by producer Dino De Laurentiis for the role of Cain in "The Bible," which John Huston starts directing here in April.

Already signed for the cast are Peter O'Toole, who'll play Nimrod, and George C. Scott, who will play Abraham.

Bud Elede Chiefs Embassy's Sales

Bud Elede is moving over from United Artists to Embassy Pictures to head up the company's sales department. In doing so he succeeds Carl Peppercorn who resigned from Embassy several weeks ago to join exhib Don Rugoff in the formation of a new distribution company. Elede has been in the UA sales department under chief James R. Velde.

In another personnel move at Embassy, Sid Blumenstock has joined the company as advertising director, resigning from the Monroe Greenthal ad agency to take the job. He had been with Embassy previously in its ad department. Exiting the ad directorship is Ed Apfel who has resigned after a year with the company. Prior to joining Embassy he had been ad director at MGM Records, in the ad department of the parent picture company and with Donahue & Coe.

'PROMISES' TO UNREEL DESPITE THE CENSORS

Baltimore, April 7.

"Promises, Promises" Tommy Noonan-Jayne Mansfield nudie which was flatly rejected by the state censor board last October has now been passed by the board and will play the New in April.

Move came as a surprise to exhibitors and others who have followed "Promises" since it was shown in October to newsmen, representatives of the Attorney General's staff and members of a legislative committee studying movie censorship at the time.

Rejected followed and Jack Fruchtman, operator of the New, decided to sit and wait and see what happened.

What happened was that Maryland Court of Appeals said in recent ruling that scenes shown showing nude girls on a boat are not necessarily obscene and should not have been cut by the censors.

Film in question was "Have Figure—Will Travel" and five-judge court panel was unanimous in reversal of decision by Baltimore City Court. Censor Board then had member of attorney general's staff see "Promises," and it was his opinion that in light of ruling by court of Appeals in "Have Figure" case, "Promises" would have to be passed by board. They did.

According to Fruchtman and to board representative, not one frame has been cut from film.

FRIENDS OF THE COURT

TOA and Allied Gleeful of Role In Viking Case

Chicago, April 7.

Presidents of both Theatre Owners of America and Allied States Assn. hailed U.S. Supreme Court's granting of the motion for the two exhibitor groups to file a brief as amici curiae in the Viking case. Motion and brief were prepared and filed by Herman M. Levy for both exhib organizations.

In a joint statement, TOA prexy John Rowley and Allied chief Jack Armstrong said:

"The Supreme Court's acceptance of Allied and TOA as amici curiae gives almost two-thirds of the theatres in the U.S., which are not parties to the Viking case and not a part of the Philadelphia territory, an opportunity to have their views as to the validity of splits presented to the court. We feel it is important for the court to know the impact of its decision on the entire motion picture industry."

Harold Cohen Riles the Menagerie With 'Bargains' April Fool Column

Pittsburgh, April 7.

The news was good for Pitt amusement seekers on Wed. (1) when they read Harold V. Cohen's column in the Post-Gazette. Coming to the city in April, the column said, were Harry Belafonte and his revue to the Penn; Louis Armstrong, Ella Fitzgerald and Dick Gregory to the Stanley and because of her long friendship with owner Gabe Rubin, Carol Channing was going to interrupt her Broadway run of "Hello, Dolly" to bring it into the Nixon after the run of "How to Succeed in Business Without Really Trying."

There was also the announcement that "It's a Mad World" was going to reduce its admission price to 25c on April 18 and that Frank Sinatra and Bing Crosby would be in town for personal appearances at the Gateway and Fulton to promote the showing of their film, "Robin and the Seven Hoods."

It was, of course, an April Fool column and said so at the bottom but evidently a lot of Pittites never got down that far. Henry Becker, business representative of the IATSE Stage Employees Union, stormed back to his office from the picket line he was walking in front of the Gateway and Fulton (there is a contract dispute between the theatres and the stagehands which has resulted in a picket line).

"I called Bing Crosby Enterprises and didn't get through and then tried Sinatra," Becker told the Pitt VARIETY rep. "Remember when Sinatra said he wasn't going to film overseas because he wanted to use IA men? Well, I took this at face value and wanted to know if he was going to walk through our line. Boy, was I taken. It wasn't until I checked on the stage crews for the Penn, the Stanley and the requirements for "Hello, Dolly" that one of the boys told me it was all a gag."

Warner Theatre had many requests for "reservations" at the 25c price and also for refunds on previously paid admissions. The Stanley and Penn had their switchboards tied up for two days but it was the Nixon that got the brunt of the hysteria. Lines formed on Monday for tickets for "Hello, Dolly" and the phones wouldn't stop ringing.

The boxoffice head at the Nixon, Leo Carlin, finally started answering the questions by saying "I don't know but call Harold Cohen."

Warner Victimized By Redevelopment

Lancaster, Pa., April 7.

Faced with loss of both their downtown theatres (Capitol, Grand) under the still pending but apparently inevitable $10,000,000 Lancaster Redevelopment program, StanleyWarner is casting about for a drivein site close to the city.

The S-W real estate men have been inspecting a variety of acreage within a 3-5 mile radius of Lancaster, with most interest seemingly centered on a site just northwest of the city, along a new multiple-lane bypass spur.

This would put them close to the Comet Drivein, one of the two major open-air stands here. Comet is one of Morton N. Brodsky's operations for the Harry Chertcoff estate. Chertcoff was a pioneer indie exhib who built a small chain of city and county film houses.

Meagher Into Shop Plot

Irving, Tex., April 7.

Meagher Theatres here has signed a lease for the construction of an 850-seat widescreen theatre in the Plymouth Park Shopping Centre. Deal was signed by Jerry Meagher, prez of the theatre concern and Bob Richards vice prez of the Mayflower Investment Co. of Dallas.

Theatre will have a screen approximately 65 feet wide, one of the largest indoor screens in the southwest. Projection equipment will be capable of showing both 70m and 35m films. According to plans there will be facilities for live stage shows or events of community interest.

L.A. to N.Y.

Gary Belkin
Bob Blake
Roger C. Carmel
Joan Castler
Morton Gottlieb
Lorne Greene
Don Henly
Marty Ingels
Felix Jackson
Harry Jackson
Kumar
Harry Kurnitz
Linda Lee
Jerry Levy
James MacArthur
A. Morgan Maree 3d
Vaughn Meader
George Murphy
Helen O'Connell
Lawrence Roman
Kay Stevens
Malcolm Stuart
Martin Tahse
Lawrence Turman
Margaret Whiting
Max E. Youngstein

N.Y. to L.A.

Salvatore Billitteri
Fred Ebb
Leo Jaffe
John Kander
Gene Sachs
Joseph Stein

Easterners Spurn Directors Guild

Membership of the Screen Directors International Guild in New York has rejected merger with the Hollywood Directors Guild of America. In a referendum, the results of which were tallied at the weekend by the Honest Ballot Assn. 198 of an eligible voting membership of 510 supported merger with DGA on the terms as proposed by the Coast unit, falling far short of the required majority.

Voting was described as "moderate and average" by a Guild spokesman. There were, apparently, many abstentions and this alone was a strong factor in vetoing the amalgamation since no vote is the same as a ballot cast against the proposal according to SDIG voting procedure which requires a majority of the eligible votes to pass a measure, not a majority of ballots cast.

Also a factor in defeating the merger was the midwest SDIG membership which has always considered the Hollywood proposal as unfair because of heavy initiation fees and other elements required by DGA terms in order for the midwesterners to work in the east after merger. Major backers of the merger were dual card holders (members of both guilds already) and directors associated with major Gotham commercial film houses like MPO, Hy Brown and the like.

Of those who actually cast ballots, the voting was appraised as fairly close. It was the abstentions that swayed history.

U.S. to Europe

Stanley P. Darer
Norm Deming
James Garner
Bill Gass
Kenneth Hyman
Robert La Marchina
Michael Manuel
Howard Minsky
William Ross
Mo Rothman
Rise Stevens

Europe to U. S.

Ashley Boone
Gil Cates
Kenneth McKellar
Fred Sadoff
Sylvie St. Clair

N. Y. to N. Y.

(Why leave?)

Recent East Coast huddles with:

Allan Sherman — Lewis Allen
Gene Saks — Francois Truffaut
Walter Wanger — Ed Padula
Dore Schary

Respectfully,
Mark Lawrence
(advertisement)

ALLIED ARTISTS, BIG BURG OP

New Dimensions' Many-Styled Pix

D. Laurence, D. Mann and D. Wasserman Join In Venture — Deal on With Japanese

If there's a renaissance of 3-D in motion pictures in the near future, the term is less likely to suggest an optical process as it is the three D's who make up New Dimensions. (D)ouglas Laurence, (D)elbert Mann and (D)ale Wasserman, producer-director-writer trio, selected New Dimensions as company name as being descriptive of their company policy.

Says president-producer Laurence, "New Dimensions intends to entranch itself in all major entertainment media here and abroad and then take off in all directions, in many new dimensions."

Besides currently shooting "Quick, Before It Melts" project at Metro, New Dimensions has combined forces with Ishihara International Productions, Japanese company, to shoot an East-meets-West venture in Tokyo during the fall of 1965.-Wasserman will script, three American actors will co-star with Yujiro Ishihara, actor-head of IIP. Distribution deal for film has not been set but allegiance to Metro indicates first discussions with that studio.

Company, formed by merger of Laurence and Wasserman's New Dimensions combine with Mann's Biography Productions, is also readying legit projects. Wasserman, whose "One Flew Over The Cuckoo's Nest," recently concluded a Broadway run, is prepping his "Man From La Mancha" for the Broadway boards, with a screen version as a future project, and has just begun both stage and screen adaptations of Ibsen's "Peer Gynt."

Laurence, whose forte is "getting the show on the road," has produced everything from radio to Las Vegas spectacles. He's the marriage broker who brought together Wassermann and Mann for the Metro "Quick, Before It Melts."

Main assets of New Dimensions, according to Laurence, are the teamwork, talent and close cooperation that exist within the company. "The three D's decide—Dale, a dramatist, decides the value of the property and the script structure; Delbert, a director, decides the style and flavor of the film; I read for the economics involved, the total budget, whether the film should be made, where, when and in what cost bracket. We discuss the scope of the film, possible international appeal, and what cast should be utilized. We then get together for a complete evaluation of all aspects of dramatization and economics. Unless there's a three-D agreement in which we lick the basic elements of drama, direction, cast and cost, we won't go ahead."

New Dimensions, already active in motion pictures and the theatre, is also viewing television for possible projects.

Vidal, Not Neutral, Argues Dramatized Politics Need Not Bore Ticket Buyers

Films about U.S. politics have almost all confronted boxoffice difficulty. In Europe the same has been true in spades. But there's no reason why that should be the case, in the opinion of Gore Vidal who just happens to be the author of a film about politics called "The Best Man."

The trouble with most films in the political field has been that their authors haven't known what they were writing about, Vidal said last week. Also, most films with a politico background have no point as far as politics itself is concerned. The setting is used as though it were interchangeable with any other story framework which, naturally, politics isn't.

Vidal, of course, doesn't feel he's made these mistakes. His property has already succeeded in breaking a similar taboo on Broadway and, considerably updated and sharpened for today's issues, is being released as the country is readying for the summer national political conventions and politics is a grow-

(Continued on page 19)

Le Sexy Hot Japan

Tokyo, April 7.

A country girl's excursion into erotic experiences, called "The Insect Woman," is likely to become the all-time earner for Nikkatsu, one of Japan's five majors.

A Nikkatsu spokesman said the picture is expected to bring about $975,000 into the company's coffers. Starring Sachiko Hidari and directed by Shohei Imamura, "Insect Woman" was first released last November and racked up earnings of $500,000 in four weeks at first-run houses. Picture was then pulled and re-released in late February, double-billed with "Monday's Yuka." Its b.o. strength sustained for continued top grosses.

"Insect Woman" cost around $165,000 to produce in black and white.

Its only overseas release thus far was at the American Theatre in Honolulu, an exclusive Nikkatsu house, where it pulled a boff $20,000 in three weeks. Theatre reported that at least 25% of patrons were Caucasian.

No other foreign deals have yet been made for "Insect Woman," although filmery says bids from abroad are starting to come in.

Shelley Winters On Polly Adler: Bad, & Ends Sad

Hollywood, April 7.

"A House Is Not a Home," Embassy Pictures production of the Polly Adler autobiog, will be "worthy of a Code Seal, but Joseph Levine will not try to get a seal," according to Shelley Wintners, who plays the madam.

Film, which covers 25 years of the late bordello operator's life, actress said, "is less censorable than many other pictures being released today."

Although it includes scenes of brutality, sadism, rape and other activities concerned with life in a brothel, Miss Winters tributed Clarence Greene and Russell Rouse, producers for Levine, as creating a theme in good taste. Pic includes about 50% activity within bordellos themselves, uses some 20 different girls in hooker roles, also will have one nude scene, a dancer at a party.

But Miss Winters stresses feature is "actually a study of a section of American history that doesn't glorify prostitution but shows it to be the most degrading life a woman can lead." Intertwined are partners of the time, showing corruption involving police, gangsters, landlords, politicians, all with their hands out to collect the money this sorded calling brings in.

Film is done in flashback, starting with a narrative and ending with narration taken from late Adler's own book. Miss Winters' role is that of a woman who "tries to justify her life, but finds she can't and ends up lonely and without a home."

Picture is virtually a who's who wardrobe of every famous star Paramount has had. While she has no costuming credit, Edith Head's gowns for Carole Lombard, Clara Bow, Lilli Palmer and many others are used in the film. Miss Winters asserted she was told by Greene and Rouse their selection of Paramount for filming was based on the wardrobe there.

GIROUX FOR N.Y. & U.A.'S SYSTEM

Major developments are taking place at Allied Artists, the most notable the item of board chairman Claude A. Giroux becoming chief operations officer of the company with offices in AA's Gotham quarters. President Steve Broidy is remaining on the Coast as chief exec officer there but the actual pulse-beat of the company will centre predominantly in New York as time goes by.

One step has already been taken in this regard. Allied has moved its advertising and publicity departments from the Coast to New York. In the process, Jack Goldstein has been named national ad-pub-exploitation director. Sanford Abrahams, who has run the departments for years from Hollywood, will remain on the Coast with title of Director of Public Relations. Giroux himself will also be taking an active interest in the workings of the relocated ad-pub department.

Sales, under Ernest Sands, will of course continue to be directed out of New York. Veep Roger Hurlock, who took up office in Gotham a couple of months ago, will stay on. Ed Morey, also a vice prez, who has been the company's chief exec in New York and the coordinator of operations with Broidy on the Coast, will also continue to base in Gotham. George Buroughs, exec v.p. of the company, is expected to continue to headquarter on the Coast. Bob Moran, tv sales v.p., will stay on in Gotham and is expected to play an expanded role in the new setup. He's currently in Europe with Giroux scouting product and looking into distrib deals.

Action by Board Chairman Giroux has been brewing for some time. He was watching the company's workings. Then began to take a more active role in decisions-making in recent months. Actually, the switch was expected toward the end of 1963 but complications slowed the timing.

Gotham office has in past been more or less a stepchild, especially in decision-making. All that will now be changed. Lately, inquiries about properties, distrib deals have been routed to Giroux. He will beef up promotion. Also expected are changes in the sales operation which now comprises 31 branches.

It is Giroux's plan to operate the company somewhat along the lines of United Artists. This concept was alluded to by Broidy some months ago. The idea is to concentrate on buying properties and making deals with independents, operating without a studio. The sale of the AA lot is imminent, it being used now mostly by outsiders for video filming. Giroux's aim is to get some quality product into release, with a minimum of the exploitation pix which the company has been pushing recently. He has already made several purchases and Allied, through its deal with Ace Films, has other larger-scale items in prospect, one of which is the completed "Thin Red Line".

Switching coasts for the ad-pub operation was considered a must by Giroux and others. Goldstein has been with Allied for awhile, handling national field supervision for such pix as "El Cid," "55 Days At Peking" and "Soldier in the Rain." Prior to that he was with 20th Century-Fox as eastern pub director and also served with David O. Selznick Enterprises and CBS-TV. He has headquartered in New York.

These moves which have recently taken place are expected to be just the beginning as far as what the Allied organization will eventually look like. Several other developments regarding the company's operational format are expected within the coming days and weeks.

End Non-Union Situation

Duluth, Minn., April 7.

After being on the outs since December, 1961, United Paramount circuit's local Norshor theatre, the chain's only one in this 110,000 population city and the IATSE operators' union are "friendly" once more.

Theatrical and TV Producers Unite Under a Single Hollywood Roof

Hollywood, April 7.

Consummation of the marriage between pix and vidpix was further evidenced with the consolidation of the Assn. of Motion Picture Producers and the Alliance of Television Film Producers into one group, to be known as the Assn. of Motion Picture and Television Producers. Thus the Alliance, which repped major tv companies, goes out of existence.

Several key execs with companies involved in the move explained it was motivated not because of economy, but to eliminate duplication, pointing out AMPP and the Alliance have already been negotiating jointly for several years. They additionally said that the move was not feasible years ago because every motion picture company was not in tv film production, but since virtually everyone is today, it is a logical move.

Richard W. Jencks, who has been prexy of the Alliance, becomes a veepee of the new AMPTP, and John Zinn, who has been exec secretary of the Alliance, joins Jencks in a move tomorrow to the AMPP hq which now becomes AMPTP headquarters.

Charles Boren has been exec veepee of AMPP and he and Jencks made the disclosure of the consolidation. Boren continues as chief exec officer of the new combo. Boren said purpose of the move is to "bring under one roof the major elements of the entertainment industry in Hollywood," terming it a "very important step toward a much needed unification of the industry." He said "events of recent years have tended to bring about a fragmentation of our business. Yet the interests of the responsible elements of the industry have continued to have a common ground and frequently this has brought the Association and the Alliance together. We have held joint labor negotiations for several years and we have developed a common approach to many industry matters. The consolidation of the two groups is a natural step. The interests of all concerned will be served better by a single organization."

Jencks, who will function primarily in the field of tv labor rela-

(Continued on page 20)

Youth Vs. Tradition

Honolulu, April 7.

Japan's samurai features—those Oriental westerns—are beginning to lose popularity in Japan, where about 70% of the filmgoers are young people. That's why Nikkatsu Studio is concentrating on "gendai geki" (modern) films, a Nikkatsu aide explains.

Michiaki Yasuda, of the studio's foreign department, came here to survey Isle tastes.

He said Nikkatsu is going in strong for action films with youthful actors "of good looks and good physiques." His studio employs 3,300 persons, including 300 actors and actresses, and can turn out some 100 features annually.

Paramount Looks Destined For Big '64 Take in Spain

Madrid, April 7.

With the Easter Sunday film premieres sparking distrib activities for the balance of the season results for the 1963-64 period indicate that one American company and one Spanish company releasing Yank product exclusively can boast a banner year.

According to trade sources, Paramount will garner $2,000,000 or close from outright sales, percentage distribution pacts, and its own distrib activities from '63-64 stanza. Easter programming in Barcelona set a new high when six Paramount features were released for showcase programs. And a recap of Paramount product to reach the market this season shows that Filmex led with five, Paramount released four of its own, Murcurio, As Films, Nueva Films and Hispamex each released four and Cea handled two for a total of 27.

Paramount expects to end the season on a vigorous note with road show presentation of "Becket."

C. B. Films, exclusive distrib for United Artists also registered milestone activity. At the height of the season, C. B. set a record for main stem activity in Madrid with six pix released at the same time and all holding for sturdy trade. Setting the pace were "West Side Story" with 55 stout weeks of road show opening at the Todd AO Cine Paz, followed by Gran Via first-run screening at the Torre of Madrid for an expected minimum stand of three months. "Some Like it Hot" broke all records at the Coliseum with a 19-week run and a new high in average weekly receipts. The Billy Wilder comedy could have stayed longer but had to relinquish the marquee for obligatory programming of Spanish product. C. B. Films put "Pink Panther", "Summer Holiday", and "Love is Born" in distribution on Easter Sunday and reports smart trade for all three. Company execs, Casamiro Bori, Jaime Gallart, and Madrid manager, Alberto Alos, are currently completing plans for the upcoming road show release of Stanley Kramer's "Mad Mad Mad Mad World" to round out a banner year.

TOUTING INTERMISSION

Second Given Reason Seems The Heartfelt Motive

Detroit, April 7.

"'Kommon Kidney Kourtesy' kommands kreat" space in this month's Allied Report. The article plumps hard for intermissions, citing the need of film fans' relief during the increasingly long features as well as the concession benefits.

Reverse the order for closer motivation.

Heavy Waters Sabotage In Norway-Themed Pic Directed by Tony Mann

Oslo, April 7.

Anthony Mann arrived here from New York following the premiere at the DeMille Theatre there of Samuel Bronston's Paramount release, "The Fall of the Roman Empire," which he directed. He will soon roll his next feature, "The Unknown Battle" in Norway, with later interiors at Pinewood Studios in Britain.

Robert Kresker, Mann's cameraman on "Fall," is repeating in Panavision-Technicolor on "Battle." Ben Barzman, one of the three writers for the Bronston epic teams with Ivan Moffat on the upcoming script. Another echo from "Rome" is Stephen Boyd, who will have the male lead here, alongside Elke Sommer.

Mann project concerns the prevention in World War II of the development of the atomic bomb by the Germans who then occupied the Kingdom of Norway and exploited its "heavy water," an essential ingredient for the creation of fission. This crucial, little known conflict—"The Unknown Battle" of the present title—was treated in a documentary film some years ago by French director Jean Dreville and Norway's Titus Muller. Mann's script will be derived with the help of one of the saboteurs, Col. Knut Haukelid, the author of a book on the episode.

The first Anglo-American film to shoot in Norway since "The Vikings" with Kirk Douglas, "The Unknown Battle" is budgeted around $3,000,000

The Chalk Garden
(BRITISH—COLOR)

Over theatrical, but smoothly performed drama with obvious femme appeal; has old fashioned wordiness, but the central situation is sound. A classy film which calls for discriminating promotion for maximum results.

London, April 3.

Rank-Universal release of a Ross Hunter production for Quota Rentals Ltd. Stars Deborah Kerr, Hayley Mills, John Mills; features Edith Evans, Felix Aylmer, Elizabeth Sellars, Lally Bowers, Toke Townley, Tonie Macdonald. Directed by Ronald Neame. Screenplay, John Michael Hayes from Enid Bagnold's play; camera (Technicolor), Arthur Ibbetson; editor, Jack Harris; music, Malcolm Arnold. Previewed at Leicester Square Theatre, London. Running time, 106 MINS.

Miss Madrigal	Deborah Kerr
Laurel	Hayley Mills
Maitland	John Mills
Mrs. St. Maughan	Edith Evans
Olivia	Elizabeth Sellars
Judge McWhirrey	Felix Aylmer
Anna	Lally Bowers
Shopkeeper	Toke Townley
Mrs. Williams	Tonie Macmillan

"The Chalk Garden" makes no bones about its legit background. Enid Bagnold's drama had a healthy 17 months' run at the Haymarket in 1956 and producer Ross Hunter and director Ronald Neame have not done much to disguise the original. Maybe they've treated it over-reverently, and impatient audiences may yearn for a shade more physical action and clash between the characters. As it is, the drama is rooted in delving into the minds, motives and reactions of the five standout characters.

Its strong, if old-fashioned, theatrical situation has been given an overwordy script by John Michael Hayes, but at least it is literate prose despite a number of cliches. Three generations of skilled actresses make the film sound bait for femme patrons, and, overall, it is a reasonable bet for better class houses.

But one thing "Garden" is not, despite all advance ballyhoo. It is not the much-heralded adult role for Hayley Mills that was promised. Miss Mills vigorously plays a 16-year-old girl, in some ways perceptive beyond her years. But audiences will feel that a well applied hairbrush on her derriere could have swiftly ironed out some of the problems that beset her and the surrounding adults.

The child suffers from the feeling that she is not loved. Her mother has remarried and her grandmother is more obsessed with her arid garden. So the confused, unhappy girl grows up in a world of fantasy and lying. On to the scene comes a mystery woman as governess. Deborah Kerr's background turns out to be that of a woman straight from prison after a suspended sentence for bumping off her stepsister.

She sees in her charge exactly the same problems that led her to the dock and quietly but firmly starts to straighten out the child. When her guilty secret comes out in a predictable, but powerful and oddly moving scene, the child is restored to her mother and Miss Kerr stays on to assist grandmother Edith Evans with turning her chalk garden into something worthwhile.

On paper, this sounds like a ripe old piece of Victoriana, but curiously it works, largely because of confident, smooth performances by all concerned. Highly colored it may be, but this is the sort of situation that does produce a plot, something which is too often missing from modern pictures. The gloss which Hunter has successfully employed in previous films is here again and he finds a ready disciple in director Neame. The house on the South Coast of Britain is redolent of elegance and better class living ("two glasses for each wine") and the characters are all obstinately wellbred, despite their early upbringing. And the production design, wardrobe and set dressing departments have not put a foot wrong.

Edith Evans, who played the eccentric grandmother on the stage, is a figure of forbidding dignity though hardly sinister enough to suggest the selfishness and mistaken pride which motivates the plot. Anyway, Miss Evans' technique is always a joy to watch. Miss Kerr looks an unlikely jailbird but gives an aloof and understanding performance while John Mills is fine as a manservant of sound philosophy.

Skillfully blending tomboyishness with some sensitive scenes requiring rather more subtle talent, Miss Mills again registers as one of the most promising newcomers in the business. Elizabeth Sellars, a sorely neglected British thesp, has a brief, showy scene as the estranged mother with which Miss Sellars copes adequately. Felix Aylmer repeats his stage role, that of the judge who sentenced Miss Kerr to death and brings her past to a head. He does it with the now effortless skill that he has employed in a long string of portrayals of judges, archbishops, parliamentarians, surgeons and similar eminent pillars of society. *Rich.*

FBI Code 98

Routine suspense meller examing FBI heroics. Modestly produced. Okay companion entry.

Hollywood, April 2.

Warner Bros. release of Stanley Niss production. Stars Jack Kelly, Ray Danton, Andrew Duggan, Philip Carey, William Reynolds, Peggy McCay, Kathleen Crowley, Merry Anders, Jack Cassidy. Directed by Leslie H. Martinson. Screenplay, Niss; camera, Robert Hoffman; editor, Leo H. Shreve; music, Max Steiner; assistant director, James T. Vaughn. Reviewed at the studio, April 2, '64. Running time, 94 MINS.

Robert P. Cannon	Jack Kelly
Fred Vitale	Ray Danton
Alan W. Nichols	Andrew Duggan
Insp. Leroy Gifford	Philip Carey
SA Edward F. Fox	William Reynolds
Deborah Cannon	Peggy McCay
Marian Nichols	Kathleen Crowley
Grace McLean	Merry Anders
Walter Macklin	Jack Cassidy
Joseph Petersen	Vaughn Taylor
Lloyd Kinsel	Eddie Ryder
SAC Gibson White	Ken Lynch
SA Bernard Lyons	Charles Cooper
SA Philip Vaccaro	Paul Comi
Timothy Farrell	Bob Hogan
Anita Davidson	Laura Shelton
Carl Rush	Robert Ridgely
Assistant Director	Francis De Sales
SA Alan Woodward	William Quinn
SA Vernon Lockhart	Ross Elliott
Narrator	William Woodson

"FBI Code 98" was originally intended by Warner Bros. as a tv special, but now is being channeled into theatres. It's a routine melodramatization of crime detection methods employed by the FBI. The Stanley Niss production is shy the commercial stature or dramatic impact to carry a program but, despite its overextended length, is engrossing enough to serve as a companion item.

Written by the producer, the picture is burdened with rather pompous and often irrelevant narration about the superb technique of the FBI. All right, already. It is also marred by dubious story developments and some questionable character motivations. The strongest asset is its dramatic illustration of the way the FBI zeroes in on a culprit, in this case a deranged and embittered employee of a large electronics company who is out to dispose of the firm's three top executives. Since his method is to blow up an aircraft in which all three are passengers, the FBI enters the picture.

The trio of execs are played competently by Jack Kelly, Ray Danton and Andrew Duggan. Equally satisfactory as their respective romantic or matrimonial partners are Peggy McCay, Merry Anders and Kathleen Crowley. Philip Carey and William Reynolds are the chief FBI participants, Jack Cassidy a key figure in a romantic triangle and Vaughn Taylor the mad bomber who gets nailed. They and others in support perform ably, if mechanically.

Leslie H. Martinson's direction is efficient, an appraisal that applies to the production of such men as photographer Robert Hoffman, editor Leo H. Shreve, art director William Campbell and composer Max Steiner. *Tube.*

The Grand Olympics—1960
(Italian)

Italian coverage of the 1960 Olympics, recently acquired by Times Films and set for U.S. preem at the Guild Theatre April 21, was reviewed by *Hawk* from Rome in Feb. 8 1961 issue of VARIETY.

Critic opined that pic, originally titled "La Grande Olimpicade," was "a magnificently exciting human and pictorial document of the Olympic Games . . . it gives everyone a peerless up-front seat. It should pay off handsomely in all markets."

Orig running time has been edited from 142 to 120 mins., with scissored bits dealing with offbeat sports not of general interest to American audiences. Film has English narration.

The Great Armored Car Swindle

Adequate "B" crime meller. Brevity its greatest asset.

Hollywood, March 30.

Falcon Pictures release of Peter Lambert production. Stars Peter Reynolds, Dermot Walsh, Joanna Dunham. Directed by Lance Comfort. Screenplay, Lambert, from novel by Laurence Meynell; camera, Basil Emmott; editor, Peter Pitt; music, Albert Elms; assistant director, Peter Medak. Reviewed at Joe Shire's screening room, March 30, '64. Running time, 58 MINS.

Eric	Peter Reynolds
Robert	Dermot Walsh
Cherry	Joanna Dunham
Eva	Lisa Gastoni
Peter de Savory	Brian Cobby
Ernest Winlatter	Jack Allen
Debt Collector	Geoffrey Denton
Telling	Arnold Diamond
Mintos	Richard Golding
Mel	John Heller
Ernest's Secrettary	Mercia Mansfield
Alex	Peter Walker
Wilson	Eric Corrie
Evans	Desmond Cullen-Jones
Cappel	Charles Russell
Boxer	Joe Wadham
Lofty	Gertan Klauber
Security Officer	John Lawrence

Any second feature that runs only 58½ minutes has a distinct programming advantage in this age of the inflated epic and too often overgrown "B." This attribute of brevity is the most beneficial commercial characteristic of "The Great Armored Car Swindle," an otherwise routine crime melodrama with vague political and contrived romantic overtones. The Falcon Pictures release, produced by Peter Lambert, will be a serviceable companion item.

Lambert's screenplay, from a novel by Laurence Meynell, relates the ill-fated extra-curricula activities of a young English businessman who becomes a pawn in some international intrigue involving a shipment of currency to a Middle Eastern government threatened by Communist infiltration. The scheme is aborted when the poor fellow's neglected wife becomes suspicious and does some snooping around.

Peter Reynolds plays the mixed-up fortune hunter and does a fair job of it considering the fuzziness and inconsistency of the character he's portraying. Joanna Dunham is adequate as the wife, and so are Dermot Walsh, Lisa Gastoni, Brian Cobby and Jack Allen in the major roles.

Workmanlike if undistinguished craftsmanship is contributed by camerman Basil Emmott, editor Peter Pitt, art director John Earl and composer Albert Elms. Lance Comfort's direction is competent, in a mechanical sort of way. *Tube.*

Selvmorderskolen
(School for Suicide)
(DANISH)

Copenhagen, March 31.

Palladium production and release. Features Jorgen Ryg, Axel Strobye, Hans W. Petersen, Lone Hertz. Written and directed by Knud Leif Thomsen; camera (Eastmancolor), Henning Kristiansen; music, H. C. Lumbye, Bent Fabricius Bjorre. Reviewed at Palladium Theatre, Copenhagen. Running time, 95 MINS.

S	Jorgen Ryg
Dr. X	Axel Strobye
Funeral agent	Hans W. Petersen
Public Health nurse	Bodil Udsen
Fashion model	Tina Norley
Secretary 1	Judy Gringer
Secretary 2	Helle Hertz
Girl in Park	Lone Hertz

Knud Leif Thomsen speaks a very simple language in this film which, in spite of its title, is more of a farce than a tragedy. Intent is clearly satirical. Without allowing his characters too many lines to speak (and thus clutter up foreign screens with subtitles), the director tries hard to sustain his visual gags with a lot of meaningful decor.

"School for Suicide" is in color, and the tint job shines brightly in the modern apartment where the anonymous Mr. S (Jorgen Ryg) tries in vain to commit suicide, fed up as he is with being relieved of all personal problems by the Welfare State.

So he goes to the richly furnished and sexily secretaried (Helle Hertz) School for Suicide, state-run naturally, but he is a poor pupil who only gives the Public Health nurse a lot of trouble, standing on his head till he can walk again.

Next visit is to Survival Consultant, supplied by the State with lavish furniture and a curvacious secretary (Judy Gringer) who by exposing her curves for the patient's myopic inspection proves him perfectly normal.

Suicide and survival consultant alike are played by Axel Strobye with fittingly square-jawed determination. Strobye also portrays several other characters, all designed to symbolize the Big Brother of the Welfare State. In between, private initiative is represented by a funeral agent, very busy, and a sexdoll lolling on a park bench.

The point soon sinks in and it begins to put on a little heavily for and imagination and that is given little chance of its own. Still, this film has a lot of funny and satirical points. The leading role, as played by Jorgen Rye, shows him to be a real comedian in his portrayal of quitely desperate citizen. *Kell.*

National Boxoffice Survey

Trade Continues Big; 'World' Again No. 1, 'Jones' 2d, 'Doctor' 3d, 'Newman' 4th, 'Panther' 5th

A number of key cities covered by VARIETY this session are shaping stronger or nearly as big as last week, particularly where the trading week covered the bulk of the Easter holiday stanza. Obviously, most houses are coasting with product which preemed to take advantage of Easter Sunday.

"It's a Mad World" (UA) (20th wk), which is spurting in many keys via holiday crowds and scale, is landing in No. 1 spot. It was in the same position last week. **"Tom Jones"** (UA) (19th wk) again is finishing a strong second to the hardticket "World."

"Dr. Strangelove" (Col) (8th wk) is maintaining its hold on third place, same as a week ago. **"Capt. Newman"** (U) (4th wk) again is winding up in fourth spot.

"Pink Panther" (UA) (3d wk) is holding in fifth place, the spot it held last round. **"Seven Days in May"** (Par) (7th wk) will finish sixth.

"The Cardinal" (Col) (15th wk) is pushing up to seventh place. **"Paris When It Sizzles"** (Par) (2d wk) is edging up to eighth position from 10th place of a week ago.

"Cleopatra" (20th) (41st wk) will capture ninth place by dint of some improved biz in several keys.

"Silence" (Janus) rounds out the Top 10 pictures. It was 12th a week ago.

"Tiger Walks" (BV), "America, America" (WB) and "Mr. Limpet" (WB) are the runner-up pix in that order.

There are a number of promising films which did not show enough playdates to get into the ratings. "Becket" (Par) again is displaying championship form, playing in N.Y., Chi and L.A. "Fall of Roman Empire," also from Paramount, looms big in Denver and Washington, and socko in N.Y.

"Muscle Beach Party" (AI), rated brisk in L.A., looks torrid in Frisco. "Yesterday, Today and Tomorrow" (Embassy), which continues very big in N.Y., is great in Washington and smash in L.A. this session.

"The Servant" (Landau) is hanging up a third week record at a New York arty house. "Night Must Fall" (MGM) looms solid in N.Y. and fine in Philly. "Flight From Ashiya" (UA), not doing so well this round in Chi and L.A., looks good in Philly.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 12-13-15).

The Strangler

Psychological murder meller reminiscent of Boston. Strong exploitation angles that should override story weaknesses.

Hollywood, March 31.

Allied Artists release of Samuel Bischoff-David Diamond production. Stars Victor Buono, David McLean, Diane Sayer, Davey Davison, Ellen Corby. Directed by Burt Topper. Screenplay, Bill S. Ballinger; camera, Jacques Marquette; editor, Robert Eisen; music, Marlin Skiles; assistant director, Clark Paylow. Reviewed at the studio, March 31, '64. Running time, 89 MINS.

Leo Kroll	Victor Buono
Lt. Benson	David McLean
Barbara	Diane Sayer
Tally	Davey Davison
Mrs. Kroll	Ellen Corby
Posner	Michael M. Ryan
Sgt. Clyde	Baynes Barron
Dr. Sanford	Russ Bender
Clara	Jeanne Bates
Eggerton	Wally Campo
Thelma	Mimi Dillard
Dr. Morton	Byron Morrow
Intern	John Yates
Artist	James Sikking
Helen	Selette Cole
Jack Rosten	Robert Cranford
Attendant	Victor Masi

Similarities between "The Strangler" and the recent string of still-unsolved murders in Boston should, if emphasized in molding the picture's public "image," make the Samuel Birchoff-David Diamond production a profitable exploitation entry for Allied Artists.

Another connection that might prove useful in selling the film to the public is its fundamental relationship to a popular enterprise of 20 years ago, "The Lodger," which it resembles in genre (psychological murder melodrama), story (a madman who slays the ladies) and anatomical construction of star (Laird Cregar-Victor Buono).

Bill S. Ballinger's scenario describes the latter phases of the homicidal career of a paranoid schizophrenic (Buono) whose hatred of women has been motivated by a possessive mother who has completely warped his personality. His fetish for dolls ultimately betrays him to the police just as he is in the act of applying the coup de grace to distaff victim No. 11.

Dramatically skillful, direction by Burt Topper and a firm level of histrionic performance help "The Strangler" over some rough spots and keep the picture from succumbing to inconsistencies of character and contrivances of story scattered through the picture. An especially harmful note might very well turn out to be the somewhat shopworn psychological nature of the story, which pins everything on mama in an era when mamas have sunk to new lows in prestige.

Bueno for Buono, a convincing menace all the way. There's always a place on the screen for a fat man who can act, and Buono has the avoirdupois field virtually to himself in these calorie-counting times. Among those who give satisfactory accounts of themselves as law enforcers are David McLean, Michael M. Ryan, Baynes Barron and Russ Bender. Buono's victims, an array of ladies who set what surely must be a new speed record for undressing, are Diane Sayer, Jeanne Bates and Selette Cole, all of whom perform creditably. The one that got away is played capably by newcomer Davey Davison, an actress with a boy's name but a woman's body. Mean old mama is portrayed with finesse by Ellen Corby.

Observant photography by Jacques Marquette, sharply etched editing by Robert Eisen, careful art direction by Hal Pereira and Eugene Lourie and a creepy musical score by Marlin Skiles dress up the production in very presentable style. *Tube.*

The Night Watch
(French — English Titles)

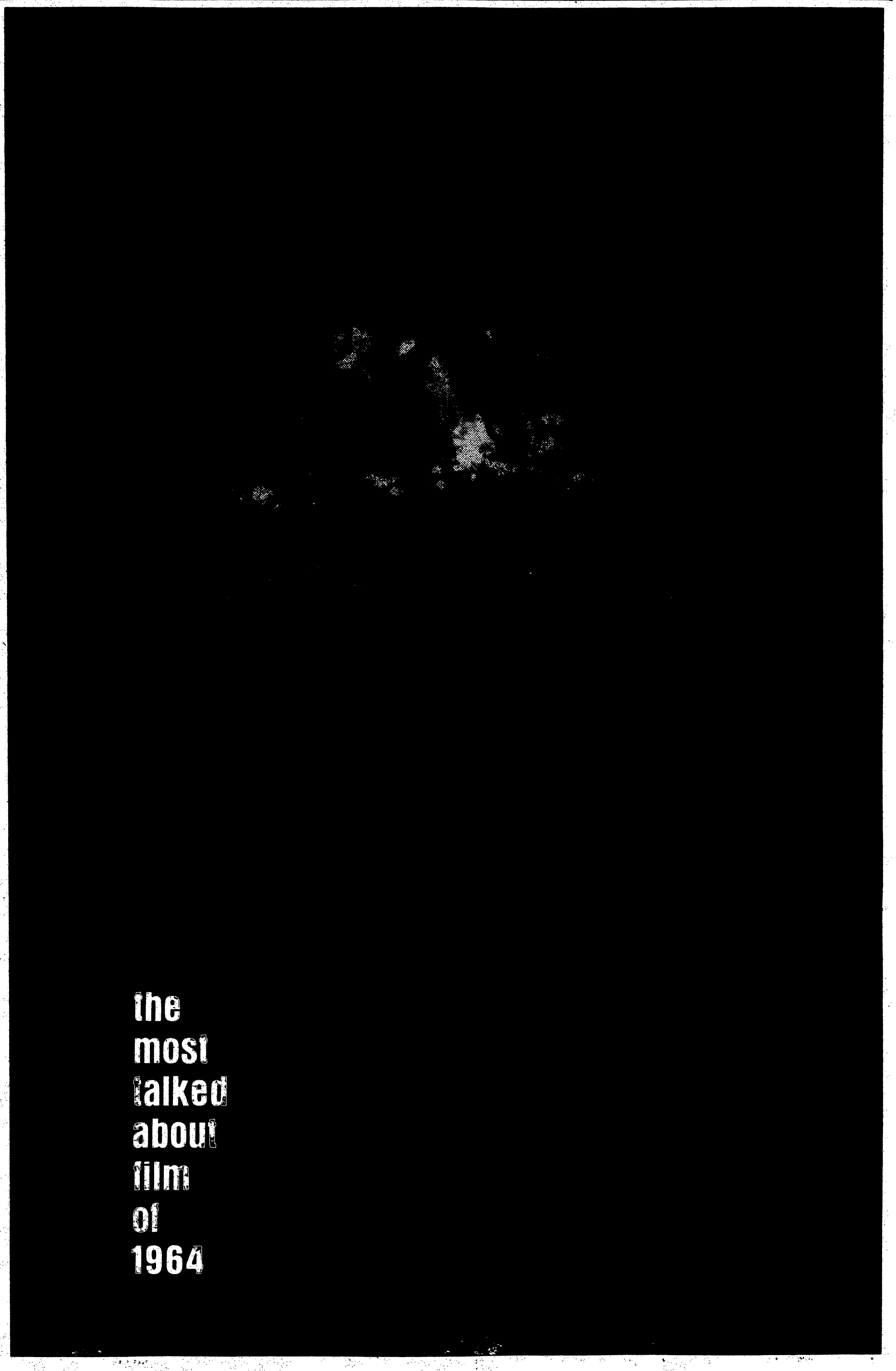
Last feature made by the late Jacques Becker, "The Night Watch" was reviewed in Paris by *Mosk* in the April 13, 1960 issue of VARIETY under French title of "Le Trou" (The Hole). Original ran 145 mins. but Consort-Orion Films, which has U.S. release, say that its 118-min. version was edited under supervision of Becker's son shortly after his father's death, and is version seen commercially in France.

Mosk described the version he viewed as "a solidly built film based on a true story of a jailbreak. Using non-actors, picture tells a tale of human endeavor and cooperation. It's taut sans trying for any untoward suspense gambits. Acting is uncannily clear for non-actors and it gives an added quality."

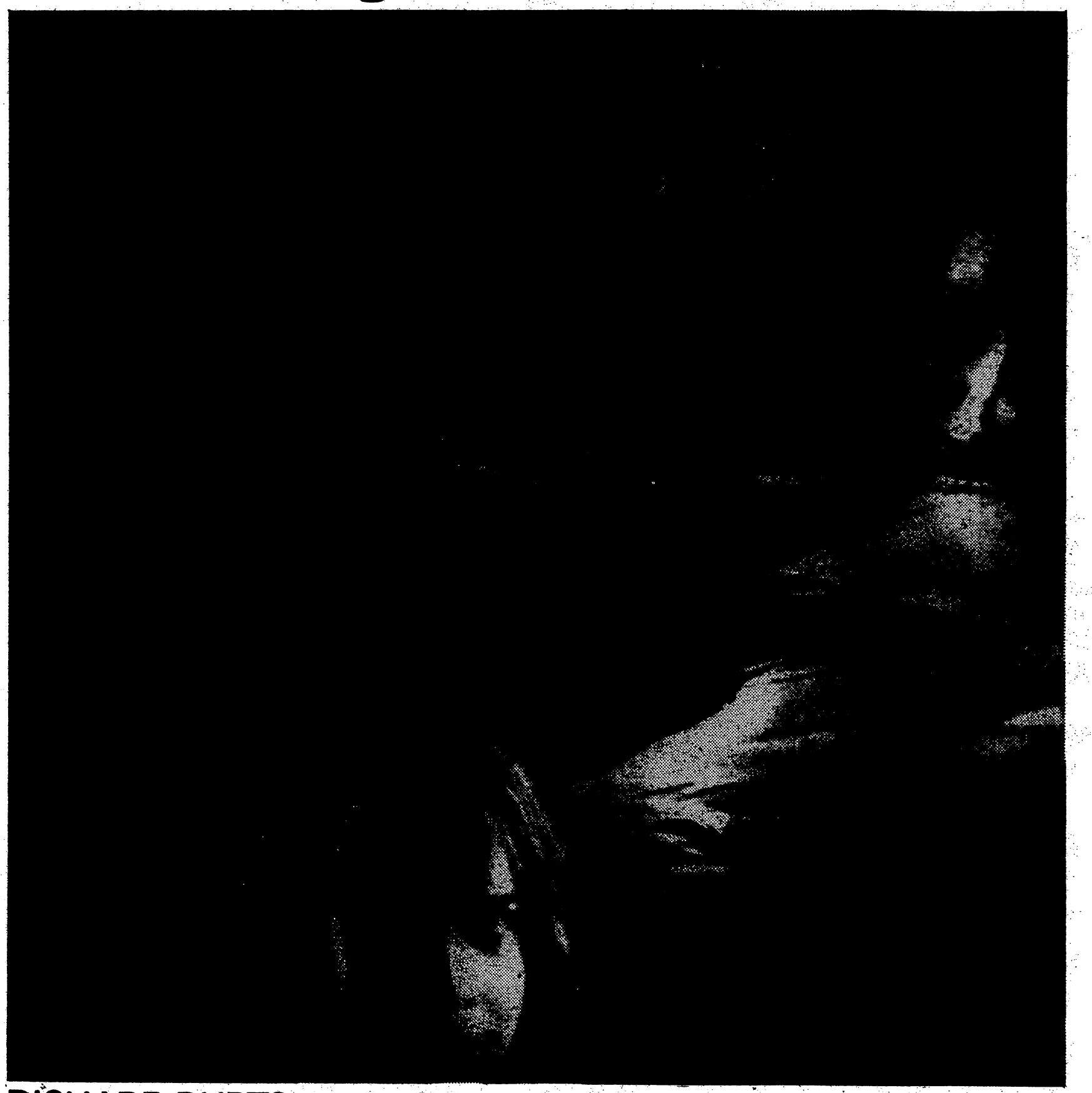
Loew N.E. & Midwest Theatre Division Heads

Bernard Diamond, general manager of Loew's Theatres, has upped William Trambukis, manager of Loew's State, Providence, to northeastern division manager. He will supervise Loew's Theatres in New Haven, Boston, Providence, Rochester, Syracuse, Buffalo, Springfield, Worcester, Waterbury, Hartford and Bridgeport.

At the same time Herbert Brown was named midwestern district manager. He will headquarter at Loew's State, Cleveland, which will be under his direct supervision. His territory will include Toledo, Akron, Columbus, Dayton and Indianapolis. For the past six years, Brown has been city manager in Syracuse for the Schine interests and for several years operated theatres of his own.


the
most
talked
about
film
of
1964

One man...
three women...
one night...

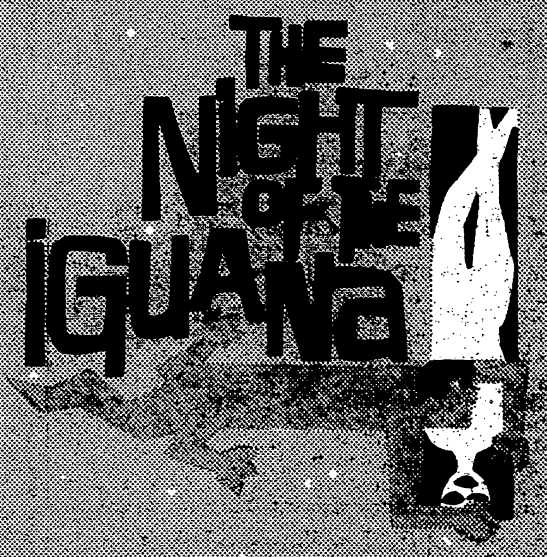


RICHARD BURTON · AVA GARDNER · DEBORAH KERR · SUE LYON

METRO-GOLDWYN-MAYER and SEVEN ARTS PRODUCTIONS
present the JOHN HUSTON-RAY STARK production of TENNESSEE WILLIAMS'

THE NIGHT OF THE IGUANA

with GRAYSON HALL · JAMES WARD · CYRIL DELEVANTI Directed by JOHN HUSTON Produced by RAY STARK Screenplay by ANTHONY VEILLER and JOHN HUSTON Based on the Broadway Play by TENNESSEE WILLIAMS



MORRIS E. LEFKO
VICE PRESIDENT AND
GENERAL SALES MANAGER

Dear Exhibitor:

I have just returned from London where I had the privilege of seeing a rough cut of the screen version of Tennessee Williams' prize-winning stage success, THE NIGHT OF THE IGUANA. My opinion is that this motion picture has all the ingredients necessary to make it one of the outstanding films of recent years. John Huston's direction surpasses anything he has done before and the performances of Richard Burton, Ava Gardner, Deborah Kerr and Sue Lyon are superb.

THE NIGHT OF THE IGUANA marks producer Ray Stark's first personal production since "The World of Suzie Wong" and he and Seven Arts Productions are certainly to be commended for putting together this unique chemistry of story, stars, director and property.

I think you will agree with me that THE NIGHT OF THE IGUANA has been one of the most publicized motion pictures of all time. During the entire filming in Mexico, it was kept before the public via daily wire service reports, syndicated columns and national magazines. Its national TV exposure on NBC-TV's "Hollywood and the Stars" and "CBS Reports" only add to its stature as the most talked about picture of the year.

Many exhibitors have already expressed a desire to book this picture for summer playing time. Their enthusiasm at this time must, of course, be predicated upon the film's advance publicity. We think this enthusiasm is entirely justified because THE NIGHT OF THE IGUANA is one of those rare films that really lives up to all expectations one might have for it.

Sincerely,

Morris E. Lefko

"THE NIGHT OF THE IGUANA" goes into national release this July.

M-G-M is on the move!

'Tom Jones' Top Sprinter For March; Easter Days Swell Monthly Tally

VARIETY's regular weekly boxowce reports are summarised each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S. - Canada market this monthly reprise does not pretend to express total rentals.

By MIKE WEAR

Helped this year by having the month of March inclusive of Easter Sunday and several days of the strong holiday week included in tabulations, business in key cities covered by VARIETY were ahead of February by a wide margin. Some indication of the sharp advance is gleaned from the fact that the first four high-grossing pix topped the $5,000,000 mark for the 31-day month.

"Tom Jones" (UA), which tied for top honors last month, is capturing No. 1 spot for March by a healthy margin. This blockbuster continued to register the same amazing biz in smaller key cities that "Jones" had been grossing in the bigger keys. "It's a Mad World," also from United Artists, copped second place, easily outdistancing its nearest competitor. "World" tied for first place in February with "Jones."

"Dr. Strangelove" (Col), which plainly showed it was going places in the final week of February, finished third. Its staying power indicated it would be heard from additionally this month. "Seven Days in May" (Par), also new in March, captured fourth money. This film also indicated great stamina.

"The Cardinal" (Col), which was second in the previous month, wound up fifth. "Sunday in New York" (MGM), new in March, copped sixth position. "Cleopatra" (20th), which was ninth in February, pushed up to seventh spot.

"Captain Newman" (U), although out in release to any extent only three weeks, finished eighth. It's now divested of that original descriptive "M.D." "The Victors" (Col), which was sixth in the previous month, took ninth place.

"Pink Panther" (UA), a newcomer, captured 10th position, with every indication that it would be heard from considerably more this month. It was out in release, also, only two weeks.

"Man's Favorite Sport" (U) winner of eighth place in February, wound up 11th. "A Tiger Walks" (BV), a new entrant in March, rounds out the Top 12 grossers. It seems likely it also will make a showing in April.

"Love With the Proper Stranger" (Par), which was fifth in February; "America, America" (WB) and "Silence" (Janus) were the runner-up pix.

Besides "Capt. Newman" "Panther," and "Tiger," which looked to show up well this month, several other newcomers hint some potential. "Yesterday, Today and Tomorrow" (Embassy) is one of these, because the foreign-made pic still is registering record business in second weeks at two N.Y. houses and is socko in L.A. "Flight From Ashiya" (UA) hints possibilities judged by its first four playdates. Same is true of "Seven Faces of Dr. Lao" (MGM), top runnerup film the initial week out on distrib.

"Mr. Limpet" (WB), too, hints future possibilities, with some good to brisk showings to date. "Muscle Beach Party" (AI) is in a similar category, doing well on first two engagements.

"Fall of Roman Empire" (Par) is credited with a smash opening session at the N.Y. DeMille Theatre despite the critics' barbs. "Paris When It Sizzles," also from Paramount, looks geared for strong trade based on first six playdates. It did well enough to cop 10th place for the final week in March.

"Becket" (Par) shapes as a future blockbuster predicated on the first four engagements. It was capacity at the N.Y. State last week. "World of Henry Orient" (UA), coupled with the Easter stageshow, registered one of the best Easter weeks ever at the N.Y. Music Hall on its second session.

"Kissin' Cousins" (MGM) did well enough to wind up 11th the final week of March. "Charade" (U) was a runnerup pic three different weeks of last month.

Golden Dozen for March

(In 25-City Boxoffice Check)

1. **"Tom Jones"** (UA) (18th wk).
2. **"It's a Mad World"** (UA) (19th wk).
3. **"Dr. Strangelove"** (Col) (7th wk).
4. **"Seven Days in May"** (Par) (6th wk).
5. **"The Cardinal"** (Col) (14th wk).
6. **"Sunday in New York"** (MGM) (6th wk).
7. **"Cleopatra"** (20th) (40th wk).
8. **"Captain Newman"** (U) (3d wk).
9. **"The Victors"** (Col) (10th wk).
10. **"Pink Panther"** (UA) (2d wk).
11. **"Man's Favorite Sport"** (U) (8th wk).
12. **"Tiger Walks"** (BV) (2d wk).

On 100 Bookings, For 1st Half-Year 'Jones' in $3½-Mil

At the six-month point in its U.S. exhibition career, UA-Lopert's "Tom Jones" has already compiled a national gross of $3,500,000. In the New York market alone it has grossed $650,000, most of which was taken in at just one theatre, Cinema I, where it is in its 28th week. Ten weeks ago it also opened at Cinema II, twin counterpart to the original house. The prediction is now being made at UA that the Tony Richardson-John Osborne pic will eventually gross between $12,000,000 to $15,000,000.

The nifty $3,500,000 national gross so far has been built in about 100 theatres, many of which have only had the film a few weeks. In the New York area, "Jones" opens today in 15 additional houses. In the course of its initial Gotham engagement, the film has broken all b.o. records for an eastside attraction. It has also corraled several awards and received the most Oscar nominations with 10.

AUDIOVISUALIZERS TO CONVENE IN ROCHESTER

Washington, April 7.

Delegates to the Dept. of Audiovisual Instruction convention in Rochester, N.Y., April 19-24, will be given an international film preview as kickoff feature for meeting, which will be attended by 4,000 educators.

Films in DAVI's locker will include documentaries, art films, animated, etc. from Japan, Denmark, Poland, England and Scotland. "Seawards the Great Ships," 1961 Oscar winner from Scotland in the best live action short class, will be included. Vaughn R. DeLong, program-planning officer, Bureau of International Education, U.S. Office of Education, is chairman of the film preview session.

NEW-TYPE CINERAMAS

Drive-In For California, Ten For England

First drive-in and first portable tent theatres to show Cinerama will premiere this month, in California and England.

Cinerama prexy William R. Forman has set "This Is Cinerama" for April 15 opening at the Century Drive-In, Englewood, California. The 1250-car theatre will have a mobile screen, 180 ft. by 60 ft., touted by Cinerama as "largest motion picture screen in the world." Mobile projection equipment will be mounted on trucks. Other Cinerama travelog pix are skedded to follow run of "This Is Cinerama." Company will add other drive-ins near future.

First portable tent theatre on permanent basis will open April 20 in Richmond, England. Following run, the 1000-seat canvas operation and equipment move to Hove, then successively to Southhampton, Portsmouth, Poole and Paignton for late summer and fall dates. Pic there is also "This Is Cinerama." On boards for openings soon are similar operation in France and Germany.

Chides Savannah For Lukewarm Response To Foreman's 'The Victors'

Savannah, Ga., April 7.

Earle Holden, manager of Georgia Theatre Co.'s Lucas, was real put out with the tepid reception given Carl Foreman's "The Victors" (Columbia) and decided to chide Savannahans for their apparent apathy.

So Holden bought a 3-col ad, 4 inches deep to express himself.

Headed "WHAT A SHAME" in 42 point bold caps type, the text read:

"In the belief that Savannah movie patrons, who appreciate something outstanding in motion picture entertainment, would turn out in goodly number so see 'The Victors,' the Lucas management booked the film for two weeks.

"Patronage has been disappointing to the extent the picture will now only play through Thursday. It was a rather hard film to sell to those who should have visited the Lucas to see it. Every major newspaper and magazine has reviewed it favorably. Folks who locally support the Little Theatre plays, the Telfair Academy, the Savannah Symphony and special art films when they come along, would find 'The Victors' superior motion picture entertainment.

"Mrs. Margaret Twyman, director of Community Relations for the Motion Picture Association of America, and known to many local civic groups, has mailed out several thousand pamphlets on 'The Victors.' In her concluding paragraph of praise in the folder she said: 'From the first burst of an exciting pictorial prologue to its poetic epilogue you will be held spellbound. Don't miss 'The Victors.'

"'The Victors' remains at the Lucas Theatre through Thursday only. What a shame if several thousand Savannah people who appreciate the finest in movie entertainment, miss it."

ANTITRUST SUIT MOVES TO MAINE'S FED BENCH

Portland, Me., April 7.

A $2,000,000 damage suit against major film producers charging violation of the Sherman antitrust act has been transferred to the Maine Federal court from Massachusetts where it was filed in August, 1962. The action was brought by J. P. Nadeau and Sons Inc., owners of the Kennebunk Drive-In and another theatre in Dover, N.H.

Defendants are New England Theatres, Inc., Paramount Film Distributing Corp., Metro-Goldwyn-Mayer, 20th Century-Fox Film Corp., Warner Bros. Pictures Distributing Corp., United Artists Corp., Universal Film Exchange Inc., Columbia Pictures Corp. and Buena-Vista Distributing Co. Inc.

The Nadeau firm charges the defendants with attempting to suppress and eliminate competition of independent distributors and exhibitors. It charges that the Kennebunk Drive-In was denied first run films until they were shown in Portland and Biddeford.

A jury trial is sought.

Anatol de Grunwald, producing "The Yellow Rolls Royce" for Metro, has cast Ingrid Bergman, Rex Harrison, Shirley MacLaine, Alain Delon, Jeanne Moreau, George C. Scott and Omar Sharif.

New York Sound Track

National Convention and 1964 Motion Picture Industry Trade Show of Allied States-TESMA will be held in Detroit Oct. 19-22.

Seymour Poe, 20th's exec veep, back at his desk from a Puerto Rican holiday.

Burt Lancaster set to topline in "Khartoum," which Julian Blaustein will produce for UA as a multi-million dollar spec to location in Sudan with principal photography to begin in February, interiors to be filmed in a London studio. Robert Ardrey wrote the original screenplay . . . "Becket" has copped Photoplay's Gold Medal Award . . . Al Hine is adapting " The Unsinkable Molly Brown" into novel form, the result to be published by Gold Medal Books as a paperback . . . Jerry Lewis awarded the Genesian Award of St. Mary's college, the first time a non-Catholic has been given the nod, named in honor of the patron Saint of performers.

Susanne Pleshette has signed a non-exclusive, multi-pic pact with the Mirisches, the first assignment of which will be "A Rage To Live," filmization of the John O'Hara novel to be produced by Walter Mirisch this summer. Last week the actress completed a contract with Warner Bros. . . . Arthur Newman, production exec with Salem Productions and Kayos Productions, is forming his own indie firm and has acquired the pic rights to "Too Many Spies," a forthcoming novel via Dial Press penned by Richard Miles . . . MGM's "Kissin' Cousins" will open in over 150 Boston-New England theatres April 15, the biggest saturation booking in the company's history.

John Newfield, Columbia Pictures publicist in Birmingham (and a native son), rejected an award from city and an invite from Women's Chamber of Commerce to participate in dinner for "outstanding native sons." His reason was failure of Birmingham to move "in the direction of full civil rights for all its citizens." . . . Allied States Assns. of N.Y. and New Jersey will hold annual convention August 3-6 at Hotel Concord, Kiamesha Lake, N.Y.

David Raphel, 20th foreign manager, left last week on a 15-day tour of the company's offices in central and South America, accompanied by Fox field supervisor for Latin America Francisco Rodriguez . Dame Edith Evans on the Coast prior to Oscar cast on April 13.

Jonas Rosenfeld Jr., Fox ad-pub veep, and Mort Segal, pub manager, on the Coast for a series of production confabs . . . Steve Brodie and Bill Monohan inked for "Roustabout" . . . "Seduced and Abandoned," which Walter Reade-Sterling will distribute in the English-speaking world, set as the official entry at the Cannes Film Fest later this month . . . Richard Kallet upped from Metro's budget and special projects department staff to the post of accounting manager for the company's ad-pub exploitation section.

Herb Gillis named U.S. and Canadian sales director for special attractions at Paramount, his first assignment being the direction of sales and bookings for "Becket" and "Fall of the Roman Empire." He had been sales manager for "Empire" since December . . . Doodles Weaver, Dorothy Abbott, January Jones and Hal Baylor added to Metro's "Quick, Before It Melts" . . . UA has set a promotion for "It's a Mad, Mad, Mad, Mad World" in the Pittsburgh area with Misco Stores, large local retailer . . . Johnny Mathis has etched "The Fall of Love" main theme from "Fall of the Roman Empire" for Mercury Records.

Joseph Friedman, Par assistant director of ad-pub-exploitation, ad manager Jerry K. Levine and Lennen & Newell v.p. Philip Solomon in London over the weekend to take a look at the first rough cut of Samuel Bronston's "Circus World" . . . Tom McCarthy has succeeded Tom McAdoo, who died suddenly last week, as editor on "Americanization of Emily" . . . "Fall of the Roman Empire" largely repped at the World's Fair Hollywood Pavilion via lotsa props, sets and pix . . . Michael De Listro handling production publicity on Metro's "Yellow Rolls Royce" which began lensing in London last Monday (6).

Harry Tugend's comedy "The Wayward Stork" will be produced on the strawhat circuit this summer by Garrick Productions as one of the shows being tried out for film potential in the indie's deal with UA . . . Harve Presnell will be guest of honor of the Federation of Motion Picture Council's American Clubwomen in Atlanta, April 2, at which time he'll also screen "Unsinkable Molly Brown," in which he toplines.

Max Youngstein will be installing officer at the luncheon of N.Y. Cinema Lodge of B'nai B'rith at the Hotel Astor, April 16, when the organization's new officers bow in . . . Ina Ballin back in New York after completing her work in "The Patsy" at Paramount . . . George Foundas set for Fox's "Zorba the Greek" . . . George Hamilton in Nashville, Tenn., researching for his role as late country singer Hank Williams in Metro's "Your Cheatin' Heart" . . . Samuel Goldwyn Jr. to speak at the U. of Houston tomorrow (Thurs.) . . . Par exploitation manager Bernard Serlin in Denver working on tomorrow (Thurs.) world preem of "Carpetbaggers."

Arthur Krim, Robert Benjamin and David Picker on the Coast to look at "Greatest Story Ever Told" and check out other production matters. Picker plans a week's vacation after the Hollywood visit . . . Walter Stier has succeeded Mel Howard as assistant to Gabe Sumner, UA ad-pub-exploitation exec, to work on the creation of film material for tv plugging of UA product.

Steve McQueen set to topline with Spencer Tracy in Martin Ransohoff's filmization for Metro of "The Cincinnati Kid" . . . Broderick Crawford a late addition to the cast of Joe Levine's "House Is Not a Home" . . . Embassy has pacted with Planned Communications Services to syndicate a specially-prepared set of tv promotion material on "Zulu," "Carpetbaggers" and "House Is Not a Home" . . . Edie Adams arrived at the "Best Man" preem last Sunday (5) in a white Rolls Royce with black fenders, a gift from her late husband Ernie Kovacs.

Joseph E. Levine awarded the distinguished merit award of the Colorado Region of the National Conference of Christians and Jews . . . George Geret set for Metro's "Have I Got a Right to Kill," now filming in Paris toplining Alain Delon . . . Allyson Ames into "A House Is Not a Home" . . . Metro's Alaskans, headed by director Delbert Mann, have returned from the northland to begin principal photography in Hollywood on "Quick, Before It Melts" . . . Stella Stevens set to appear in "Stormfire" in England with Peter Finch, Wolf Rilla directing and Michael Luke producing.

Sophia Loren and Ugo Tognazzi nominated for the 1964 Silver Ribbon awards in Italy for their work in "Yesterday, Today and Tomorrow" and "The Conjugal Bed," respectively . . . Lois Nettleton taking a break from her pub work on Metro's "Mail Order Bride" to do a "Dr. Kildare" seg . . . producer Leon Fromkess has set Sidney Salkow to direct "Blood On the Arrow" for Allied Artists, with Herbert G. Luft to be production manager and Robert Kent scripting . . . Don Murray will receive the California Federation of Women's Clubs' special merit award for UA's "One Man's Way".

Sophia Loren-Marcello Mastroianni, of "Yesterday, Today and Tomorrow," will be reunited in "Marriage—Italian Style," to be jointly produced by Joe Levine's Embassy Pictures and Carlo Ponti, with Vittorio De Sica again holding direction reins . . . George Hamilton takes on title role in Sam Katzman's Metro production, "Your Cheatin' Heart, The Story of Hank Williams," biopic of late hillbilly singer.

Otto Preminger will be guest of honor at a luncheon hosted by the United Jewish Appeal of Greater New York at the Americana Hotel, April 30, with RKO prez Harry Mandel chairing the event . . . Anatole de Grunwald will put Metro's "Yellow Rolls Royce" into production in England April 6 . . . Four Star and Martin Manulis have acquired Bart Spicer's novel "Act of Anger" for feature production as a joint venture . . . Michael Constantine inked for MGM's "Quick, Before It Melts."

Mel Howard has resigned as film and trailer promotion supervisor at UA to work on several pic properties of his own, setting up temporary offices at Cine-Media in New York . . . Paramount has set radio

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SHY OFF ONE HARD-CORE RULE

Political Comedy With TV's Machuchal Films in Puerto Rico at $30,000

By AL DINHOFER

San Juan., April 7.

A "pequena production," a little feature film production in Spanish, was begun yesterday in the town of Dorado, 40 miles from San Juan. The film, called, "El Alcalde de Machuchal" (The Mayor of Machuchal), is being made on a shoestring budget (about $30,000) in 13 days—but with a mighty big local comedy talent called Machuchal.

Machuchal, as Adalberto Rodriguez is known to just about everybody in Puerto Rico who owns a radio or television set, has emerged in the past three years as a folk-character. He portrays a Jibaro fop, and expresses the viewpoint of the average consumer in the backwoods—the fellow at whom the loudspeaker trucks and the tv commercials are aimed, the great American Mr. Nobody who wants to be somebody who is not trampled upon. (Machuchal is the name of the barrio or small section of Sabana Grande from which Adalberto hails.)

The film—a comedy in black and white—is about "political exploitation." The story has Adalberto running for Mayor against a lady candidate played by Alicia Moreda. Miguel Angel Alvarez costars as "Johnny El Man," a fast-talker from New York. Featured in the cast are Sonia Noemi Gonzales, Luis Echegoyen, singer-guitarist Gilberto Monroig, and the Dominican musical combo Damiron, Chapuseaux and Sylvia de Grasse.

The film is being produced by Paquito Cordero and Jose Raul Ramirez from an original script by Eddie Miro. Cordero will direct and Luis A. Maisonet will handle photography. Most of the technical staff has been recruited from the Cinema Section of the local Division of Public Education, a branch of the Commonwealth's Depart- of Education.

"The real star is the story," Adalberto said just before the film company's caravan of cars and trucks departed for Dorado. "The story is a microcosm of political exploitation. It's a satire on the behind-the-scene activities of a political campaign. While it takes place in a tiny town no one ever heard of, the political tactics and techniques could take place in a presidential election campaign."

"The element of comedy has got to be the thing that sells the picture," scripter Eddie Miro added. "Puerto Ricans here and in the States will no longer pay admission to see colorful vistas or beautiful country scenes. We believe the day of the quaint or naive movie that depends on nostalgia is at an end, Miro added. "The script must have ideas, provide laughs, and compete with films in the world-wide cinema market."

"I'm not saying we'll make the best film ever made anywhere. I'm saying we'll attempt to make an honest film; a film in which the entertainment comes from the essence of the script, and not the beautiful backgrounds."

"El Alcalde de Machuchal" is also described as a "vehicle" for the comedy talents of Adalberto. The film's creators believe the character of Machuchal has that certain something with which people en masse can associate. They firmly believe Machuchal can do for Puerto Rico what Cantinflas has done for Mexico. Adalberto, in his early 30s began working as a radio script writer four years ago. One of his scripts called for an unsophisticated jibaro-type. "I couldn't find the right type (of voice) to play the part on short notice," Adalberto recalls. "So I played the part myself."

The show's sponsor— of all people—liked the Machuchal character and encouraged Adalberto to fatten the role. A year later Machuchal leaped from radio to local television, and the new dimension advanced his popularity.

More Beaches 'n' Peaches

Hollywood, April 7.

American International Pictures has skedded a fourth "beach" picture, following success of its initialer, "Beach Party," one of company's top grossers during 1963, and current substantial biz being run up by the second, "Muscle Beach Party."

Latest set is "Malibu," slated to roll in November for release during 1965 Easter Week. Third is series, "Bikini Beach," starts production April 20, casting thus far including Frankie Avalon, Annete Funicello,, Don Rickles, Harvey Lembeck and Jody McCrea.

All Ballyhoo Stops Out On 'Carpetbaggers'

Paramount-Embassy opening of "Carpetbaggers" at the Paramount in Denver tomorrow (Thurs.) will cost about $50,000, according to estimates by Joseph E. Levine and Par ad-pub chief Martin Davis. This is about four times as much as is usually spent to preem a pic in the Colorado city or one like it. Figured in is one of the most in-depth pushes ever undertaken by Levine or Par.

At a press conference last week Levine "conservatively" estimated the eventual worldwide gross of "Carpetbaggers" at astronomic figures. Pic goes into general release in June. Starting then and through August, the filmization of Harold Robbins' filmland yarn will play some 400 situations. Embassy and Par will use the April-to-June period as a sort of shakedown run for its ad-pub campaign, aiming to get it just right for the summer saturation.

In discussing the Denver opening idea, Levine reaffirmed his grassroots promotion thinking. "People get so busy in New York that they forget the grassroots," he commented. "They think that if they go to Los Angeles, New York and Chicago, that's enough. Well it isn't." As part of this, the showman revealed that he will be "dropping a lot of things" during the next couple of months to barnstorm the country plugging "Carpetbaggers." He'll be heading back to Denver this coming Tuesday to continue his lead-in work for the preem.

During the press meeting, Levine also discussed "Zulu," another Par-Embassy project with the difference that Levine is distributing it in the U.S. and Canada unlike "Carpetbaggers" which Paramount has for the world. Davis also spoke up about the film, noting that it has been the biggest-grossing Par film in England that the company has ever had, including "10 Commandments." Levine predicted that the pic will recoup its entire negative cost, about $2,000,000, in England alone. It comes to the States this summer.

Embassy prez noted that "House Is Not a Home" will finish lensing April 9, meaning that it was completed in 22 days. He said that both "House" and "Zulu" will remain as Embassy releases in the U.S. and Canada with Par distributing abroad.

In connection with the "Carpetbaggers" Denver preem, a party will be held today (Wed.) hosted by Texas governor John A. Love. Denver's mayor participated in a parade honoring the event yesterday (Tues.). Skedded to be on hand for the preem are George Peppard, Martha Hyer, Robert Cummings, Edward Dymtryk (pic's director), Carroll Baker (in from "Mr. Moses" location in Africa), Levine and others, including some Par brass.

JUSTICES CLOSELY QUIZ EPH LONDON

Washington, April 7.

United States Supreme Court took another look at censorship and seriously questioned the proposition that a single national standard of "obscenity" could be written. Court heard oral arguments on cases stemming from the arrest of a Cleveland Heights (Ohio) theatre manager for showing "The Lovers," French import, and the burning of 1,715 allegedly obscene books in Junction City, Kans.

The possibility of replacing the present "community standards" censorship test for a broader national guideline was advanced by Ephraim London, the N. Y. attorney for Nico Jacobellis, the Cleveland Heights house manager.

London said state courts have been confused on interpreting the "community standards" doctrine, established in the landmark Roth case, to cover a city, county, state or nation.

Pinning his theory that all states should come equally under First Amendment protection, London tried to run his theory through a gauntlet of questioning Justices.

Justice Potter Stewart inquired how the national standard would be found among 50 states and was followed up by Justice Hugo Black saying he was "bothered" by London's assertion that Congress should not write such rules.

Justice William Brennan inquired if the community tolerance of obscenity would be decided by a prosecutor "bringing in a bunch of girlie magazines and saying 'that's as far as this town goes.'"

Continuing, Justice Byron White said London's definition of an obscenity standard seemed to be based on "sales figures." London replied if a book sold over most of the U.S. sans legal complications, it would not offend national standards.

This led White to say this fight would still resolve to a "battle of experts," to which Justice Harland added inquiringly "who would qualify?"

Several questions also came

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Hired Hand Takes Rap

Cleveland, April 7.

That final quarter hour in the French import, "The Lovers," put a guilty verdict on the record of Nico Jacobellis, manager of the Heights Art Theatre. He was fined $2,500 in 1960 for exhibiting the feature, although he was only a hired employe. It is in the hope to erasing the "criminal" aspersion that lawyers have carried the case to the U.S. Supreme Court, hoping for a reversal.

Typically in film theatre raids involving allegations of obscenity the owner of the property or the lessee is not nabbed, and not even indicted. Blow falls on the hired hands.

MOUSEKETEER BEN SACK

He'll Have Julie Andrews in Two Spots This Fall

Boston, April 7.

Ben Sack is back from Hollywood where he confabbed with Disney company on "Mary Poppins," live-and-animated release, which will open at the Gary Theatre here on Oct. 23. Sack was one of 16 key exhibs invited by Disney. He was handed a "Mouseketeer" award from the producer because Cardinal Cushing of Boston will sponsor preem of the "Poppins" here.

A special trailer made by Sack with Disney will be shown in Sack's five theatres here ballyhooing "Mary Poppins." Sack has "My Fair Lady" set in October at the Saxon Theatre, so he will have Julie Andrews in both at the same time.

Beyond Fair Site (and $2 Gate), 'Bounty' Ship Looks Like Dandy Diversification Item For MGM

By EDDIE KALISH

H.M.S. Bounty is proving a successful bit of diversification for Metro in its appearance at the N. Y. World's Fair. Since putting out the gang plank for the public on March 14, the replica of the famous vessel has attracted some 15,000 adults and children, at 90c per adult and 50 per youngster, providing an estimated gross to date of nearly $10,000.

The Bounty project is, in fact, the sole object of a special unit at Metro called the Bounty Exhibit Division. This department is run by Ronald Carroll who is also the company's director of market research. Discussing the new division last week, Carroll noted that the branch will most likely eventually be expanded to handle other special projects but that at present it is only concerned with the Bounty at the Fair.

He pointed out that the Bounty project is a completely separate division within MGM, like disks, tv and such. The project head cited it as an example of Metro's diversification activity and made note of the overall plan to develop the department beyond the ship alone. In his capacity as Bounty skipper, Carroll is also continuing to head the research department and will continue to do so in the event of expansion.

Outside The Grounds

The Bounty enjoys an interesting position at the Fair. Although it is an official Fair exhibit, it lies beyond the fairgrounds proper thus it can be visited without guests paying the Fair's $2 gate. By the same token, Carroll commented, there may be those who go to the Fair who may never see the ship because it is berthed some distance from the main grounds. Pecularly, its location is billed as the World's Fair Marina but signs in the area refer to the spot as the Flushing Boat Basin, a confusion he is attempting to get corrected.

Although it lies in extraterritorial waters, the Bounty must live up to Fair rules, Carroll noted. Souveniers sold at the Bounty site must be approved by the Fair corporation, and such. However, nowhere on any Bounty advertising etc. is the Unisphere (the Fair emblem) shown nor, for that matter, is the Fair mentioned except for the Marina mention. The Fair, Marina itself and Metro all share in its financial rewards.

Tieups

To insure a more integrated Fair atmosphere, arrangements have been made with the Hollywood Pavilion and the Polynesian and Hawiian exhibits to cross plug the locations. Tieup with the latter two is via huts which have been built in Island style nearby the Bounty to serve as ticket booth, souvenier shop and office. Trinkets on sale also have South Seas flavor.

The Fair appearance of the Bounty is the first time the ship has been exhibited for admission charge and is also the first time visitors have been allowed below-decks. In its previous stopovers, including the Seattle World's Fair, the ship appeared as publicity for "Mutiny on the Bounty" and no tarriff was levied. In these prior non-profit visits it has anchored at Vancouver, San Francisco, New Orleans, Miami, Boston, London, Dover, Calai, New York, Washington, Philadelphia and Oyster Bay where it was fitted out for the Fair.

As a sideline in connection with the Bounty, Metro has also gone into the souvenier business, selling everything from 5c postcards to a $35 model kit. The company is also distributing its first 8m pic as a result, a 50 ft. item called "Clips From the Log of the Bounty," containing scenes from "Mutiny" but only of the ship and not of the players etc. Carroll noted that the Bounty exhibit isn't connected with the film except by prior association. No attempt to plug the pic is made and profits from the exhibit go to the Metro division and not "Mutiny," which may be hair-splitting.

Trio Off to Buffalo

Charles Alicoate, Ed Lachman and Jack H. Levin have been designated official delegates to rep N.Y. Variety Club, Tent 35, at the 37th annual Variety Clubs International Convention in Buffalo, June 30-July 2.

Delegtes are soliciting local and adjoining-area barkers to make up a private club car for the trip. Capacity will be limited to 40 with reservations on first come, first served basis. Participants will make the trip for half price.

Day-And-Dating Rival Publicity Feeds in N.Y.

Trying to cover United Artists and Embassy Pictures last Friday (3) was something of a problem long about lunch time, for a single reporter at least. It was a case of those old MPAA blues, when two companies logged in luncheons at the same time, one not clearing the slot with the Motion Picture Assn. of America, as is agreed procedure.

United Artists was hosting the press in the Belasco Room at Sardis to discuss a picture deal with documentary filmmaker David L. Wolper. At same time Joseph E. Levine was also host at the Four Seasons with Bette Davis as guest and an array of Par brass on hand as well, including prez Barney Balaban and sales chief Charles Boasberg.

The way it worked out, UA got the trade press, some newspaper reps including the N.Y. Times and Herald Tribune and ABC Radio, among others. Levine and Miss Davis corralled a host of magazine and newspaper people but did without the trades, which are one of the primary objectives in the MPAA clearing system which also schedules screenings and other press confabs besides luncheons.

Actually, this problem isn't new and for the past couple of months screening and press conference time has been at a premium in New York as activity has been accelerated for some reason. In the case in question, Embassy had originally cleared an afternoon time on Friday but then had to move the conference to lunch, however forgetting to clear the new time which UA had already logged. It got a bit complicated because the Embassy invites went out first and acceptances later has to be reversed, always a slight embarrassment. The prime reason the UA event got the trades was because of the "hard news" nature of the meeting while Embassy billed its session as a "reception." No one likes to miss out on a Joe Levine blast, however.

Although this was a case of simple error which couldn't be rescheduled in either case for various reasons, the Gotham situation lately is getting to be sort of "who should we bump." This game is played on the screening circuit mostly and in the scheduling of review dates for the appearance of picture appraisals in the trades especially but also in the consumer papers and magazines. It's often not a nice game nor is it nicely played.

Sometimes things happen presumably in innocence like the recent collision of the preem of "Fall of the Roman Empire" with the long-awaited legit bow of "Funny Girl" This divided publicity outlet attention and the Par pub brass was outspokenly displeased with the situation and its results.

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"THE OLD SOLDIER"

NARRATED BY LOWELL THOMAS 26 MINUTES

PRINTS WILL BE IN THE FOX EXCHANGES NEXT WEEK

Chi Uneven; 'Night' Bangup $18,000, 'Doll' Dandy 7G; 'World' Whopping $25,500, 'Jones' 21G, 'Panther' 19G

Chicago, April 7.

Chi firstrun returns are mixed this round as holdovers begin to taper. Woods preem of "Night Must Fall" is grabbing a sweet $18,000 and "The Doll" in first at World is frisky. Monroe dualer of "Seven Capital Sins" and "Bluebeard" looks neat in first sesh. "And Suddenly It's Murder" is rated lively at the Surf.

Disney tandem of "A Tiger Walks" and "Arizona Sheepdog" is pulling a nice second Roosevelt round. "Captain Newman" shapes hearty in its Chicago third. "Pink Panther" is rolling up a sturdy third State-Lake session but "Flight From Ashiya" is tepid for same Oriental stanza.

Daydated "Silence" is powerful at both the Loop and Carnegie in third frames. "Seven Days In May" is nailing a dandy sixth United Artists lap. "Dr. Strangelove" is hotsy in its Esquire seventh. "Tom Jones" continues rousing in its Todd 19th stanza.

On hardticket, "Becket" is posting a lusty third Cinestage canto while "It's A Mad World" remains great in its McVickers 20th.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Silence" (Janus) (3d wk). Good $4,000. Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80)—"Captain Newman" (U) (3d wk). Nifty $19,000. Last week, $25,000.

Cinema (Stern) (500; $1.50)—"To Bed Or Not To Bed" (Cont) (3d wk). Brisk $4,000. Last week, $3,800.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Becket" (Par) (3d wk). Snappy $18,000. Last week, $19,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col) (7th wk). Hotsy $18,000. Last week, $17,000.

Loop (Brotman) (606; 90-$1.80)

(Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'NIGHT' MILD $9,000, ST. LOO; 'WORLD' 15G, 7

St. Louis, April 7.

Trade is very spotty here this round, with new entrants not getting far. "Night Must Fall" looks mild on opener at State. "It's a Mad World" looms socko in seventh at Martin Cinerama. "Paris When It Sizzles" is rated nice in second Ambassador week. "Cleopatra" is hep in fourth at the Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Paris When It Sizzles" (Par) (2d wk). Nice $10,000. Last week, $12,000.

Apollo Art (Grace) (700; 90-$1.25) — "Everybody Go Home" (Indie) and "Householder" (Indie). Oke $2,000. Last week, "Swedish Mistress" (Indie) and "Fiances" (Indie), $2,000.

Esquire (Jablonow-Komm) (1,800; $1.25-$1.50) — "Cleopatra" (20th) (4th wk). Good $9,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"Man's Favorite Sport" (U) (5th wk). Good $9,800. Last week, $15,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Tom Jones" (UA) (6th wk). Big $15,000. Last week, $17,000.

State (Loew) (3,600; 60-90) — "Night Must Fall" (MGM). Mild $9,000. Last week, "Alone Against Rome" (Indie) and "Witch's Curse" (Indie), $6,500.

Martin Cinerama (Martin) (913; $1.30-$2.50) — "It's Mad World" (UA) (7th wk). Big $15,000. Last week, $18,000.

Pageant (Arthur) (1,000; 90-$1.25)—"America, America" (WB). Neat $3,500. Last week, "Fantasia" (BV) (2d wk), $2,500.

Paris Art (Chernoff) (800; $1)—"Summerskin" (Indie) and "Hand in Trap" (Indie). Average $1,300. Last week, "Flamboyants" (Indie) and "Girl With Suitcase" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90)—"Hustler" (20th) and "Peyton Place" (20th) (reissues). Mild $8,500. Last week, "Tiger Walks" (BV) (2d wk), $8,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Dr. Strangelove" (Col) (4th wk). Okay $2,000. Last week, $3,000.

'World' Big $8,000, L'ville; 'Tiger' 7G

Louisville, April 7.

Holdovers make up the entire lineup this week at downtown houses. Most situations are holding up nicely. "Love With Proper Stranger," in second at the Penthouse, is continuing lively. "Tom Jones," now in eighth at the Kentucky, is doing nicely for this small-seater. "It's a Mad World" is socko in 16th Rialto week.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Tom Jones" (UA) (8th wk). Neat $5,000. Last week, $5,500.

Mary Ann (People's) (1,100; 75-$1.25)—"Mr. Limpet" (WB) (2d wk). Oke $5,000. Last week, $5,500.

Ohio (Settos) (900; 75-$1.25)—"Paris When It Sizzles" (Par) (2d wk). Fair $4,000. Last week, $4,500.

Penthouse (Fourth Avenue) (900; 75-$1.25)—"Love With Proper Stranger" (Par) (2d wk). Big $9,000. First week was $11,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's Mad World" (UA) (16th wk). Socko $8,000. Last week, $8,500.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Tiger Walks" (BV) and "Lassie's Great Adventure" (BV) (2d wk). Okay $7,000. Last week, $8,000.

'Strangelove' Huge 30G, Hub; 'Night' Smooth 15G; 'Paris' 12G, 'Jones' 18G

Boston, April 7.

Biz continues mild at firstruns here with only a few films getting real coin. However, "Dr. Strangelove" turned in a smash first week at the Astor while "Night Must Fall" is rated nice at Paramount on opener. "Of Women and Pleasures" is good at West End Cinema. "Incredible Mr. Limpet" is just good at Mayflower.

"Captain Newman" turned in a fat second round at Memorial. "Pink Panther" is fine at the Gary in third week. "Paris When It Sizzles" is not sizzling at the Music Hall in second session. "Cardinal" continues great in 17th round at the Saxon. There's continuous action and lines for "Tom Jones," amazing in 16th at Beacon Hill. "It's a Mad World" is holding smash in 21st week at the Boston.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.80)—"Dr. Strangelove" (Col) (2d wk). Second week opened Friday (3). First week was huge $30,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (16th wk). Sock $18,000. Last week, $20,000.

Boston (Beacon Ent.) (1,354; $1.20-$3.95) — "Mad World" (UA) (21st wk). The 20th week ended Monday (6) was great $17,000. Last week, same.

Capri (Sack) (900; $1-$1.80)—"Servant" (Indie) (subrun) (2d wk). Oke $7,500. Last week, $8,500.

Center (E. M. Loew) (1,250; 90-$1.25)—"Naughty Dallas" (Indie) and "Passion Street, U.S.A." (Indie) (2d wk). Oke $4,000. Last week, same.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90) — "Silence" (Janus) and "Old Man and Flower" (Indie) (7th wk). Good $3,500. Last week, $3,800.

Paris (Indie) (500; 90-$1.50)—"Love With Proper Stranger" (subrun). Oke $5,000. Last week, "Sunday in New York" (MGM) (subrun), $4,500.

Gary (Sack) (1,277; $1.25-$1.80)—"Pink Panther" (UA) (3d wk). Nice $10,000. Last week, $11,000.

Mayflower (ATC) (689; 90-$1.50)—"Mr. Limpet" (WB). Good $7,000 or less. Last week, "West Side Story" (reissue) (2d wk), $4,000.

Memorial (RKO) (3,000; 90-$1.80)—"Captain Newman" (U) and "Dream Maker" (U) (3d wk). Third week began Friday (3). Second was fat $17,000.

Music Hall (Sack) (4,400; 90-$1.80)—"Paris When It Sizzles" (Par) (2d wk). Mild $12,000. Last week, $14,000.

Orpheum (Loew) (2,900; 90-$1.80)—"Queen of Sheba" (Indie) and "Barbarians" (Indie). Mild $9,000. Last week, "Tamahine" (MGM), $8,000.

Paramount (NET) (2,357; 90-$1.80)—"Night Must Fall" (MGM). Fine $15,000. Last week, "Shock Treatment" (20th) and "Surf Party" (20th), $8,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"White Slaves of Chinatown" and "Surfside 77" (Indie) (reissue) (2d wk). Mild $3,500. Last week, $4,500.

Park Square Cinema (Indie) (608; $1.80)—"Billy Liar" (Cont) (subrun) and "Lisa" (Indie) (subrun). Oke $3,100. Last week, "Young and Passionate" (Indie) and "One Summer of Happiness" (reissue), $3,200.

Paris Cinema (Indie) (608; $1.75)—"America, America" (WB) (5th wk). Good $4,500. Last week, $5,000.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (17th wk). Great $16,000. Last week, $17,000.

State (Trans-Lux) (730; $1-$1.50)—"Heavenly Bodies" (Indie) and "White Slavery" (Indie). Hotsy $10,000. Last week, "Indecent" (Indie) and "Striptease Scandals" (Indie), $7,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Of Women and Pleasure" (Indie). Good $7,000 or close. Last week, "Hallelujah the Hills" (Indie) (3d wk), $4,300.

'CLEO' BOFF $14,000, COL.; 'MERLIN' 8G, 3d

Columbus, O., April 7.

Holdovers again ruled the local scene with impressive figures chalked up Easter week and expected to stay good in the post-holiday session. "Cleopatra" is attracting great trade in third stanza, daydating the New Main and Beechwold. "Misadventures of Merlin Jones" is holding okay in third round at Palace. "Seven Days in May" is rated good at the Ohio in third inning. "It's a Mad World" shapes solid in eighth week at the Grand.

Estimates for This Week

Beechwold (Academy-Neth) (860; $1-$2) and New Main (Yassenoff) (1,100; $1-$2)—"Cleopatra" (20th) (3d wk). Great $14,000. Last week, $15,500.

Grand (RKO) (860; $1.50-$2.75)—"Mad World" (UA) (8th wk). Hotsy $8,500. Last week, $14,000.

Ohio (Loew) (3,079; 50-$1.50)—"Seven Days in May" (Par) (3d wk). Good $7,500. Last week, $9,000.

Palace (RKO) (2,845; 75-$1.50)—"Merlin Jones" (BV) (3d wk). Nice $8,000. Last week, $12,000.

B'way Big; 'Darling'-Stage 175G, 'Orient'-Easter Show Wow 180G, 3d; 'World' 60G, 20th; 'Servant' Sock 21G

Broadway firstruns boomed during the Easter holiday period, which included five days for most houses, but, as usual, slumped some starting last Monday (6). That day was further dampened by an allday rain. Upsurge will enable a number of cinemas to top their previous week's trade or hold virtually even. Last Saturday (4) night was a booming one for many theatres.

Top coin is being racked up by the Music Hall, with "World of Henry Orient" and the annual Easter stageshow. Combo looks to hit mighty $180,000 this stanza, third of the engagement. Saturday night trade was the greatest of the run. The Paramount also registered terrific trade, with a wow $175,000 for the 10 days of its rock-n-roll stageshow and "No, My Darling Daughter." Although not a record, it was one of the top sessions at the Par flagship.

Another high grosser was "It's a Mad World," with a mighty $60,000 for the 20th round ended last Saturday at the Warner. This covered 20 shows. The new hardticket pic, "Becket," held with a sockeroo $46,000 in fourth session at the State, for 12 performances.

"Fall of the Roman Empire" looks to wind its second week at the DeMille with a boff $33,000. "Dr. Strangelove" is soaring to a wham $54,500 in its 10th week, daydating the Victoria and Baronet or well ahead of the ninth stanza. "Seven Days in May" still was socko with $44,900 for seventh session, daydating the Criterion and Sutton, also topping last week.

"The Cardinal," on subsequent-run, held at smash $25,000 in second session at the Cinerama. "Capt. Newman," also on subrun, wound up with a great $25,000 in second week at the Palace or better than opener.

"The Servant" hit the top figure of its engagement at the Little Carnegie with a wow $21,000 for third session, greatest third week at this house in years. "Yesterday, Today and Tomorrow" held at wow $49,500 in third stanza, daydating the Festival and Tower East. "Tom Jones" pushed to wham $43,500 daydating the Cinema One and Cinema One and Cinema Two.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) — "From Russia With Love" (UA). Opens today (Wed.). Last week, "Mr. Limpet" (WB) (2d wk), pushed to nice $17,000 after $14,500 for opener.

Cinerama (Loew) (1,552; $1.50-$2.50) — "Cardinal" (Col) (subrun) (3d wk). Initial holdover week ended yesterday (Tues.) was great $25,000 after $22,000 for opener. Also on saturation booking.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (8th wk). Seventh round finished yesterday (Tues.) was smash $29,000 or near after $25,500 for sixth week. Daydating with Sutton.

DeMille (Reade) (1,463; $1.50-$3.50)—"Fall of Roman Empire" (Par) (2d wk). This session, winding tomorrow (Thurs.), is heading for socko $33,000 or close after $47,800 for first, over expectations. Stays on indef.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Night Must Fall" (MGM) (4th wk). Third round ended yesterday (Tues.) was excellent $9,000 after $8,000 for second. Also at Murray Hill.

Forum (Norel) (813; $1.25-$1.80)—"The Prize" (MGM) (subrun) (4th wk). Third round ended yesterday (Tues.) was smash $15,000 after $16,000 for second. "False Shame" (Embassy) opens Friday (10).

Palace (RKO) (1,642; $1.25-$2)—"Capt. Newman" (U) (subrun) (3d wk). Second week ended yesterday (Tues.) was sockeroo $25,000 after $23,000 for initial round. Also on saturation booking. Now set to stay four weeks.

Paramount (AB-PT) (3,665; $1-$2)—"No, My Darling Daughter" (Zenith). Playing two days solo to bring in "Paris When It Sizzles" (Par) today (Wed.). "Daughter" paired with rock-n-roll stageshow soared to an amazing $175,000 in 10 days, not a new record for this policy but biggest here in several years, a 12-day stageshow plus pic topping it in 1957. Combo played to standing room only up to midnight last Saturday night, with long lines nearly every day.

Radio City Music Hall (Rockefellers) (6,200; 99-$2.85)—"World of Henry Orient" (UA) and Easter stageshow (3d wk). This stanza ending today (Wed.) looks like mighty $180,000 or over, with five-show daily schedule dropped after Sunday (5). Last week was $217,000, near peak for Easter week. Stays a fourth, and maybe longer.

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (44th wk). The 43d stanza finished yesterday (Tues.) was big $21,000 after $17,000 for 42d week, which was aided by having part of it in the Easter holiday period.

Rialto (Brandt) (600; $1.25-$2.50)—"Silence" (Janus) (10th wk). The ninth week completed Sunday (5) was great $11,700 after $8,000 for eighth.

State (Loew) (1,850; $1.50-$3.50)—"Becket" (Par) (4th wk). This session finishing today (Wed.) is heading for smash $46,000 on 12 shows after $58,000 for third, taking in 13 shows plus three student matinees. Stays on indef.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (11th wk). The 10th frame ended yesterday (Tues.) was sockeroo $32,000 or close after $27,000 for ninth week. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80)—"It's a Mad World" (UA) (21st wk). The 20th round completed Saturday (4) was a mighty $60,000, with 20 performances. The 19th week was $27,000, with two extra shows.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Dr. Strangelove" (Col) (11th wk). The 10th stanza finished yesterday (Tues.) was great $22,500 or near after $20,000 for ninth. Also at the Victoria.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Adorable Julia" (Indie). Opened yesterday (Tues.). In ahead, "Given Word" (Lionex) (2d wk), okay $3,000 after fine $6,500 opener.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Dimka" (Artkino) (3d wk). This session ending tomorrow (Thurs.) looks like smash $10,500 after $11,000 for second week.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (27th wk). The 26th week completed Sunday (5) was wow $29,300 after $24,256 for 25th session.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Tom Jones" (UA) (9th wk). The eighth round finished yesterday (Tues.) was great $14,700 or near after 13,000 for seventh.

Coronet (Reade) (590; $1.50-$2)—"Best Man" (UA). Opened Monday (6), daydating with 34th St. East. In ahead, "They All Died Laugh-

(Continued on page 17)

This Week's N. Y. Showcases

(Primary Firstrun Showcases)

"Merlin Jones" (BV)—$80,000 in 5-day second week, 19 spots.

T-L 85th St. (Manhattan), Loews Olympia, American; Brandt's Post Road, 167th St.; Randforce Beverly; Town & Country's Sea View, Wantagh, Glen Cove, Hewlett; Century's Marine, Oceana, Morton Village, Bliss, Prospect, Queens; Interboro's Fortway; Island's Parkway; Westchester Town.

(Week's Secondary Showcases)

"The Prize" (MGM)—$168,000 in third week, 16 spots.

Forum, Trans-Lux 52d St. (Manhattan); Kingsway, Metropolitan, Rialto (Brooklyn), Continental, Hillside, Meadows, Fantasy, Franklin, Freeport, Roosevelt Field, Brandt's (Yonkers), Loew's Mt. Vernon, Plaza Scarsdale, Paradise.

"The Cardinal" (Col)—$328,966 in five days of second week, 24 spots.

Cinerama, Loew's 83d St., Orpheum (Manhattan); Loew's Kings, Oriental, Triboro, Valencia (Jamaica), New Rochelle, White Plains, Jersey City; Century's Avalon, Green Acres, Grove, Plainview, Huntington; Paramount Staten Island; Bayshore, Cove, Patachoque, Big A, Dale, Luxor, Bronx Palace, Elmwood, Parkhill, RKO Proctor's, Newark.

"Captain Newman" (U)—$275,000 in second week, 24 spots.

Palace, 86th Street; Skouras' Academy, Riveria (Manhattan); RKO Alden, Albee (Brooklyn); Albemarle, Proctor's, New Rochelle, Colony, Elmsford Drive-In, Fordham; Skouras' Astoria, Midway, Valley Stream, Calderone, Central, Town, Valley Stream, Squire; Westbury Drive-In, Pelham; Sunrise Drive-In, Whitestone Drive-In.

Additional Picture Grosses On Pages 15 & 17

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'Today' Wow $23,000, D.C.; 'Empire' Boff 18G, 'Newman' Socko 13G, 2d

Washington, April 7.

Spring tourists—both the high school and family varieties—combine with strong product to put a punch in mainstem trade, and overcome rain and snow dampeners. "Yesterday, Today and Tomorrow" looks great in Embassy debut. "Fall of Roman Empire" figures sock in Warner initialer.

"Pink Panther" shapes socko in third at Keith's. "Tom Jones" looms sock in 15th frame at the Ontario. "Seven Days in May" will turn in a hotsy eighth round at Trans-Lux. "Captain Newman" heads for boffo second session at Town.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Paris When It Sizzles" (Par). Good $11,000. Last week, "Tiger Walks" (BV), $10,000.

Apex (KB) (940; $1.25-$1.40) — "Beat Devil" (Indie). Trim $7,000. Last week, "Humpbacked Horse" (Indie) $5,500.

Calvert (Mann) (900; $1.25-$1.50) —"Easy Life" (Emb) (5th wk). Nice $4,000. Last week, $5,000.

DuPont (Mann) (400; $1.50-$2)— "Dr. Strangelove" (Col) (7th wk). Sock $10,000. Last week, $14,000.

Embassy (Loew) (567; $1.25-$2)— "Yesterday, Today and Tomorrow" (Emb). Great $23,000. Last week, 'Mail Order Bride" (MGM), $4,000.

Keith's (RKO) (1,838; $1-$1.49)— "Pink Panther" (UA) (3d wk). Socko $20,000. Last week, $23,000.

MacArthur (KB) (900; $1.25-$1.40) — "Saturday Night, Sunday Morning" (Cont) and "Room at Top" (Cont) (reissues). Soft $3,000 for five days. Last week, "Guest" (Indie), $3,000.

Ontario (KB) (1,240; $1.50-$2)— "Tom Jones" (UA) (15th wk). Big $23,000. Last week, $25,500.

Palace (Loew) (2,360; $1.25-$1.80) —"Shock Treatment" (20th). Dull $8,000. Last week, "Seven Faces Dr. Lao" (MGM), $10,000.

Playhouse (TL) (459; $1.25-$1.80) —"America, America" (WB) (4th

(Continued on page 17)

'Panther' Smash $12,000, Balto; 'Damned' Slight 18G; 'Jones' Great 17G

Baltimore, April 7.

"Tom Jones" still stays amazing to pace field here in sixth week at the Charles. "Children of Damned" shapes mild in first at the Stanton. "Captain Newman" looms lusty in second week at the Hipp.

"It's a Mad World" is socko in seventh week at the Town. "Seven Days in May" is pleasing in sixth round at Mayfair. "Pink Panther" is smash in third session at the Senator. "Dr. Strangelove" is rated good in seventh week at the New.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.80)—"Tom Jones" (UA) (6th wk). Boff $17,000. Last week, $18,300.

Five West (Schwaber) (435; 90-$1.50)—"To Bed or Not To Bed" (Cont) (2d wk). Good $2,300. Last week, $2,800.

Hippodrome (T-L) (1,800; 50-$1.50)—"Captain Newman" (U) (2d wk). Stout $11,500. Last week, $12,000.

Little (T-L) (300; 50-$1.50)— "Cleopatra" (20th) (2d wk). Oke $2,800. Last week, $3,000.

New (Fruchtman) (1,600; 50-$1.50) — "Dr. Strangelove" (Col) (7th wk). Good $8,000. Last week, $7,000.

Mayfair (Fruchtman) (700; 50-$1.50)—"Seven Days in May" (Par) (6th wk). Boffola $10,000. Last week, $8,000.

Playhouse (Schwaber) 700; 90-$1.50)—"High and Low" (Toho) (3d wk). Warm $2,000. Last week, $2,300.

Senator (Durkee) (950; 60-$1.50) —"Pink Panther" (UA) (3d wk). Sock $12,000. Last week, $15,000.

Stanton (Fruchtman) (2,800; 50-$1.50) — "Children of Damned" (MGM). Mild $8,000. or close. Last week, "Sunday in New York" (MGM) (3d wk), $7,200.

Town (T-L) (1,125; $1.50-$2.65)— "It's a Mad World" (UA) (7th wk). Socko $15,000. Last week, $16,000.

Rex (Freedman) (500; $1.50) — "At Lil's Place" (Mishkin) (2d wk). Good $3,000. Last week, $4,500.

Broadway Grosses

Estimated Total Gross
This Week $927,900
(Based on 36 theatres)
Last Year $664,200
(Based on 32 theatres)

'Doctor' Tall 8G, K.C.; 'May' Big 9G

Kansas City, April 7.

First-run biz is on upbeat here currently despite all-holdover lineup. Standouts continue to be "Seven Days in May," "Dr. Strangelove" and "Paris When It Sizzles." Opening week of "Paris" at Plaza was ahead of estimate and hotsy in second.

"Tiger Walks," rather pale for opening frame, has been joined by "Big Red" at Uptown and Granada and rated passable in second. "Tom Jones" still is rousing in seventh Kimo round. Weather continues fitful, but is mostly pleasant.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen.) (800; $1.50)—"Dr. Strangelove" (Col) (3d wk). Wow $8,000. Last week, $9,000.

Capri (Durwood) (1,260; $1.85-$3)—"Cleopatra" (20th) (21st wk). Good $7,000 on extra week. Last week, $7,500.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (16th wk). Boffo $12,000. Last week, $14,000.

Kimo (Dickinson) (504; $1.50-$2)—"Tom Jones" (UA) (7th wk). Groovy $7,000. Last week, $7,300.

Paramount (Blank-Up) (1,900; $1.25-$1.50)—"Mr. Limpet" (WB) (2d wk). Fair $6,000. Last week, $8,500.

Plaza (FMW) (1,630; $1.25-$1.50) —"Paris When It Sizzles" (Par) (2d wk). Warm $8,500. Last week, $10,000.

Rockhill (Art Theatre Guild) (821; $1-$1.25)—"To Bed or Not to Bed" (Cont) (2d wk). Mild $1,200. Last week, $1,800.

Roxy (Durwood) (664; 75-$1.50) —"Seven Days in May" (Par). Big $9,000. Last week, $11,000.

Uptown, Granada (FMW) (2,043; 1,219; $1.25-$1.50)—"Tiger Walks" (BV) (2d wk) and "Big Red" (BV) (reissues). Passable $8,000. Last week, $10,000.

'Sunday' Sturdy $13,000, Frisco; 'Panther' 12G, 3

San Francisco, April 7.

"It's a Mad World" still is heavyweight at firstruns here this round, with smash takings in 15th week at Orpheum. However, newcomer "Sunday in New York" shapes sturdy on St. Francis opener. "Pink Panther," too, still is socko in third at Coronet. "Tom Jones" is smash in 16th stanza at United Artists. "Capt Newman" looms fine in third at Golden Gate.

Estimates for This Week

Alexandria (Un. Calif.) $3-$4)— "Cleopatra" (20th) (41st wk). Big $10,000. Last week, $11,000.

Coronet (Un. Calif.) (1,250; $2-$2.50)—"Pink Panther" (UA) (3d wk). Big $12,000. Last week, $13,000.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person)—"Mr. Limpet" (WB). Fine $7,000.

Embassy (Dibble-McLean) (1,400; $1.49)—"Mr. Limpet" (WB). Okay $9,000. Last week, "Seven Faces Dr. Iao" (MGM) (2d wk), $7,000.

Golden Gate (RKO) (2,850; $1.25-$1.50)—"Captain Newman" (U) (3d wk). Fine $9,000. Last week, $11,500.

Metro (Un. Calif.) (1,000; $2-$2.50)—"Silence" (Svenska). (7th wk). Good $4,000. Last week, $4,500.

Mission Drive-In (Syufy) (950 cars; $1.25 person)—"Muscle Beach Party" (AI) (2d wk). Solid $5,800. Last week, $6,000.

Orpheum (Cinedome) (1,439; $1.50-$3.50)—"It's a Mad World" (UA) (15th wk). Great $30,000 or over. Last week, $41,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Tiger Walks" (BV) (2d

(Continued on page 17)

'Becket' Mighty $21,000, Toronto; 'Jones' 23G, 15

Toronto, April 7.

Recently opened "Becket" and longrun "Tom Jones" are standout here this session. "Becket" shapes mighty in second round at Eglinton while "Jones" looks smash in 15th session at the Hyland. "Fall of the Roman Empire" looks to get $18,000 in current stanza at the University which is not exactly driftwood though rated disappointing by some. "Capt. Newman" looks socko in second session at Loew's.

Estimates for This Week

Carlton (Rank) (2,158; $1.50-$2.50)—"It's a Mad World" (UA) (16th wk). Sock $14,000. Last week, $18,000.

Coronet, Danforth, Humber (Rank) (799; 1,328; 1,203; $1-$1.50) —"Brass Bottle" (U) (2d wk). Fair $18,000.

Last week, $28,000.

Eglinton (Rank) (1,042; $2-$3.50) —"Becket" (Par) (2d wk). Mighty $21,000. Last week, $23,000.

Fairlawn (Rank) (1,165; $1-$1.50) —"Dr. Strangelove" (Col) (10th wk). Big $8,000. Last week, $9,000

Hollywood (FP) (1,080; $1-$1.50) —"Love With Proper Stranger" (Par) (8th wk). Handsome $8,500. Last week, $11,000.

Hyland (Rank) (1,357; $1-$1.50) —"Tom Jones" (IFD) 15th wk). Smash $23,000. Last week, $28,000.

Imperial, Yorkdale, Golden Mile (FP) (3,206; 760; 1.004; $1-$1.50)— "Victors" (Col) (3d wk). Good $15,000. Last week, $19,000.

Loew's (Loew) (1,639; $1-$1.50)— "Capt. Newman" (U) (2d wk). Smash $17,500. Last week, $21,000.

Tivoli (FP) (935; $1-$1.50) — "Cardinal" (Col) (16th wk). Nice $6,000. Last week, $8,000.

Towne (Taylor) (693; $1-$1.50)— "America, America" (WB) (3d wk). Fine $4,600. Last week, $5,800.

University (FP) (1,344; $2-$3.50) —"Fall of Roman Empire" (Par) (2d wk). Fair $18,000. Last week, $22,000.

Uptown (Loew) (1,245; $1-$1.50) —"Seven Faces of Dr. Lao" (MGM) (2d wk). Shaky $8,300. Last week, $10,000.

Yorkdale Cinema (Taylor) (450; $1-$1.50) — "America, America" (WB) (3d wk). Zesty $4,000. Last week, $4,600.

'Irma' Fancy 8½G, Pitt; 'World' 13G

Pittsburgh, April 7.

With no big product available, Pitt deluxers are mainly getting by with sock holdovers and two sets of reissues. "Irma La Douce" and "Some Like It Hot" is rated fancy in first at Fulton. But "Oklahoma" and "Can-Can" shapes soft at Stanley and will come out tomorrow (Wed.).

"Tom Jones" continues its jet speed in eighth session at the Squirrel Hill. "Captain Newman" remains lofty in third at Gateway. "Brass Bottle" is mild in second at Penn. "America, America" shapes solid in sixth round at Shadyside. "It's a Mad World" is headed for a boff session in 16th week at Warner.

Estimates for This Week

Forum (Assoc.) (380; $1.75)— "Lilies of Field" (UA) (22d wk). Powerful $3,500. Last week, $3,800.

Fulton (Assoc.) (1,000; $1-$1.75) —"Irma La Douce" (UA) and "Some Like It Hot" (UA) (reissues). Neat $8,500. Last week, "Flight from Ashiya" (UA) (2d wk-5 days), $3,100.

Gateway (Assoc.) (1,900; $1-$1.75)—"Captain Newman" (U) (3d wk). Lofty $9,000. Last week, $10,000.

Penn (UATC) (3,472; $1-$1.50)— "Brass Bottle" (U) (2d wk). Slow $7,000. Last week, $9,800.

Shadyside (MOTC) (623; $1.75)— "Amercia, America" (WB) (6th wk). Steady $3,500. Last week, $4,000.

Squirrel Hill (SW) (800; $1.75)— "Tom Jones" (UA) (8th wk). Socko $14,000 or near. Last week, $15,000.

Stanley (SW) (3,700; $1-$1.75)— "Oklahoma" (20th) and "Can-Can" (20th) (reissues). Soft $7,000. Last week, "Tiger Walks" (BV) (9 days), $6,500.

Warner (SW) (1,260; $1.50-$3)— "It's a Mad World" (UA) (16th wk). Wham $13,000. Last week, $14,000.

L.A. Hotsy; 'Cardinal' Great $36,000, 'Party' Brisk 19G, 'Jones' Wow 26½G, 'Today' Sock 26G, 'Becket' Boff 24G

Los Angeles, April 7.

Firstruns here continue in the groove this week, spearked by a pair of new entries which are showing exceptional strength on multiple runs plus a great reissue and a batch of strong holdovers "The Cardinal," in first general release, is headed for a wow $36,000 or over in five situations. "Muscle Beach Party" looms bright $19,000 or close in three locations, also opener.

"South Pacific," back on reissue, is rated smash $16,000 in opening frame at the Egyptian. "Tom Jones" remains standout on extended run with a wow $26,500 for three houses.

"Yesterday, Today and Tomorrow" looks great $26,000 in third week at Fox-Wilshire. "Pink Panther," also in third, is boff $25,000 at Hollywood Par. "Seven Days in May" is sock in fifth at the Chinese. "Dr. Strangelove" is lush in seventh at the Beverly.

"Becket" looms sockeroo $24,000 in third at Warner Beverly. "It's a Mad World" shapes boffo $27,000 in 22d week.

Multiple spreads include "Cardinal," at $171,000 in 28 spots, and "Muscle Beach Party," $199,600 for 29 spots.

Estimates for This Week

Baldwin, Iris, Los Angeles, Village, Wiltern (State-FWC-Metropolitan-SW) (1,800; 825; 2,049; 1,535; 2,344; $1-$1.49)—"Cardinal" (Col) (1st general release) and "Great Armored Car Swindle" (Fal). Wow $36,000 or over. Last week, Baldwin, Iris, Los Angeles, "Tiger Walks" (BV), "Big Red" (BV) (reissue), $11,700. Village, "Charade" (U), "Wheeler Dealers" (MGM) (4th wk). $5,800. Wiltern with Hollywood, Warren's, "Sunday in N. Y." (MGM), "Tiara Tahiti" (Indie), $19,500.

Beverly (State) (1,150; $1.49-

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Key City Grosses

Estimated Total Gross
This Week $2,880,500
(Based on 22 cities and 264 theatres).
Last Year $3,013,300
(Based on 22 cities and 272 theatres, chiefly first runs including N. Y.)

'Jacket' Lush 15G, Cleve.; 'Paris' 10G

Cleveland, April 7.

Only three important newcomers here this week, with "Straitjacket" best with a brisk session at the Allen. "Paris When It Sizzles" shapes slow on opener at State. "The Silence" is nice in first at Colony Art. "Dr. Strangelove" looms big daydating two smaller houses in sixth sessions.

"Capt. Newman" looks okay in third at the Hipp. "Tom Jones" shapes big in seventh at the Ohio. "It's a Mad World" is socko in 16th Palace stanza.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1.25-$1.50)—"Strait-jacket" (WB). Brisk $15,000. Last week, "Tiger Walks" (BV) (2d wk), $7,500.

Colony Art (Stanley-Warner) (1,354; $1.50) —"Silence" (Janus). Nice $4,800. Last week, "Easy Life" (Embassy) (3d wk), $2,400.

Continental Art (Art Theatre Guild) (925; $1.50)—"Devil and 10 Commandments" (Indie). Weak $1,200. Last week, "I Love, You Love" (Royal), $2,200.

Heights Art (Art Theatre Guild) (925; $1.50) — "Dr. Strangelove" (Col) (6th wk). Big $4,700. Last week, $5,600.

Hippodrome (Hipp Bldg. Co.) (3,500; $1.25-$1.50)—"Captain Newman" (U) (3d wk). Okay $8,000. Last week, $10,000.

Ohio (Loew) (1,020; $1.25-$1.85) —"Tom Jones" (UA) (7th wk). Big $13,000. Last week, $13,300.

Palace (F&A Theatres) (1,265; $1.50-$3)—"It's a Mad World" (UA) (16th wk). Solid $12,000. Last week, $13,000.

State (Loew) (3,450; $1.65) — "Paris When It Sizzles" (Paramount). Slow $10,000. Last week, "Seven Faces of Dr. Lao" (MGM) (2d wk), $9,500.

Westwood Art (Art Theatre Guild) (955; $1.50)—"Dr. Strangelove" (Col) (6th wk). Hotsy $3,500 Last week, $4,200.

'Doctor' Lively 15G, Buff.; 'Tiger' 9G, 2d

Buffalo, April 7.

Firstrun biz is perking this round. "Dr. Strangelove" shapes socko on opener at the Center. "It's a Mad World" looms smash in second at the Teck. "Capt. Newman" is rated solid in third at Granada. "Tiger Walks" looks fast in second at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49) —"Kissin' Cousins" (MGM) and "Battle of World" (MGM) (2d wk). Nice $8,000. Last week, $14,500.

Center (AB-PT) (2,500; $1-$1.49) —"Dr. Strangelove" (Col). Socko $15,000. Last week, "Global Affair" (MGM), $5,500.

Paramount (AB-PT) (3,000; $1-$1.49)—"Tiger Walks" (BV) (2d wk). Fine $9,000 or less. Last week, $7,000.

Teck (Loew) (1,200; $1.25-$2.50) —"It's Mad World" (UA) (2d wk). Smash $13,000. Last week, $11,000.

Cinema (Martina) (450; $1-$1.49) —"Tom Jones" (UA) (9th wk). Nice $5,000. Last week, $5,300.

Amherst (Dipson) (1,000; $1-$1.49)—"Tom Jones" (UA) (9th wk). Strong $7,000. Last week, $6,400.

Granada (Schine) (1,000; $1-$1.49) —"Captain Newman" (U) (3d wk). Solid $6,000. Last week, $7,000.

'Paris' Sock $6,000 In Mpls; 'Jones' Sockeroo 9G, 'West' Loud 10G

Minneapolis, April 7.

The Loop had only two newcomers this session, with "Paris When It Sizzles," best with sock week at Lyric. Among the numerous holdovers, roadshow pix, "How West Was Won" and "Cleopatra," have gone into their 57th and 41st weeks, respectively, former still being smash at the Cooper.

Judging by the way it's performing "Tom Jones," now in its seventh week at World, should be around for many weeks more. "Kissin' Cousins" and "Capt. Newman" still are frisk in third rounds.

Estimates for This Week

Academy (Mann) (1,050; $1.25-$1.50)—"Mr. Limpet" (WB) (3d wk). Sad $2,000 in three days.

Avalon (Frank) (900; $1)—"Forbidden Sands" (Indie) and "I'm All Right, Jack" (Col) (subrun). Moderate $1,100.

Century (Par) (1,300; $1.50-$3.50) — "Cleopatra" (20th) (41st wk). Steady $4,500. Last week, $4,000.

Cooper (CF) (905; $1.25-$2.50)— "How West Was Won" (MGM) (57th wk). Wow $10,000. Last week, $13,500.

Gopher (Berger) (1,000; $1-$1.25) — "Kissin' Cousins" (MGM) (3d wk). Hotsy $5,000. Last week, $7,000.

Lyric (Par) (1,000; $1-$1.25)— "Paris When It Sizzles" (Par). Fast $8,000. Last week. "Tiger Walks" (BV) (2d wk), $4,000.

Mann (Mann) (1,000; $1.25-$1.50) — "Dr. Strangelove" (Col) (6th wk). Big $7,000 or over. Last week, $8,500.

Park (Mann) (1,000; $1.50)— "Seven Days in May" (Par) (8th wk). Nice $4,500. Last week, $5,000.

State (Par) (2,200; $1.25-$1.50) —"Captain Newman" (U) (3d wk). Brisk $7,500. Last week, $6,000.

Suburban World (Mann) (800; $1.25)—"Easy Life" (Embassy) (2d wk). Mild $1,500. Last week, $2,000.

World (Mann) (400; $1.25-$1.50) —"Tom Jones" (Lopert) (7th wk). Great $9,000. Last week, $11,200.



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'Paris' Torrid $15,000, Det.; 'Panther' Same; 'World' Wow 41G, 'Doctor' 20G

Detroit, April 7.

Great biz continues to be rule among the firstruns here this week. Newcomer to the Palms is "Horror of Party Beach," and it looks good. "It's a Mad World" roars to a resounding total in ninth week at Music Hall. "Tom Jones" stays wham in ninth session at Trans-Lux Krim.

"Dr. Strangelove" sizzles in fourth at Madison. "Seven Faces of Dr. Lao" is rated brisk in second week at the Fox. "Paris When It Sizzles" stays torrid in second at the Michigan. "Pink Panther" is big in second at the Adams.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Seven Faces of Dr. Lao" (MGM) and "Centurion and Gladiator" (Indie) (2d wk). Bright $17,000. Last week, $29,500.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Paris When It Sizzles" (Par) (2d wk). Hotsy $15,000. Last week, $18,000.

Palms (UD) (2,995; $1.25-$1.49)—"Horror of Party Beach" (20th) and "Curse of Living Corpse" (20th). Good $15,000. Last week, "Tiger Walks" (BV) and "Cavalry Command" (AA) (2d wk), $13,000.

Madison (UD) (1,408; $1.25-$1.49)—"Dr. Strangelove" (Col) (4th wk). Big $20,000. Last week, $23,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Kissin' Cousins" (MGM) (2d wk). Fine $10,000. Last week, $14,000.

Adams (Community) (1,450; $1.23-$1.50)—"Pink Panther" (UA) (2d wk). Big $15,000. Last week, $14,000.

United Artists (UA) (1,667; $1.50-$2.50) — "Cleopatra" (20th) (41st wk). Oke $7,500. Last week, $7,300.

Music Hall (Beacon Enterprises) (1,213; $1.80-$3) — "It's a Mad World" (UA) (9th wk). Mighty $41,000. Last week, $32,000.

Mercury (Suburban Detroit) (1,468; $1-$1.80) — "Captain Newman" (U) (2d wk). Trim $14,000. Last week, $14,600.

Trans-Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (8th wk). Wham $30,000. Last week, $31,000.

LOS ANGELES

(Continued from page 15)

$2.40)—"Dr. Strangelove" (Col) (7th wk). Loud $16,800. Last week, $18,100.

Chinese (FWC) (1,408; $1.49-$2.40)—"Seven Days in May" (Par) (5th wk). Hotsy $19,500. Last week, $20,000.

Cinerama (Pac) (915; $1.49-$3.50)—"Mad World" (UA) (22d wk). Boffo $27,000. Last week, $24,500.

Crest (State) (750; $1.25)—"Mr Limpet (WB) and "Legend of Lobo" (BV) (reissue) (3d wk). Neat $2,800. Last week, $3,000.

Egyptian (UATC) (1,392; $1.55)—"South Pacific" (20th) (reissue). Smash $16,000. Last week, "Cardinal" (Col) (15th wk-5 days), $11,900.

El Rey (FWC) (856; $1.25-$1.49)—"Charade" (U) (M.O.) and "Man in Middle" (20th). Slow $3,000. Last week, "America, America" ((WB), "Mary, Mary" (WB) (reissue) (5th wk), $3,000.

Fine Arts (FWC) (631; $1.50-$2)—"The Silence" (Janus) (9th wk). Sturdy $3,000. Last week, $4,200.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Yesterday, Today, Tomorrow" (Emb) (3d wk). Smash $26,000 or near. Last week, $27,000.

Hillstreet (Metropolitan) 2,752; $1-$1.25)—"Flight from Ashiya" (UA) and "House of Damned" (20th) (2d wk). Slender $4,000. Last week, with Four Star, Loyola, $12,600.

Hollywood (FWC) (856; $1.25-$1.49)—"Sunday in N. Y." (MGM) (2d wk) and "Global Affair" (MGM) (reissue). Trim $6,000.

Hollywood Paramount (State) (1,468; $2-$2.40)—"Pink Panther" (UA) (3d wk). Torrid $26,000 or near. Last week, $25,000.

Lido (FWC) (876; $1.50-$2)—"To Bed or Not to Bed" (Cont) (2d wk). Fair $3,000. Last week, $4,000.

Loyola, Pix, Warren's (FWC-Prin-Metropolitan) (1,298; 756; 1,757; $1-$1.49)—"Muscle Beach Party" (AI) and "Summer Holiday" (AI). Bright $18,000 or better. Last week, Pix, "Kissin' Cousins" (MGM), "Four for Texas" (WB) (reissue) (2d wk), $3,400.

Orpheum, Picfair, Vogue (Metropolitan-State-FWC) (2,213; 750; 810; $1.25-$2)—"Tom Jones" (UA) (19th wk) Orpheum, 15th, Picfair, Vogue). Wow $26,500. Last week, $29,300.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (42d wk). Modest $19,000. Last week, $23,100.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Becket" (Par) (3d wk). Fine $24,000. Last week, $22,000.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (59th wk). Rich $19,500. Last week, $21,400.

BROADWAY

(Continued from page 13)

ing" (Cont) (3d wk-8 days), slim $5,000.

Festival (Embassy) (546; $2-$2.50)—"Yesterday, Today and Tomorrow" (Embassy) (4th wk). Third session ended Monday (6) was socko $27,500 after $28,000, record figure for second week here. Daydating with Tower East.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Open Door and See All the People" (Indie) (2d wk). First round completed yesterday (Tues.) was thin $2,000 or less. Not expected to stay here long.

Fine Arts (Davis) (468; $1.80-$2)—"La Bonne Soupe" (20th) (4th wk). Third frame finished Saturday (4) was great $11,000 after $13,000 for second.

Guild (Guild) (450; $1-$1.75)—"Mistress for Summer" (Indie) (2d wk). This round winding tomorrow (Thurs.) is heading for big $10,000 or near after $15,000 for opener. Fact that the Music Hall has been getting long lines near this theatre is not hurting its trade.

Little Carnegie (Landau) (472; $1.25-$2)—"The Servant" (Landau) (4th wk). The third round finished Sunday (5) was mighty $21,000, to top last week's $19,300, and biggest of run here. Opener was $20,400, amazing in view of season.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Night Must Fall" (MGM) (4th wk). Third week ended yesterday (Tues.) was fair $3,800 after $3,500 for second.

Paris (Pathe Cinema) (568; $1.50-$2)—"Of Wayward Love" (Pathe) (3d wk). Second round ended Sunday (5) was slow $2,600. Likely won't be around much longer.

Plaza (Lopert) (525; $1.50-$2)—"Great Dictator" (Indie) (reissue) (6th wk). This session ending tomorrow (Thurs.) is heading for smash $13,000 or near after $19,000 for fifth.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par) (8th wk). Seventh session finished yesterday (Tues.) was sockeroo $15,900 after $14,500 for sixth. Daydating with Criterion.

34th Street East (Reade) (456; $1.50-$2) — "Best Man" (UA). Opened Monday (6), daydating with Coronet. Last week, subsequent-run.

Toho Cinema (Toho) (299; $1.50-$2) — "Challenge to Live" (Toho). Opened yesterday (Tues.). In ahead, "Stray Dog" (Toho) (5th wk-5 days), fair $3,900 after $5,400 for fourth full week.

Tower East (Loew) (588; $1.50-$2) — "Yesterday, Today and Tomorrow" (Embassy) (4th wk). Third frame finished Monday (6) was great $22,000 after $23,000 for second. Daydating with the Festival.

Trans-Lux East (T-L) (600; $1.25-$2)—"The Silence" (Janus) (9th wk). Ninth session completed Sunday (5) was great $9,300 after $7,500 for eighth. Daydating with Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Paris When It Sizzles" (Par). Opens today. Last week, "The Prize" (MGM) (subrun), held with nice $8,000 or near after $9,000 for second.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "To Bed Or Not To Bed" (Cont) (subrun). Opens today (Wed.). In ahead, "Merlin Jones" (BV) (2d wk), was good $6,200.

World (Perfecto) (390; 90-$1.50)—"Psychomania" (Vic) (8th wk). Current session ending tomorrow (Thurs.) looks like big $8,000 after $10,800 for seventh.

SAN FRANCISCO

(Continued from page 15)

wk). Slow $8,000. Last week, $10,500.

Presidio (Art Theatre Guild) (750; $1.25-$1.50)—"My Life to Live" (Union). Good $4,200. Last week, "To Bed or Not to Bed" (Cont), $1,800 in fifth.

St. Francis (Par) (1,400; $2)—"Sunday in New York" (MGM). Sturdy $13,000 or near. Last week, Global Affair" (MGM) (2d wk), $5,500.

Stage Door (A-R) (444; $1.75-$2)—"Dr. Strangelove" (Col) (7th wk). Big $7,000. Last week, $14,500.

United Artists (No. Coast) (1,148; $2-$2.40)—"Tom Jones" (UA) (16th wk). Smash $12,000. Last week, $13,500.

Vogue (S. F. Th.) (365; $2-$2.25)—"The "Easy Life" (Emb) (4th wk). Stout $3,000. Last week, $3,500.

Warfield (FWC) (2,656; $1.25-$1.50)—"Muscle Beach Party" (AI) (2d wk. Good $8,000. Last week, $18,000.

'Empire' Big 14G, Denver; 'Tiger' 6G

Denver, April 7.

Biz continues very steady here this round as far as the holdovers are concerned. There is only mild interest shown in the new screen offerings. Two heavy snowstorms also have hurt. "Fall of Roman Empire" is doing big on hard-ticket but seems to be not quite up to hopes.

"Paris When It Sizzles" shapes good at RKO International 70 while "Tom Jones" shapes lofty in seventh at two small-seaters. "Capt. Newman" looms big in third at the Centre. "A Tiger Walks" is rated okay in third at the Denver.

Estimates for This Week

Aladdin (Fox) 900; $1.45)—"Dr. Strangelove" (Col) (5th wk). Good $6,200. Last week, $8,000.

Centre (Fox) (1,270; $1.25-$1.45)—"Capt. Newman" (U) (3d wk). Big $8,000. Last week, $8,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (55th wk). Sock $11,000. Last week, $14,200.

Denham (Indie) (800; $1.25-$2.50)—"Fall of Roman Empire" (Par). Big $14,000 or near. Last week, "Global Affair" (MGM), $4,000.

Denver (Fox) (2,432; $1.25)—"Tiger Walks" (BV) (3d wk). Okay $6,000. Last week, $7,000.

Esquire (Fox) (600; $1.25)—"To Bed or Not to Bed" (Cont) (2d wk). Fair $1,700. Last week, $2,500.

RKO International 70 (RKO) (1,550; $1-$1.50)—"Paris When It Sizzles" (Par) (2d wk). Good $7,500. Last week, $10,000.

Towne (Indie) (600; $1.25-$1.45)—"Tom Jones" (UA) (7th wk). Tall $5,500. Last week, $6,000.

Crest (Wolfberg) (700; $1.25-$1.45)—"Tom Jones" (UA) (7th wk). Big $6,000. Last week, $6,500.

Vogue (Art Theatre Guild) (450; $1.25)—"Devil and 10 Commandments" (Indie). Fair $1,100. Last week, "Day and Hour" (Indie), $1,000.

'Tamahine' Dull 4½G, Prov.; 'Jones' $11,500

Providence, April 7.

Elmwood's 9th round of "Tom Jones" is still smash topper here. Strand's "Cardinal" is big fifth. Third of "Captain Newman" still looms nice at Albee. State is dull with "Tamahine" in first Majestic's "America America" is disappointing on opener.

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Captain Newman" (U) and "Dream Maker" (U) (3d wk). Nice $5,000 after hitting $6,000 in second.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA) (9th wk). Socko $11,500. Eighth was $10,000.

Majestic (SW) (2,200; 90-$1.25)—"America America" (WB). Disappointingly slow at $3,500. Last week, "Mr. Limpet" (WB) and "Ballad of Gunfighter" (Indie), $6,000.

State (Loew) (3,200; 90-$1.25)—"Tamahine" (MGM). Mild $4,500. Last week, "South Pacific" (reissue), $7,000 in 9 days.

Strand (National Realty) (2,200; $1.25-$1.75)—"Cardinal" (Col) (5th wk). Lofty $5,500. Fourth was $7,000.

Cincy Splurges; 'Merlin' Big, $10,000, 'Lao' Lusty 9G, 'Jones' Boffola 12G

Cincinnati, April 7.

An Eastertide splurge carryover bodes well for firstruns here this stanza. However, "Man In Middle," the only new downtown entrant, looks only okay at Albee. "Seven Faces of Dr. Lao" rates socko in second round at Palace. Longrunning "It's a Mad World" at Capitol and "Tom Jones" at the smaller Times continue sockeroo.

"Merlin Jones" bids hotsy in holdover stanza at Keith's. "Cleopatra" is perking some next-to-last week at Grand. "Silence" remains potent in second sessions at Esquire and Hyde Park arters. Reissued "Last Year at Marienbad" rates fairish at Plaza.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50)—"Man In Middle" (20th). Okay $8,000 or close. Last week, "Mr. Limpet" (WB), $7,500.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75)—"Mad World" (UA) (16th wk). Sock $13,000. Last week, $14,000.

Esquire (Cin-T-Co) (500; $1.25)—"The Silence" (Indie) (2d wk). Swell $2,000 after $2,600 opener. Daydating with Hyde Park.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (41st wk). Okay $4,500 in next-to-closing round. Last week, $4,200.

Guild (Kilgore) (272; $1.25)—"Aliki-My Love" (Indie). So-so $1,000. Last week, "Room At Top" (Cont) and "Saturday Night, Sunday Morning" (Cont) (reissues), $1,200.

Hyde Park (Cin-T-Co) (700; $1.25)—"Silence" (Indie) (2d wk). Okay $1,500. Last week, $1,800.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50) — "Merlin Jones" (BV) (2d wk). Socko $10,000 or near. Last week, $14,000.

Palace (RKO) (2,600; $1.25-$1.50)—"Seven Faces of Dr. Lao" (MGM) (2d wk). Solid $9,000 or near. Last week, zoomed to $15,500, on juve rush during Easter holidays.

Plaza (Fine Arts) (600; $1.25)—"Last Year at Marienbad" (Indie) (reissue). Fair $1,200. Last week, "Story Joseph and Brethern" (Indie), $1,000.

Times (Mid-States) (660; $1.25-$1.50)——"Tom Jones" (UA) (8th wk). Boffola $12,000 or close. Last week, $13,500.

Twin Drive-In (Cin-T-Co) (West side only. 800 cars; $1)—"What's Up Front" (AI) and "Strange Creature" (AI). Fair $4,500. Last week, "Kissin' Cousins" (MGM) and "At War With Army" (Indie) (reisssue), $6,500.

Valley (Cin-T-Co) (1,275; $1.50)—"Captain Newman" (U) (2d wk). Fairish $5,000. Last week, $7,500.

CHICAGO

(Continued from page 13)

—"Silence" (Janus) (3d wk). Smart $7,900. Last week, $9,000.

McVickers (Beacon) (1,100; $2.20-$3.80) — "It's Mad World" (UA) (20th wk). Smash $25,500. Last week, $26,000.

Monroe (Jovan) (1,000; 65-90)—"7 Capital Sins" (Indie) (reissue) and "Bluebeard" (Indie). Fine $5,000. Last week, "Shameless Women" (Indie) and "Hot Money Girl" (Indie), $5,100.

Oriental (Indie) (3,400; 90-$1.80)—"Flight From Ashiya" (UA) (3d wk). Light $12,000. Last week, $14,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"A Tiger Walks" (BV) and "Arizona Sheepdog" (BV) (2d wk). Busy $14,000. Last week, $18,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pink Panther" (UA) (3d wk). Excellent $19,000 or close. Last week, $20,000.

Surf (H&E Balaban) (664; $1.50-$1.80)—"And Suddenly It's Murder" (Cont). Brisk $3,500. Last week, "Wuthering Heights" (Cont) (reissue) (2d wk), $3,600.

Todd (Todd) (1,089; 90-$1.80)—"Tom Jones" (UA) (19th wk). Big $21,000. Last week, $22,000.

Town (Teitel) (640; $1.25-$1.80)—"Beat The Devil" (Indie) (reissue). Sparkling $4,000. Last week, "Sanjuro" (Indie), $3,500.

United Artists (B&K) (1,700; 90-$1.80)—"Seven Days In May" (Par) (6th wk). Torrid $17,000. Last week, $15,000.

Woods (Essaness) (1,200; 90-$1.80)—"Night Must Fall" (MGM). Solid $18,000. Last week, "Cardinal" (Col) (13th wk), $12,000.

World (Teitel) (608; 90-$1.80)—"The Doll" (Indie). Sock $7,000. Last week, "Passionate Demons" (Indie) and "Lowest Crime" (Indie) (reissues) (2d wk), $3,000.

'Silence' Loud $11,000, Philly; 'Newman' Smart 24G, 'Night' Brisk 9G

Philadelphia, April 7.

Most situations currently are doing fine. "The Silence" is booming on opener at the Lane while "Global Affair," paired with "Mail Order Bride," shapes slim in first at Stanton. "Capt. Newman" is rated big on opener at the Fox.

"Night Must Fall" shapes brisk on initial stanza at Arcadia. "Flight From Ashiya" looms okay for opener at Goldman.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80)—"Night Must Fall" (MGM). Brisk $9,000. Last week, "Sunday in New York" (MGM) (6th wk), $7,000.

Boyd (SW) (1,536; $2-$2.75)—"Mad World" (UA) (16th wk). Great $16,000. Last week, $18,000.

Bryn Mawr (Goldman) (630; $1.49)—"America, America" (WB) (4th wk). Neat at $4,100. Last week, $4,800.

Fox (Milgram) (2,400; 95-$1.80)—"Captain Newman" (U). Big $24,000. Last week, "Seven Days in May" (Par) (4th wk), $12,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Flight from Ashiya" (UA). Okay $7,000. Last week, "One Man's Way" (UA), $6,000.

Lane (SW) (1,000; $1.49)—"Silence" (Janus). Loud $11,000 or near. Last week, "To Bed Or Not to Bed" (Cont) (4th wk), $2,700.

Midtown (Goldman) (1,200; 95-$2.50)—"Tom Jones" (UA) (6th wk). Wow $25,000. Last week, $29,000.

Randolph (Goldman) (2,200; 95-$1.80)—"Dr. Strangelove" (Col) (6th wk). Nice $10,000. Last week, $16,000.

Stanley (SW) (1,450; $1.49-$2.50)—"Cleopatra" (20th) (41st wk). Fast $10,000. Last week, $11,500.

Stanton (SW) (1,483; 95-$1.80)—"Global Affair" (MGM) and "Mail Order Bride" (MGM). Slim $7,500. Last week, "Tiger Walks", (BV) (2d wk), $7,500.

Trans-Lux (T-L) (500; 95-$2)—"Charade" (U) (15th wk). Nice $5,200. Last week, $6,500.

World (Rugoff) (499; 95-$1.80)—"America, America" (WB) (4th wk). Trim $3,800. Last week, $4,800.

Yorktown (SW) (1,000; $1.49)—"My Name Is Ivan" (Indie) (2d wk). Sorry $2,000. Last week, $2,800.

Probing the Psychic

Coast ghosts beware! Hans Holzer, writer-lecturer who specializes in something called parapsychology, will fly (release did not say how) to Hollywood April 16 to address the American Society for Psychic Research at the Hollywood Roosevelt on April 17. The author of "Ghost Hunter" returns east (transmutation or American Airlines?) for May 1 lecture at Brogden Hall, Wilmington, N.C.

Holzer, who has syndicated radio show, "Sixth Sense," on WBIC, Bayshore, (L.I.) station, expects to do a lecture series in England in August. He's a member of the British College for Psychic Science.

WASHINGTON

(Continued from page 15)

wk). Good $5,500. Last week, $5,800.

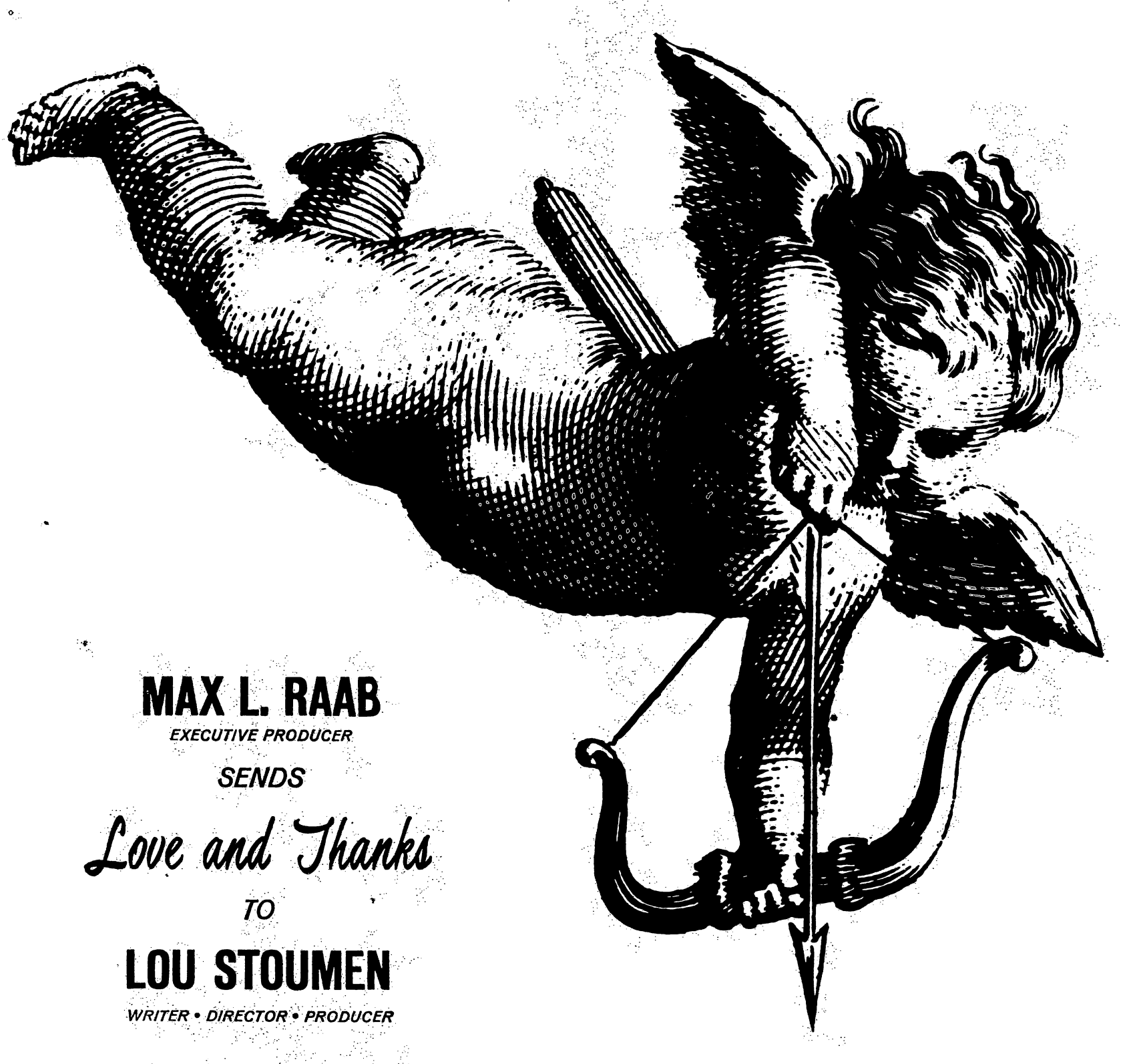
Plaza (TL) (278; $1.25-$1.80)—"Lorna" (Indie) (2d wk). Hep $7,000 after initialing at $7,300.

Town (King) (800; $1.25-$1.80)—"Captain Newman" (U) (2d wk). Boffo $13,000 after initialing at $15,000.

Trans-Lux (TL) (598; $1.49-$2)—"Seven Days in May" (Par) (8th wk). Hotsy $11,500 or over. Last week, $12,000.

Uptown (SW) (1,300 $1.65-$2.75)—"It's a Mad World" (UA) (7th wk). Smash $20,000. Last week, $19,000.

Warner (SW) (1,250; $1.50-$2.75) "Fall of Roman Empire" (Par). Big $18,000 or close. Last week, "Cleopatra" (20th) (13th), $9,000.



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Second-Week and Second-Wind For 'Cardinal' in Multi-City Showcase

Latest selected city breaks for Otto Preminger's "The Cardinal," those in L.A. and Chicago, are showing same buildup pattern established in 10 previous cities where the Columbia release has started city-break runs.

First three days (last Fri.-Sat.-Sun.) of the Chicago run grossed $138,000 in 21 theatres (considerably fewer houses than usual on city break and including no drive-ins). This is after 14 weeks at the Woods.

In L.A., where pic had a 14½ week hardticket run at the Egyptian, "The Cardinal" racked up $164,000 for same three days in 18 hardtops and nine drive-ins. Success of runs is credited by Columbia v.p.-general salesmanager Rube Jackter to the "selected zoning" policy being used, which means houses are bidding and result is higher rentals.

In Philadelphia, where pic played first run for more than three months before a selected city break of 15 theatres grossed $152,305 in its first week, the same houses continued in their second week for total gross of $135,000. All but one house will hold third week although original booking was for two.

In New York, the pattern continued when, after a 16-week reserved-seat run at the DeMille Theatre, the picture played a 26-theatre "Cardinal Showcase Presentation" for a first-week gross of $367,124 and followed up with $328,966 for first five days of its second week. Columbia reported the 12-day total of $696,000 is highest ever recorded by a multi-run Columbia release in the N.Y. area.

Other cities using the pattern include Detroit, where 21 hardtops and 13 drive-ins grossed $154,258 in first week; Cleveland, where 23 houses did $102,000 in first week, almost all holding over; Minneapolis-St. Paul, with 30 theatres grossing $66,625 in first week; and Pittsburgh's 26 selected houses totaling $60,014 in first week.

In San Francisco, "The Cardinal" did $37,355 in five theatres; in Milwaukee, $28,675 in 11 houses.

MORE OF EVERYTHING DEMANDED BY EXTRAS

Hollywood, April 7.

Wage hikes, vidpix residuals, improved health and welfare plans to include dependents, and holiday and vacation pay are among demands asked by the Screen Extras Guild in negotiating proposals made to the Assn. of Motion Picture and TV Producers and other signatories of the guild's basic agreement last night.

Present SEG pact, in effect since July 1, 1960, expires June 30 this year.

SEG also seeks national recognition of the guild as the exclusive bargaining agent for all work within its jurisdiction (exclusive of N.Y. where Screen Actors Guild reps extras); and extension of the Hollywood extra zone from 300 miles in radius to 900 miles.

Examples of the wage hikes are: for general extra, from $25.47 a day at present to $30; standins, from $23.59 to $30, with the additional requirement that a standin for more than one actor on the same day get an additional $25; dress extras and straight riding, from $33.54 to $37.

Guild proposes that" all registered extra players employed on a daily basis shall receive the same allowances for holiday pay and vacation pay as paid to other daily employees in the motion picture industry, that is 2.449% for holiday pay and 4% for vacation pay."

New York Soundtrack

Continued from page 10

promotions in Gotham for "Paris When It Sizzles" on stations WHN, WINS and WABC, leading to the pic's April 8 "showcase" opening . . . UA's "Best Man" will have a charity preem April 21 at the Varsity Theatre, Palo Alto, Calif., for the benefit of the charitable community program of the local unit of the Junior League.

Barry Shear, tv director, signed by Columbia to direct (as first in multi-pic deal over next five years) "A Cook for Mr. General." Feature is initial project of **Max E. Youngstein's** indie company for Columbia release . . . Society of Cinematologists, at annual meet in March at Iowa, Iowa City, elected **Erik Barnouw**, Columbia U. professor, prez of organization. Also named were **Mrs. Eileen Bowser**, MMA Film Library, treasurer; **John Kuiper**, Iowa State, secretary; **Robert Steele**, Boston U., councilman. Elected members were film critics **Hollis Alpert, Andrew Sarris, Richard D. MacCann** and **Dwight Macdonald.**

Casino Films have set N.Y. first booking of Observer Films' 20-min. color film "Cool Wind" at the Fifth Ave. Cinema. **David Sawyer** directed short, filmed on N.Y. waterfront and Long Island Sound . . . Columbia Pictures exec v.p. **Leo Jaffe** to Washington Friday (2) as first stop on western trip for series of top-level confabs at studio.

Ernest Laszlo, set to photograph **Stanley Kramer's** "Ship of Fools". He also shot "It's A Mad (4) World" and "Judgment at Nurenberg" . . . **William E. Yurasko** appointed film buyer for Stanley Warner's New York-New Jersey zone. He replaces **John McKenna**, transferred to N.Y. home office as asst. to **Nat Fellman.**

"Lawrence of Arabia," opening in Rio de Janeiro during recent revolution, did 101% biz at Capitolio Theatre during first four days. Someone suggested SRO due to greater safety indoors . . . Columbia's "Long Ships" second week on Rank Circuit's London houses brought gross for run to $288,400.

Joyce Jameson serving as hostess for American International Tv's exhibit at TV Film Exhibit convention in Chi this week. She'll also mention her pix for boss company AIP . . . **Ed Heiber**, AIP eastern div manager, vacationing in Nassau this week.

Jocelyn Brando into **Elliott Kastner's** "Bus Riley's Back In Town." She'll play mother of male lead **Michael Parks** in Universal release . . . Universal press dept. receptionist **Sandy Slavik** set for film debut in "McHale's Navy." Requirements? She looks like **Sophia Loren!**

Howard Minsky taking a looksee in London of **Samuel Bronston's** "Circus World," which will get Cinerama release here in June. The Cinerama veepee will also check plans for first portable tent theatre there . . . **Howard St. John** into "Strange Bedfellows," Panama & Frank production for Universal release. **Richard B. Graff**, asst. to Universal general sales manager, on special assignment to MCA-TV to handle sales for closed-circuit telecast of "500" Mile Race.

Robert Rossen's "The Hustler" begins a return engagement at the Murray Hill Theatre, N.Y., this Friday (10) . . . **Johnny Montanez**, in the Interboro Theatres accounting department, also an off-Broadway thesp . . . **Sandy Howard**, prez of the pix-tv producing company bearing his name, on the Coast setting distrib plans for his "Diary of a Bachelor" . . . Audubon Films will release "Dictionary of Sex" this month . . . the New Yorker Theatre began presentation of a cycle of 28 **Humphrey Bogart** pix yesterday (Tues.) . . . Metro has made a special five-minute fashion reel for tv pegged to **Debbie Reynolds'** costuming in "Unsinkable Molly Brown."

Because he believes that the historic pattern of feature releases in the N.Y. Exchange territory as well as the current "showcase" pattern could be improved, N.Y. film man **Benjamin D. Gladstone** has devised his own distribution plan which he wants to discuss with distrib and exhib reps. Divided into first, second and third engagements, system bypasses road show attractions and exploitation features but divides rest of releases into three categories—important, quality and lesser, with suggestions for releasing terms to three engagements.

B.A. Film Fest

Continued from page 3

experience something of the real Argentine scene and to get to know the nation's most important city. The Argentine film people, however, remain disgruntled. The annual trek to the beach 300 miles to the southeast, was always an excuse to take a vacation and maybe get away from or with the wife. B.A. is home to them and thus the chances to kick up heels have been substantially reduced.

The shift, however, makes much sense financially. Budget for this year's fest is estimated at approximately $135,000, against about $200,000 for the Mar Del Plata affairs. Of the overall budget, almost half goes for the transportation to and from Argentina of the visiting delegations. However, since almost all travel is via the state-owned Aerolineas Argentinas, the government really is just taking money out of one pocket and putting it in another. Same holds true for the room and board, with all delegations billeted in the Alvear Palace Hotel, which also reportedly is state-owned. In addition, by having the fest in B.A., the government no longer has to pick up the travel and room tabs for local journalists.

While it's still too early to tell, it seems likely that the obvious efforts which the Yanks have put into their participation this year may have a beneficial effect on the crucial talks now going on for a new U. S.-Argentine film agreement. The popularity of the Yank personalities at the fest reflects the tremendous popularity of Yank films in this market. Thus, any moves to curb the Yanks access to the Argentine market, or which would result in fewer Yank pix available, would be extremely unpopular with the public as well as exhibitors.

The film pact negotiations, now being carried on by the MPEA's Corkery, are complicated by the fact that the government is now working on an overall revision of the 1957 film law, which governs all aspects of the film industry here. Conceivably, terms of a new film pact might be outmoded in a couple of months time by changes in the film law. Thus there is a chance the Corkery may get only a short-term pact, as opposed to the two-year pact, which set yearly number of import licenses etc., and which expired March 31 last. Still unresolved—and of particular importance to the Yanks—is the status of two decrees which (1) require Yanks to distribute one Argentine film for each six U. S. pix they handle, and (2) call for all prints of imported pix to be made locally. As of April 1, both decrees went into effect (after being held in suspension for a number of months), though there is no sign yet they will be enforced.

'Jones' Here, Too

So far, the only film to be shown to get unequivocable praise has been Tony Richardson's "Tom Jones," an out-of-comp entry which opened the fest Wednesday (1) night. It set a high standard which will be hard for any of the 19 competing films to match. It also sponsored one of the fest's more amusing anecdotes, which may or may not be apocryphal; the translator who was assigned to Mme. Illea, wife of the Argentine president, was heard to say, in the course of the now-famous "Tom Jones" eating scene, "Now here the director is dramatizing the crude table manners of the 18th Century English.")

Another unquestioned hit is the year-old Teatro San Martin, where the fest pictures are being unspooled. The ultra-modern building actually houses two theatres which are usually devoted to legit presentations. The total of 1,627 seats (1,071 seats in the larger auditorium and 556 in the smaller) are reserved entirely for official fest and government people, while the public sees the pix at another downtown house, the Trocadero.

The only scandal to develop thus far concerns the allottment of the San Martin seats. One local paper reported that government ministers, secretaries, and assorted functionaries had been assigned no less than 1,000 of the 1,627 seats available (one minister, in fact, was said to have been assigned 80 seats for himself, family and friends), leaving just about 600 for all the fest delegations (about 250), the Argentine industryites (about 200), and the more than 300 press people. It's a tight squeeze and a big headache to press chief Edmundo Eichelbaum.

Tout-Master Lectures the Troops On Improved Battle Procedure

Hollywood, April 7.

Over 150 pressagents attending the Publicists Assn. first annual awards luncheon, held last week at the Beverly Hills Hotel, were presented with a five-point program designed to raise the standards and performance of Hollywood pressagentry. Plan was developed and presented by Henry C. Rogers, board chairman of Rogers & Cowan praisery.

His recommendations included the adoption of a code of ethics and standards of practice for members of the association and a provision for suspension and/or expulsion for violations. Rogers also proposed a pub workshop where apprentices and juniors could learn from studio pub directors and suggested that indies like his organization would willingly share responsibility.

The chairman also asked that unit pubs be given screen credit on the grounds that they make a contribution equal to many other studio workers who presently get screen notation. Yearly awards given by the association to the studio pub department which conducted the "best publicity campaign of the year" and to the individual praiser who does the outstanding job of the year were also proposed by Rogers. He additionally suggested the adoption of a certification program to give recognition to those members of the association who have "demonstrated a high level of competence in their work."

In addition to the program, Rogers recommended that the unit petition the Academy of Motion Picture Arts & Sciences for the establishment of a new Oscar to be known as the "Mike Todd Award." This is to go to the studio pub department or individual press agent who had made the most valuable contribution to the pix industry during the year. He said that adoption of his five-point program would enable inception of the Todd Award.

The praisers were huddled at the BevHills to honor producer Stanley Kramer and trade editor Don Carle Gillette.

Rothman Sees Balcon

Mo Rothman, executive vice-president of Columbia Pictures International, flew to London to powwow with the new BLC (British Lion Columbia) management since Sir Malcolm Balcon's group was given control. BLC is Col's distribution outlet in the UK.

Walter Reade Jr. is the American partner in Balcon's combine but Rothman's meeting is essentially with Balcon and his British associates. New York exec will be back next week.

Gore Vidal

Continued from page 5

ingly important topic of discussion. "Best Man" itself deals with backroom dueling over the nomination of a presidential candidate and therefore couldn't be more timely.

As to the playwright himself, he has been a congressional aspirant, running unsuccessfully in New York's pro-Republican 29th District as a Democrat. He is also the grandson of Senator T. P. Gore of Oklahoma. The author feels strongly about politics and says of films and legit, "anything you can do to get people interested in politics is well worth doing." And, despite their reactions at the boxoffice previously, people are generally interested in it, both in the U.S. and abroad.

Speaking of the foreign market, Vidal noted that special plans have ben developed for the picture when it goes abroad. For one thing, producers Stuart Millar and Lawrence Turman and Vidal will get the leading tv commentator in each country in which the film will be shown to narrate a special lead into the film, present in the English version also, which describes the workings of a political convention, that they are held every four years and for what purpose and so on. The commentators may also be spliced into the pic in spots as foreign correspondents in place of some of U.S. commentator Howard K. Smith's scenes to bring the locals up to date.

"Best Man" did well abroad as a play and Vidal wants to get the same adapters who worked on his legit show to do the foreign film scripts. He feels there is a strong interest in U.S. politics abroad, particularly since the Kennedy Administration and with all the international interest in "the bomb." He also said that, as far as the legit "Best Man" anyway, he found that people in other countries saw a lot in common with the political backbiting and wrangling in their own lands and identified with it. Politics is a kind of international sport is what it amounts to.

Vidal's next film project, an original called "America the Beautiful," is also in the political vein. It deals with right wing-left wing controversy and has some pretty "hot" stuff in it, so hot in fact that some companies have chosen not to handle it. Millar & Turman will again produce but Vidal insists on autonomous deal for the pic, such as with United Artists on "Best Man," so that the script will be done as he intends it.

Elsewhere, he and Sam Katzman have been discussing the possibility of Vidal's adapting Hans Hellmut Kirst's novel "Night of Generals" for the screen but nothing is decided. Also, his first novel in 10 years, "Julian," dealing with the Fourth Century Roman emperor who tries to kill off Christianity will be out in June via Little-Brown. Sam Spiegel had expressed interest in doing it as a film but Vidal turned him down.

Politically, Vidal may be a delegate to the Democratic national convention this summer from New York where he is still active politically and he will cover the conventions for Show Magazine—if there still is one this summer.

U.S. Technicolor To Own British

Hollywood, April 7.

Technicolor Corp. of America expects to complete shortly a deal that will give it complete ownership of Technicolor Ltd. of London. Agreed purchase price is approximately $4,500,000 for acquisition of the 1,540,340 publicly-held British shares, representing about 49% control. The United States company owns about 51% of the total stock of Technicolor Ltd.

Approval of the transaction by the Bank of England is expected to be "shortly forthcoming," it was disclosed by Patrick J. Frawley Jr., board chairman and chief exec officer of Technicolor Inc., the parent corporation.

Financially, and also for its contributions to refinement of the three color process, British Technicolor has figured importantly in parent Techni's growth most of the last 29 years. Technicolor Ltd. was established in 1935. The first film to use its facilities was "Wings of the Morning," produced under the old Quota-Act by 20th-Fox in England.

The British plant of late years has been processing an average of 200,000,000 feet of film annually. It handles the bulk of color processing of prints for American companies in the European market. While Metro-Goldwyn-Mayer does its own color lab processing in this country, the job is turned over to Technicolor Ltd. for prints to be distributed in Europe and other overseas markets. Company had credit on overseas 35mm prints of 20th's "Cleopatra" as well. In addition to these companies, Techni Ltd. also handles prints for Universal, Columbia, United Artists, Warner Bros., Paramount and Disney.

Technicolor Ltd., moreover, does processing of 8mm audio-visual education pix made in England. This, too, is big business in Blighty.

Living Look-Alikes For Nasty Nazis

Wolper Will Mix Simulated and Actuality Footage in Documentary For Theatres

David L. Wolper's first theatrical venture, to be a United Artists release, will be an over-$2,000,000 documentary on the rise and fall of Adolph Hitler and the Third Reich. The two-hour film, which will be made over the next 12 to 14 months, will contain footage purchased by Wolper from various sources, including the Russians, made by various cameramen during Hitler's reign, as well as some specially-filmed "re-creation" of historical moments involving the dictator, on which there is no footage available.

Alan Bullock, author of the Third Reich exploration "Hitler: A Study in Tyranny," will be technical advisor on the project. Sources for available film material include Britain, W. Germany, U.S. official sources as well as G.I.s who recorded some history, scenes from "Triumph of the Will" and others. In the case of the Russ footage, Wolper revealed he is paying $5 to $20 a foot but declined to estimate eventual costs. In some cases he is buying footage outright and in others it is more of a rights agreement.

As far as the plan to simulate non-available scenes, Wolper is conducting a hunt for look-alikes to the figures in Third Reich history including such as Hitler himself, Eva Braun, Goering, Goebbels, Chamberlain, Mussolini. Once found, these doubles will be filmed in the actual historical locations were particuluar events took place. Documentary filmmaking techniques will be used so as to blend the new material with the old unnoticeably.

Wolper believes that some of the film material he has acquired for the picture, which is as yet untitled, has never been seen before in U.S. theatres or on tv. His re-creations of behind-the-scenes events will be filmed sans dialog so as not to show the differences between real and new, narration being the main vocal technique. The narrator himself has yet to be signed.

One problem has already arisen and that is that Wolper needs to go into E. Germany to record some of his scenes. He is not having an easy time convincing the E. German government to allow his camera crews beyond the Wall. Also, he would like to get hold of certain footage presently in E. German hands. This isn't proving an easy task either.

This deal with UA may be the first of others. Wolper is presently talking with the company about other projects but nothing has been firmed. He has been actively involved with UA-TV for a while now via various specials he has made for its distribution and the "Hollywood and the Stars" series. UA is financing the Hitler project.

SAM SPIEGEL GETS IRV THALBERG AWARD

Hollywood, April 7.

Sam Spiegel, producer of three Oscar-winning films—"On the Waterfront," 1954; "Bridge on the River Kwai," 1957; and "Lawrence of Arabia," 1961—has been voted the coveted Irving G. Thalberg Memorial Award by the Board of Governors of the Academy of Motion Picture Arts & Sciences.

Ironically, producer's "Lawrence" swept the board with seven Oscars but Spiegel was overlooked last year by the governors, who did not vote a Thalberg honor. Last recipient of award was Stanley Kramer the year before, for 1961.

Among Spiegel's other top pix were "The African Queen," which won the late Humprey Bogart a best-actor award in 1951, and "Suddenly, Last Summer."

Spiegel marks the 14th producer to win the award, established in 1937 for "outstanding motion picture production" and voted by the Board only in those years in which its members feel there is a deserving recipient. Award itself, however, has been awarded 17 times, variance due to fact that Darryl F. Zanuck, first recipient in 1937, has won three times (also 1944 and 1950), and Hal Wallis twice (1938, 1943). Rules now prohibit any individual receiving the award more than once.

Other recipients include David O. Selznick, 1939; Walt Disney, 1941; Sidney Franklin, 1942; Samuel Goldwyn, 1946; Jerry Wald, 1948; Arthur Freed, 1951; Cecil B. DeMille, 1952; George Stevens, 1953; Buddy Adler, 1956; Jack L. Warner, 1958.

Earl Bellamy's 'Fluffy'

Earl Bellamy, who has been concentrating recently on directing tv shows, has been signed by producer Gordon Kay to helm Universal's "Fluffy."

Tony Randall will lead original comedy by Sam Roeca, which goes before color cameras this month.

THE HOLLYWOOD INTELLGENTSIA

Robert Penn Warren's latest novel, "Flood" (Random House), centers on an imaginary Fiddlersburg, Tennessee, which is to be flooded to make a dam. A feature motion picture is in prospect and at the locale arrives an independently wealthy (sic) film producer and an Oscar-winner screen writer who just happened to be born there. The waters will eventually rise and turn the nearby state penitentiary into an island. In that pen is the author's brother-in-law, an ill-starred M.D. who shot his wife's first lover years before and escapes to try again with the film producer, now ready to wed her. The making of the film never occurs in the story, for the author takes the bullet intended for his employer.

This novel may well interest film folk since its prose is far superior to its contrivences. Only Warren's own skill as a descriptive writer makes the cornball thing stand up at $5.95.

Incidentally, the Hollywood Oscar-winner would also rate a prize for all-round confused-as-in-literary-heel traits. What "Flood" is supposed to prove is confusing to at least one reader and yet the sheer skill of the prose keeps interest until the plot breaks down into sheer letdown at the finale.

Seldom have two guys from Hollywood been addicted to such intellectual conversation. And several of the hillbillies of Tennessee are remarkably erudite. *Land.*

Pix & Vidpix Makers As One

Continued from page 5

tions under the new setup, said Alliance member companies were unanimous in taking the step in the belief the consolidation of the two groups "will be of distinct benefit in placing the total resources of the association at the disposal of each and every member company, no matter how small." Jencks opined that the move will also create "sounder and more stable employment and labor relations policies to the benefit of all segments of the motion picture production community."

Alliance member companies will be repped on the AMPTP board of directors by George Elber, first exec veepee of Four Star; Saul C. Weislow, veepee of Bing Crosby Productions; Bernard Weitzman, veepee, Desilu; an additional board member still to be nominated by Amigo Productions, Bellmar Enterprises, Calvada Productions, Mayberry Enterprises, T & L Productions and Tycoon Productions.

Major pix studios will be repped by Steve Broidy, Allied Artists; Gordon Stulberg, Columbia; Bonar Dyer, Walt Disney Productions; Saul Rittenberg, MGM; Bernard Donnenfeld, Paramount; Fred Metzler, 20th-Fox; Anthony J. Frederick, Universal; Robert Blumofe, UA; E. L. De-Patie, Warner Bros.

AMPTP officers will be Y. Frank Freeman, board chairman; De-Patie, vice chairman; Boren, exec veepee; Broidy and Frederick, veepees; Alfred P. Chamie, veepee-secretary, and Jencks, veepee.

Present AMPP members are Allied Artists, Col, Disney, MGM, Par, 20th, U, UA and Warners.

Alliance members are Amigo, Bellmar, BCP, Calvada, Daystar, Desilu, Flying A, Four Star, Jack Chertok, Mayberry, Revue, T & L, Tycoon and Wrather Productions.

AMPP was organized in 1923 as the trade association of the major film production companies, and the Alliance was formed in 1951 by major vidpix firms.

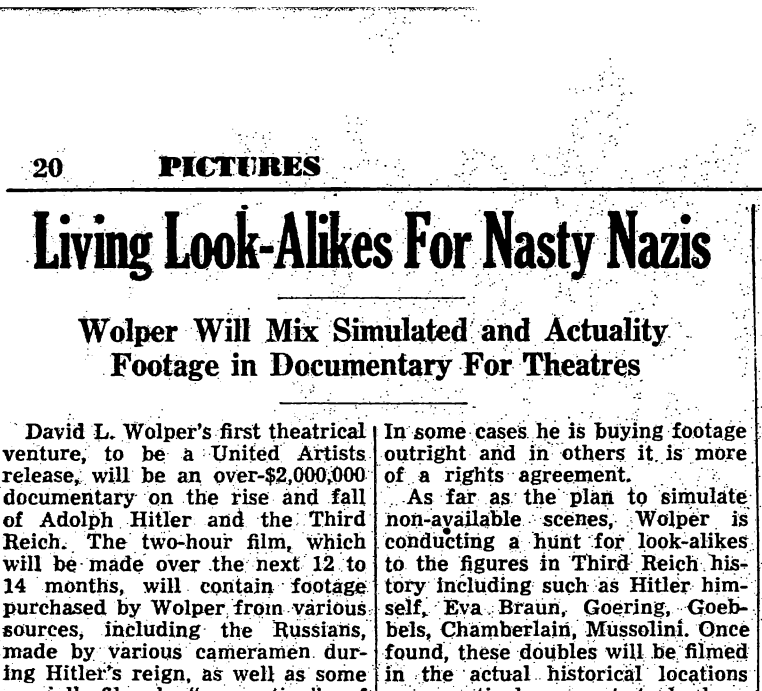
Youngstein

Continued from page 3

novel by Philip Van Doren Stern, which deals with plotting the assassination of the 16th President and the hunt for John Wilkes Booth. It's understood that there will be only a brief appearance of Lincoln in the film, with the action centering on the before and after events.

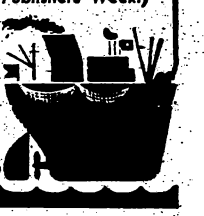
Further along in preparation, as scripters and director are set, is "Cry Havoc," a recent novel by Richard Martin Sterne. This suspenser will be scripted by Robert Goldman and Fred Coe, with Coe also signed on as the director.

Youngstein planed east Friday (3) and expects by middle of this week to close for a couple of additional properties which have been in negotiation.



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Amusement Stock Quotations

Week Ended Tues. (7)

N. Y. Stock Exchange

1963-'64 High	1963-'64 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
153⅜	117⅞	ABC Vending	281	15	13¾	14⅞	+ ¾
38¼	27⅞	Am Br-Par Th	443	40⅛	37⅛	37¼	— ⅜
22¼	14½	Ampex	1077	17¼	15¾	17⅛	+1⅛
45¾	36½	CBS	656	44¾	42⅝	44¼	+1⅜
18¾	12⅛	Chris Craft	370	17¼	16	17¼	+ ⅝
29½	21⅛	Col Pix	88	22½	21½	21⅞	— ⅛
46¼	45⅛	Decca	7	46¼	45¾	46	+ ¼
46⅜	27¾	Disney	162	46	43¾	44½	+ ¾
131¾	106⅛	Eastman Kdk	323	129	125½	126	—1¼
6½	5¼	EMI	1295	6¾	6	6¼	+ ¼
27⅞	20⅝	General Tire	1941	28¼	26½	27½	+ ⅞
16½	9⅝	Glen Alden	217	14⅛	13⅝	13⅝	— ¼
86¾	57½	Litton Ind	428	70⅞	68⅝	70½	+1⅛
23¾	15¾	Loew's Thea.	214	24¼	22¼	22⅜	—1⅞
68¾	48	MCA Inc.	34	59	54⅜	54⅜	—4⅛
38⅜	15	Metromedia	269	34⅛	32¾	33¼	+ ¼
37¼	26½	MGM	465	34	29¼	33⅛	+3⅞
24¾	20¼	Outlet	†520	21	20⅜	21	+ ⅝
12¾	7⅞	Nat. G'l Corp.	163	9	8¾	9	+ ¼
62⅝	35¼	Paramount	102	61¾	58⅜	61	+2⅛
211½	120½	Polaroid	433	165¾	157½	160⅝	—4⅛
39¼	33¼	RCA	2636	37⅛	35⅛	36½	+ ⅛
10¼	6¾	Republic	79	8⅜	8⅛	8⅜	+ ⅛
16¾	14	Rep., pfd.	11	15⅛	15	15	..
27⅞	20½	Stanley War.	215	29½	27⅛	28⅞	+ ¾
45⅜	31	Storer	54	42⅜	40	41¾	+1¼
28¼	17⅞	Taft Bdcst.	88	29⅝	28	29⅜	+1⅜
37	20	20th-Fox	251	24¼	23⅛	23⅛	— ¼
32	17¾	United Artists	554	28⅝	25	27⅛	+2⅛
16¼	11¾	Warner Bros.	167	13⅛	12⅞	12⅞	— ⅛
87¼	51	Zenith	383	85⅜	82⅞	83⅛	—1

American Stock Exchange

4	2⅛	Allied Artists	89	2½	2¼	2⅜	+ ⅛
10	7	Alld Art., pref	2	9⅛	8⅝	8⅝	— ½
12¼	5	BalM'nt GAC.	32	10⅞	10⅜	10⅜	— ⅜
12¼	6¾	Cam-P'kway	23	7⅛	6⅞	7	..
24⅞	16⅞	Con. Cit. Bdc.	174	27⅜	25⅞	25⅞	— ⅜
17½	10	Cinerama Inc.	353	11¼	10⅛	11¼	+ ¾
9	6½	Desilu Prods.	55	7⅞	7⅛	7⅞	+ ½
9⅞	4¾	Filmways	35	8¾	8⅛	8¾	..
13⅞	5¾	MPO Vid.	16	11⅜	10⅜	10⅜	—1⅛
3⅝	2⅛	Reeves Bdcst.	26	3	2⅞	2⅞	— ¼
5⅛	2⅜	Reeves Ind.	1538	4½	3½	4⅛	+ ⅜
17¾	13¼	Rollins Bdcst.	21	16⅞	16	16⅞	+ ⅞
25⅜	16¾	Screen Gems	22	19⅛	18½	19⅛	..
22	8⅝	Technicolor	298	18⅜	17⅝	17⅝	— ⅛
6¾	4⅛	Teleprompter	181	7¾	6⅛	7¾	+1¼
2¾	⅝	Tele-Indus.	25	13/16	¾	¾	..
14½	10½	Trans-Lux	5	13¼	12⅝	13¼	+ ⅝

* Week Ended Mon. (6).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅜	6	..
Four Star Television	4½	5½	— ⅞
Gen. Aniline & Film	320	347	+5
General Artists Corp.	7⅛	7½	..
General Drive-in	10¾	11¾	+ ⅛
Magna Pictures	2	2⅜	..
Medallion Pictures	16	17¼	— ⅛
Pickwick International	4¼	4¾	+ ⅛
Premier Albums	7⅜	8⅛	+1⅜
Rust Craft Greeting Cards	13¾	15⅛	..
Seven Arts Productions	11⅛	12	..
U.A. Theatres	8½	9¾	— ¼
Universal Pictures	66	70	..
Walter Reade-Sterling Inc.	2⅜	2¾	..
Wometco Enterprises	34½	36⅞	..
Wrather Corp.	3½	4	..

(Source: National Assn. of Securities Dealers Inc.)

Bob Abrams, Bernie Rich Combining to Package Screen, Video Activities

Hollywood, April 7.

Bob Abrams and Bernie Rich, formerly associated with Eddie Fisher, have formed Selena Enterprises for motion picture-tv production, management and packaging. Duo has acquired Willie Heinrich's book, "The Lonely Conqueror," for first feature film deal, as a coproduction with Modern Art Films of Berlin. Pic will be lensed there.

They've also associated themselves with Mike Todd Jr., on nitery musical version of "Around the World in 80 Days," to be followed by bus and truck legit tour. Show is designed after production that ran last summer at N.Y.'s Jones Beach. Similar productions are planned for Todd-owned "Peep Show," "Stars and Garter," "As the Girls Go" and "The Hot Mikado."

National Performing Arts is booking "World" tour. Spread will include live elephants, camels and, of course, a balloon, as well as eight stage hands, two assistant stage managers and other staffers.

SPAIN'S DELEGATION TO B.A.'S FILM FEST

Madrid, April 7.

A big Spanish delegation planed out last week to the Buenos Aires Film Festival to join up there with other Spanish industry figures already in the Argentine capital city.

Heading the junket was sub-director general for cinema Florentino Soria. With him were producer Ignacio Iquino and director Mario Camus who will present the official Spanish entry, "Young Sanchez." Producer Jose Maesso and director Rovira-Beleta joined the group to support "Los Tarantos," invited by the fest to compete for official awards.

Others in the delegation included San Sebastian fest director Fernandez Cuenca, actors Jose Suarez and Julian Mateos. Actresses planing in were Elisa Montes and Helga Line. Awaiting the delegation in Buenos Aires were Uniespana exec David Jato and Spanish screen star Emma Penella, who flew to the fest from Brazil where she is now filming "The Treasure of the Amazons."

'Strangelove' Downtown Date Extended to Nabes On 2d-Wind 'Showcase'

Columbia's "Dr. Strangelove" kicks off a 15-theatre "showcase" run in the metropolitan area on April 12. This will be in addition to current engagements at the Victoria and the Baronet, Manhattan.

Added starters for the Stanley Kubrick suspense comedy include Century's Kingsway and Rialto, Randforce's Duffield (Brooklyn); Loew's Paradise (Bronx); Century's Roosevelt Field and Fantasy, Baker's Bethpage, Brandt's Merrick and Town & Country's Glen Cove (Nassau County); Loew's Mt. Vernon and Island Plaza, Brandt's Yonkers (Westchester). Century's Huntington, Prudential's Bayshore and Patchogue (Suffolk County) will also show the film.

FILMWAYS' HALF-YEAR NET AT $148,564

Net income after taxes of $148,564 (or 25c per share on 601,492 shares outstanding) was racked up by Filmways Inc. for six-month period ending Feb. 29. Sum, pointed out president Lee Moselle, is approximately two and one-half times Filmways' net income for same period last year and even ahead of net income for entire preceding fiscal year.

Company's three tv shows, "Beverly Hillbillies," "Petticoat Junction" and "Mister Ed," have been renewed by CBS and a new series, "The Addams Family," will be seen on ABC next fall.

Motion picture activities include three pix in or ready for release—"Wheeler Dealers" (Metro), "Americanization of Emily" (Metro) and "Topkapi" (UA). Upcoming productions are "Loved One," 'Cincinnati Kid" and "The Sandpiper."

Jimmy Grainger Back; Allstar Distrib Veep

Hollywood, April 7.

J. R. (Jimmy) Grainger, oldtimer distribution executive, has emerged from retirement to join newly-formed Allstar Films Inc., as veepee in charge of distribution. Firm was organized by Alex Alexander, prexy; Jules Salkin, exec veepee; and June Starr, secretary-treasurer.

First two releases will be "Love Italian Style," starring Elke Sommer, and "Storm Over Silver Peak." Pair were acquired from Alexander-Ford-duPont, of which Alexander was veepee.

'Taint 'Religious'

Valladolid, April 7.

"Mani sulla Citta" (Hands on the City), one of the three Italian features entered in the April 12-20 International Film Week of Religious & Human Values, failed to get censor clearance. Italians will only show Ermanno Olmi's "I Fidanzato" (The Fiancees) and Lena Wermuller's "I Basilischi." Despite earlier reports that Unitalia conditioned participation on fest approval for "Mani," the Italians have not protested, nor withdrawn.

Other last minute program changes affect Yank entries. Festival director Antolin de Santiago revealed the addition of "Lilies of the Field" (UA) and simultaneously indicated that previously programmed "Freud." (Universal) had been dropped when an original version print with Spanish or French subtitles could not be made available.

New Leitmotif at North Central: Roasting Distribs Is Pleasure But Showmanship Is Profitable

By ROBERT REES

Minneapolis, April 7.

Two "firsts" for North Central Allied, meeting here tomorrow (Wed.).

One, independent exhibitors' body is not giving usual preponderant time to lambasting film companies for unfair sales policies that allegedly "murder" small town theatres.

Two, exhibs will pay tribute to daily newspaper amusement editor Bill Diehl.

Exhibs attending convention, most from smaller communities, will be told by regional president Ray Vonderhaar that another reason, as important as sponsored tv and general distraction, exists for their boxoffice troubles. That reason could be their failure to promote their showhouses, attractions and even themselves adequately, which might well lead to financial difficulties and even extinction.

This may explain decision of NCA directors and Vonderhaar to pay less attention to denouncement of film companies and more to showmanship. A lengthy "workshop" will be held to help theatreowners sell their theatres, pictures and themselves to advantage.

"It's necessary for us to display the utmost showmanship, sell our films to the limit, make our theatres valuable assets to our towns and take active part in community affairs," will be Vonderhaar's message. "This convention will pave the way for such developments.

"Exhibition can be made profitable, even in face of such tough entertainment opposition as free tv, but this is contingent on realization of the need for improved promotion."

Even so, the convention intends to impress upon the film companies that also essential to survival are more orderly product release, fairer selling terms and elimination of forced bidding, percentage in smaller situations, arbitrary withdrawal, showcasing and 16m competition. Circuit owner and NCA chairman Bennie Berger will undoubtedly get in some of his usual lambasting of distribution trade practices and policies, especially spotlighting the dangers to indie exhibitors of the 60%-nolook business.

Ev Seibel, United Paramount circuit ad-pub chief and not a member of NCA, conceived the idea of citing a newspaper amusement editor and chose the NCA meet to do it. Recipient will be Bill Diehl of two St. Paul dailies—the Pioneer Press and Dispatch. Presentation will be made by another non-member, circuit owner Ted Mann.

Convention speakers will also include Allied States president Jack Armstrong and exec director Milton London.

No Hard-Core Rule

Continued from page 11

down from the bench as to how a trial court would find and use the national standard in ferreting out smut. Justices Stewart and Arthur Goldberg both expressed doubts that local judges, juries or prosecutors could be depended upon to determine if a book or film had violated the national standard of decency.

London also suggested the High Court adopt a rule of "hard core pornography" rather than continue to interpret the more vague concept of obscenity.

Chief Justice Earl Warren said the court would eventually have much trouble defining "hard core pornography" as it did "obscenity."

Justice William Douglas said the suggestion would turn the court into the "top censor," and London replied the court has already been in the position.

The attorney insisted "The Lovers" would not "possibly" be considered obscene under the "hard core" standard and averred that it had been exhibited in toto in 100 U. S. cities and another version minus 130 feet or 30 seconds playing time was exhibited in Boston and New York.

London's view was disputed by John Corrigan, prosecuting attorney in Cuyahoga County in which Cleveland Heights lies. He said one Ohio justice termed the picture "worse" than hard core pornography (This is the film whose final 15 minutes brings a runaway wife and her love into frolicsome tub and bed action—Ed)

Corrigan averred the proposal for national standards would result in "hodge podge" and pointed to the impossibility of enacting an obscenity law.

The Kansas book burning arguments, centering more on the tactics of local judge in issuing warrants, was not particularly revealing for Constitutional insights on obscenity.

Chief Justice Warren suggested the state authorities should have prosecuted the sellers rather than burn the works.

Los Angeles lawyer Stanley Fleishman, repping the book sellers P-K News Service, did, however, rest some weight on the community standards argument. He questioned the jury's evaluation in the case averring several experts demonstrated that works such as "Lady Chatterley's Lover," "Tropic of Cancer," and "Tropic of Capricorn" had more four-letter words and vivid descriptions than the "Nightstand" paper back in question.

Fleishman charged the local judge issuing the warrant for confiscating the books only read racier parts underlined in pencil by the Kansas Attorney General.

Rebutting, Attorney General William Ferguson said officials followed Supreme Court guidelines on obscenity.

His brief, filed before the arguments, was signed by attorneys general of 17 other states indicating their approval of the Kansas action.

Eli Wheelock Productions, Inc. chartered to deal in motion pictures, video films and equipment, with New York offices. Capital stock consists of 200 shares, no par value. Bendes, Stark & Amron recording attorneys.

Legal 'Reality' Suffices; Judge Denies RKO Et Al. Dismissal on Truster

RKO Theatres, List Industries and other defendants' motion for dismissal of anti-trust complaint by Unison Realty Corp. and Palmer Realty Co., on "ground that plaintiffs are not the real parties in interest," was denied Wed. (1) by N.Y. Federal Judge Inzer B. Wyatt.

Court ruled "jurisdiction of this action for alleged violation of the antitrust laws is based on certain federal laws" (which state, in part, that action may be continued by or against the original party).

In action, initiated in 1959, Palmer had assigned claim to Brecher Theatres. Defendants moved on ground that, after action was started, Unison was dissolved and its assets distributed to stockholders Leo Brecher and Frank Schiffman. They concluded that the claim was assigned to the individuals. Although plaintiffs did not dispute claim, court overruled the move and denied the action.

Inside Stuff—Pictures

Dogs did not seem the paying customers' best friends last Friday (3) at Brandt's Beacon on Broadway. The audience was openly razzing a 20-minutes Paramount-released short, "Born Hunter", which has to do with a very remarkable, but humble, hound from Harv Butler's much-identified breeding-and-training school at Allen, Okla. Made by Pandora Productions with the commercialism showing through from start to finish, the theme of dogs bred to point quail in the middle states, and to take cups and ribbons at a series of contests in Oklahoma, Nebraska, Illinois and other places, could not have been further from the interest of apartment and hotel dwellers. What made the thing ridiculous was having the narration in the dog's name, so to speak. That, and the cornball theme song. The audience reaction to shorts prompts the wonder sometimes whether the circuit bookers ever view them or take them on faith. Or does the booker know the Beacon audience?

THIS WEEK, BUENOS AIRES

Meaning that, at this very moment, there is an international film festival in session at the Argentine capitol, moved there from the resort, Mar Del Plata, the earlier host city. (It's autumn down there just now). The B.A. event follows by only three weeks the international film festival at Cartagena, in the Republic of Colombia. Late in 1964, still another international film festival will take place in Acapulco, Mexico. Thus, Latin America alone has three major events.

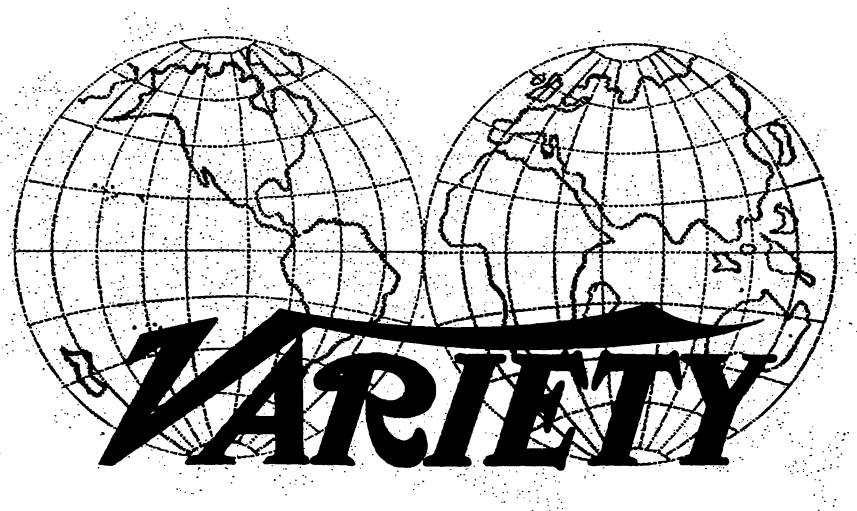
There is an Asian Film Festival annually, rotating from country to country, and there is a film festival in Melbourne, Australia. So the phenomenon is geographically widely dispersed. It shows even in the Near East at Beirut, Lebanon.

But the original seed-bed of international film festivals remains Europe and of the big events there, every summer season, the first notable convocation of buyers and sellers of features is always the one at Cannes. To that exciting resort and marketplace, this weekly addresses itself every spring with a data-crowded, fact-packed, idea-saturated annual compilation.

The wealth of special text alone assures the value of this closely-studied, avidly-retained, long-afterwards-quoted special edition. Add to that consideration the jet-sped circulation at Cannes itself. Here is the reference volume par excellence, relied upon for insight and foresight at all the international film festivals which follow.

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International Sound Track

London

National Film Theatre will be moving to a temporary home from May 1, while the existing theatre on the South Bank is being rebuilt and enlarged. The NFT will be housed at the new cinema in the Vickers Building on Millbank. Meantime, the NFT is presenting a program of German films of the '30s, including "The Blue Angel," "The Congress Dances," "The Last Will of Dr. Mabuse" and **Leni Riefenstahl's** "Olympiade, Berlin 1936," which runs for three and a half hours. Next month the NFT will present a tribute to **Robert Hamer,** who died recently. Among his best known films are "Kind Hearts and Coronets," and "It Always Rains on Sunday". . . Filming has started at Pinewood on the third James Bond yarn, "Goldfinger," with **Sean Connery** again playing the lead role. **Albert R. Broccoli** and **Harry Saltzman** are producing for United Artists release and the production is budgeted at over $2,500,000. A replica of Fort Knox has been built at the studio. **Guy Hamilton** is directing, **Honor Blackman** is playing Miss Galore and others in the cast include **Shirley Eaton** and **Harold Sakata.** The screenplay is by **Richard Maibaum** and **Paul Dehn** . . . **Hayley Mills** will be celebrating her 18th birthday on April 18 . . . **Sydney** and **Muriel Box** are producing and directing "Rattle of a Simple Man" at the Associated British Elstree Studios from a screenplay by **Charles Dyer** based on his play of the same name. Top roles are played by **Harry H. Corbett** and **Diane Cilento** and **William Gell** is associate producer. Pic is for world release through Associated British-Pathe.

Rome

Steve Reeves follows up "Sandokan," which reportedly has grossed $800,000 in three months' Italo dates, with "Pirates of Malaya" for Filmes-Fono Roma . . . **Dino DeLaurentiis** is producer with most "Silver Ribbon" awards (4) to his credit while pic with all-time record is **Vittorio DeSica's** "Bicycle Thief," with six; 1963 kudos this week by Italo Film Critics Assn. . . . Report here that **Catherine Spaak** has some Hollywood bids after U.S. debut of latest, "Empty Canvas". . . **Carl Mohner** cast in "The Last Gun," **Cameron Mitchell** topliner under way here . . . Viking ship replica used for "The Long Ships" in Tunis after troublesome navigation from its Yugoslav port of origin . . . Hungarian Film Week planned for Milan in April . . "Seven Days in May" opened to very good reaction here.

"Marco Polo," **Horst Buchholz** starrer, heads for Egypt after Yugoslav location work, producer **Raoul Levy** reported during Rome stopover . . "I Dolci Inganni," first **Catherine Spaak** pic made here some years back by **Alberto Lattuada** and first cut and then banned, has been okayed by censor and gets new local launching . . . 20th having trouble finding site sufficiently high to accommodate Sistine Chapel sets for "Agony and Ecstasy," which **Sir Carol Reed** guns here in June.

Milan paper, Il Giorno, quotes thesp **Gino Cervi** in beef directed at Paramount for trimming a scene out of Italo version of "Becket" in which he appears opposite **Paolo Stoppa,** ostensibly to avoid displeasure from Catholic authorities; thesp implied he might sue, paper said . . . **Piero Gherardi,** nominated for costume design for "8½" and winner with "Dolce Vita," is handling same chores for **Princess Soraya's** pic debut in DeLaurentiis' "The Secret" . . Embassy Pictures may have bought "High Infidelity," an Italo episoder, for the U.S. by the time you read this.

Paris

Arthur Schlesinger Jr. will be the American member of the coming Cannes Film Fest jury which begins April 29 and now winds May 14, rather than 13, due to the many pix that will be in the running. Other jury members are French critic **Vera Volmane,** French writer and legit critic **Jean-Jacques Gautier, Charles Boyer, Fritz Lang, Rene Clement,** Hispano critic **Joaquin Calvo-Sotelo** and Swedish critic **Floris Mamstedt.** There will also be a Russian and an Italo rep . . . **Joe Losey's** "The Servant" getting a gala opening under the auspices of the Syndicate of French film and tv Critics . . . Several actresses airing pic scripts they have penned on their lives on tv, radio and in the press with some producer interest awakened. Spilling thesps are **Pier Angeli,** now winding a role in a French pic "Oss 117," and locals **Estella Blain** and **Sophia Daumier.** First two are dramas and latter comic in outlook . . . Writer **Andre Couteaux's** prizewinning comic book "Un Monsieur De Compagnie" (A Hail Fellow Well Met) is the basis of **Philippe De Broca's** next pic with **Jean-Pierre Cassel.** A comedy of manners and morals, Couteaux read the script and found nothing left of his original practically. He says he is not angry but is now writing a screenplay so his ideas will get directly on screen . . . **Oskar Werner** set for a top role in **H. G. Clouzot's** "Hell," and then **Paul Graetz's** war pic "Epitaph for an Enemy" and **Stanley Kramer's** "Ship of Fools". . "It's A Mad, Mad, Mad, Mad World" (UA) has taken 150,000 admissions in 14 weeks and moves over to the Gaumont-Palace later this month to make way for **Samuel Bronston's** "The Fall of the Roman Empire" at the Empire . . . **Alain Delon** to play opposite **Shirley MacLaine** in one of the episodes of the British pic "The Yellow Rolls Royce". . . Locarno Film Fest in Switzerland, in July, will give out the Council of Europe Newsreel prize . . . **Jean Seberg** dubbed herself for the French version of "In The French Style" (Col) . . . "Seven Days in May" (Par) getting neat reviews and probable biz to match. One critic felt nothing like this could be made in France.

Tokyo

Still very much in a tangle is possibility of screen quota being imposed when the import license system is dropped come July 1. Most Japanese exhibs and producers are in favor of a protective screen quota against the expected flood of foreign films. But there's been no indication yet of what formula might be applied . . . Shochiku director **Noboru Nakamura** will attend Academy Award ceremonies in Hollywood. His film "Twin Sisters of Kyoto" is a nominee . . . Although lensing started here almost two years ago, the Daiei-**Harold Hecht** film "Flight From Ashiya" was released only lately. After almost a week at the Piccadilly, a Daiei spokesman described the b.o. as "not up to expectations". . "Castaways" opened strong, with Buena Vista International Far East supervisor **Alex Caplan** predicting film will earn something like $415,000 in Japan . . . Actress **Keiko Kishi,** wife of French director **Yves Ciampi,** returned to go before the cameras in indo production of "Kwaidan" with **Tatsuya Nakadai.** Based on a **Lafcadio Hearn** story, budgeted picture will be handled here and abroad by Toho . . . **Elvis Presley** in "Fun in Acapulco" (Par) doing boff biz at Hibiya . . . Japan will confirm participation in six International Film Fests this year—Cannes, Berlin, San Sebastian, Kalovy Vary and Buenos Aires . . French film critic and historian, **Georges Sadoul,** in for three weeks of cinematic sightseeing.

Universal prez **Milton Rackmil** and v.p. **Americo Aboaf** due for sales huddles . . . Disney pictures will play Toho houses for first time in five years as result of package deal . . . Importer-distrib **Fuji Eiga,** who absorbed Shingaiei, has been renamed Europe Films under new topper **Noboru Watanabe** . . . Sex-laden "Sin in the Suburbs" did terrific b.o. at Marunouchi Toho . . . Nippon Herald pacted with Titanus for distribution here of "I Malamondo" in deal agented by **Robert M. Lury** of Select International Films, Titanus' territorial rep. Titanus exec director **Alfredo Burla** was on hand for formal signing with Nippon Herald prez **Katsumi Furukawa** . . "Cleopatra" (20th-Fox) holding o.k. at Yuraku-za while "It's a Mad, etc. World" (UA-Cinerama) falling off at Shochiku Central . . "Cardinal" (Col) slated for Piccadilly in June.

Sweden's Film Prod. Shows Real Activity

Stockholm, March 31.

There is a great activity in Swedish pix studios at the present time. More and more films are being made, most of them with an eye on the international market.

Tore Sjoberg of Minerva Film is about to start production of "Brollopsbesvar" (Wedding Troubles) after an idea by the late Stig Dagerman. It will be an expensive production because it has only top-rank names in the cast.

Dagerman was an outstanding playwright and by many considered the Strindberg of our generation. After his suicide in 1954, many of his works still were unpublished. He is credited with being able to describe erotical conflicts artistically.

Lopert Sees U.S. As Sellers' Mart

Paris, April 7.

Ilya Lopert, one of the early foreign film distributors in the U.S., and now a veepee with UA, who is here on investing in foreign production, thinks one of the main changes in overseas pix setup in the U.S. is that it has become a sellers' market since the last war.

When he started in business in 1937 a French pic, or those of other nationalities, Lopert said could be bought for maybe a couple of thousand dollars and if they grossed eight or nine thousand dollars the distributors made money. Theatre overheads were also more reasonable and lower admission prices still led to good takes.

Sure, he admits that a real hit in those days brought in $40,000 while one today can take in $400,000. But there were perhaps five or six firstrun showcase houses for foreign pix in Gotham then where there are perhaps 25 today.

And that tag of "art house" still seems something of a misnomer to him. After all, most of the greatest films of all time were made in Hollywood. But in pre-war days there was no need to shunt Hollywood product into specialized houses.

Back when he started, Joe Burstyn and Irwin Shapiro were also distributing films. And the few houses usually specialized with the Little Carnegie using British pix, the 55th Street, with French; the Stanley, Russian. Another one, the Film Arts housed his first big success, the French "Mayerling," which ran 40 weeks.

JAPAN OKAYS INTERIM IMPORT PIX LICENSES

Tokyo, April 7.

Pending the expected abolishment of the film import license system starting July 1, the Finance Ministry has given approval for interim licenses to cover the period from April (beginning of Japan's fiscal annum) until the anticipated free market. There were 77 interim licenses granted.

Following lists American importer-distribs with the number of interim licenses and parenthetically, number of annual licnses for last year. MGM, 5 (19); Paramount, 5 (18); 20th-Fox, 5 (18); Warners, 5 (19); RKO Japan (including Buena Vista and BCFC), 5 (17); Columbia, 4 (14); United Artists, 4 (15); Universal, 4 (15); and Allied Artists, 3 (9).

Film Producers, Politico Leaders On Spot as Rossif's Pix Play France

By FRANCOIS PASQUALINI

Marseilles, April 7.

Animals, film producers and Spanish-speaking political leaders were in the Marseilles spotlight again recently with the showing of two of Frederic Rossif's films at the Variétes. His "Les Animaux" was acclaimed as an outstanding full-length documentary, and his "Mourir a Madrid" (To Die in Madrid), a collection of old international newsreels on the Spanish Civil War given unity and purpose through his running commentary, got a special boost from the fact that it had been previously vetoed by the French Foreign Minister in order to avoid offending Franco. When the ban was lifted, Rossif came to Marseilles to present the film himself. Rossif, who is also a French tv reporter, revealed that he had had political trouble of this kind with the French Ministry of Information a few years ago, through his refusal to remove from a retrospective telecast on Marshal Petain's 1941 visit to Marseilles a newsreel scene showing a crowd of cardinals and other high Catholic church dignitaries welcoming the top Nazi collaborator. Rossif, who has been called "a movie encyclopedia" by American experts, also disclosed that he had done "To Die in Madrid" as a tribute to Hemingway.

Cayatte's 'Double Film'

Another French producer who recently paid a trade visit to Marseilles is Andre Cayatte, whose double film "La Vie Conjugale" (Married Life) was billed simultaneously in four local theaters. The expression "double film" stems from the fact that the basic screen story is told twice, in different terms. One version, "Francoise ou la Vie Conjugales," offers the wife's viewpoint (she's an angel, of course), while "Jean-Marc ou la Vie Conjugale," the husband's account, makes him the hero, a victim of his wife's alleged or actual unfaithfulness and social ambition.

A shrewd "You be the judge" blurb is flashed on the screen prior to the showing of each film, explaining that what follows is only one side of the story, so that the curious patron, as soon as he or she has seen it, rushes for the theater where the other side is being shown. While one knows no more about the truth after watching both versions, from a box-office standpoint the stunt proves surefire. Cayatte, a former lawyer, has obviously capitalized on his legal experience by turning his firsthand observation of the quality of marital partners' statements in divorce suits into a money-making idea.

Cayatte's film savvy was further illustrated during his Marseilles visit by his explanation of why he chose Jacques Charrier and Marie Jose Nat as the stars for his double film: both actors had had unhappy marital experiences, especially Charrier, who was Brigitte Bardot's former husband.

(Cayatte repeated the technique in his latest, "Two are Guilty.")

Boxofficewise, Cayatte made this interesting remark about cinemas in general: "The best theatres are not the one's billing the best programs but those with a large-size car park in their vicinity."

Another Pic on Castro

French playwright, film producer and exnewspaperman Armand Gatti, whose allegorical play, "The Voyage of the Great Tchou," made one of his cats famous in Marseilles during the play's two-month run at the local Theatre Quotidien, is planning a film on Fidel Castro, a subject which seems to fascinate another former journalist-moviemaker, since it has already inspired Chris Marker's "Cuba Si!"

Disney's "Lobo" made a sensational Marseilles debut at the Studio under auspices of the local Societe Protectrice des Animaux (SPCA). On exhibit in the theatre's entrance hall was a live, caged wolf, a Disney gift to the Port of Seven Seas zoo, and momentarily being used as a box-office come-on.

'Woman in Dunes' Late Cannes Pix Fest Entry

Tokyo, April 7.

Indie production "Suna - no Onna" (Woman in the Dunes), which has been doing great b.o. here, was chosen as a late addition to the Cannes Film Fest lineup. It joins Ishihara International Productions' "My Enemy, the Sea" as entries from Japan. On roadshow just completed at 810-seat Miyuki-za here, "Dunes" earned a record $140,000 in 48 days.

Toho is distributing in Japan and overseas rights are being handled by Indepro International, the export are of a new company called World Films. Most plaudits have been for director Hiroshi Teshigawara, who is being hailed by some as capable of being acclaimed abroad.

Success of "Dunes" has brought about slated re-release in June here of Teshigawara's first feature pic "Kashi to Kodomo" (Swamp Terror), this time in general release. Picture previously played only art houses.

Shochiku Drops Nishiguchi Film

Tokyo, April 7.

In the face of mounting criticism, Shochiku decided to scrap plans to make a feature pic based on the alleged activities of Akira Nishiguchi, who has confessed to a series of murders but has not yet been tried. Believed to be the first time a Japanese filmery bowed to public censure, and cancelled a scheduled production.

Pressure against making of the film was spearheaded by the Civil Liberties Protection section of the Oita Judicial Affairs Bureau, which brought the matter before the Justice Ministry. Nishiguchi's aged father had first protested against the announced pic, saying his family would be immeasurably harmed by such a film.

In stating its case, the Civil Liberties agency made a written request to Shochiku calling for cancellation of the production plans. It pointed out that while the constitution guarantees freedom of expression, each individual has the right of having his honor protected. The picture would have been called "Eyes of the People" and, according to Shochiku, would have shown that crime does not pay

Rap Great Britain's Censorship of 'Texas'

Oldham, Eng., April 7.

Film censorship in the U.K. came under fire at the local council here following the local watch committee's action in mixing a Good Friday screening of "Four for Texas" (WB).

"It seems ridiculous that our children can't watch the fictional deaths of cowboys on films, but can watch the real deaths of Cypriots on television," commented one councillor.

Another suggested that the whole business of film censorship in England required a different approach.

Inside Stuff—International

Soviet Army Chorus has been touring Italy, playing to big crowds without incident. But on the evening of their final performance in Rome's Palace of Sports a group of young people started to pelt the choir with oranges and shouted "Remember Hungary" as the group sang "Russians do not want war." Police moved in and charged 15 youths with disturbing a public spectacle.

New work by Renzo Rossellini was recently premiered at the Opera in Monte Carlo. "The Language of Flowers" is title. Milan's Piccola Scala prepared the production. Monte Carlo orchestra was conducted by Piero Bellugi (formerly conductor at Davenport, Iowa and Oakland, Cal.). Scenery and costumes by George Wakhevitch. Rosanna Carteri, Fedora Barbieri, Alvinio Misciano and Rolando Panerai were the chief interpreters.

First Austrian performance of Rossini's "The Count Ory" will be given by the Volksoper on April 22. A new production of Richard Strauss' "Daphne" will be the Vienna Festival's contribution to honor the composer's 100th birthday on June 11.

MCA Making a Six-Year Promotion Of Indianapolis '500' on Cable

MCA-TV, with the optimism of a youthful scientist starting his first experiment, will soon tackle its first closed-circuit telecast—the May 30 "500" Mile Auto Race at Indianapolis.

Optimistic feeling of the company, according to Richard B. Graff, asst. to Universal general sales mgr. Henry H. Martin and now on special assignment to MCA-TV to handle sales, is based on:

(1) The tied-up rights to future telecasts of the event (for at least six years after 1964), which will enable them to work out any bugs that a first try may bring to light and to assure ticket seekers of the event's permanency. The knowledge, believes Michaels, of being permanent will help sell future years;

(2) A highly-experienced technical and broadcast crew of 102, which includes nine announcers;

(3) An elaborate outlay of equipment, some of it permanently installed, at the Speedway;

(4) An estimated 200-225 installations to be set before the event. Over 70 had been firmed as of last weekend with most of two months to go;

(5) Wide distribution of what MCA-TV claims is the most comprehensive advertising kit ever devised.

Graff said that 12 cameras and 30 microphones will be used to cover the race. A complete studio has been constructed on the Speedway grounds. Although this year telecast will be in black and white, studio is wired for full color telecasting in subsequent years. Limited tape coverage starts May 1, with full operation scheduled by May 23, enabling complete coverage of last two days of qualifying time trials. Some of this coverage will be used on telecast, prior to start of race.

With concentration of five cameras and three announcers at start-stop point, other cameras and announcers will be placed at strategic points, particularly turns and back stretch. This will give spectator a direct view of every foot of the race and fast coverage by announcer. Inserted occasionally will be brief taped comments by race personnel—track authorities, drivers, mechanics, etc. More than 9,000 feet of coaxial cable will be used with two cables to every camera. Three switchboards will be used for internal communications.

The "500" was selected by MCA-TV after an extensive survey by MCA-TV sports supervisor Jay Michaels, which indicated the race had greater family appeal than other events. A comparative study of sport events made by Sports Attendance-Triangle Publications and quoted by Michaels said that attendance of estimated 35,000,000 at auto racing last year exceeded figures for all other sports (except horse racing).

Telecast will begin at noon, EST, which means West Coast viewers will have to be in seats by 9 a.m., PST. Graff sees no problem in fact that show, first big daytime closed-circuiter, must convince spectators that it's worth their giving up four daytime hours, and on a national holiday.

Span of four hours will cover entire event, lasting until approximately ten minutes after finish and, as MCA men were quick to point out, with no danger of a quick windup as in some previous telecasts. Estimation is that event will be all-time record, topping even the Liston-Clay fight, record holder to date. The 200-225 expected installations will provide approximately 600-800,000 seats in both the U.S. and Canada.

First N.Y. spot firmed is Island Gardens, Long Island, but there will be outlets in all boroughs, MCA-TV said. Pact with Speedway requires no outlets be signed within 150-mile radius of Indianapolis. This means elimination (as customers) of such large cities as Cincinnati, Louisville, Dayton, etc. Closest major outlets will be in Chicago and Detroit.

Whether a smash or only a moderate success, first telecast will be sounding board for future events. These, according to Graff and Michaels, will have heavy emphasis on sports but anything will be considered with a national, regional or even sectional appeal. Looking far ahead, one that will get top attention is the 1968 Olympic Games in Mexico City.

Ticket Taker at 95

Minneapolis, April 7.

Ticket-taker Charles Cobb at the Minnesota Amusement Co. Lyric will be 96 years old his next birthday. At another MAC house the age is 84 and at three Ted Mann theatres the age range is 75 to 86.

All of these eledrly ticket-takers, including Cobb, have been enjoying perfect health ever since they've been on their present jobs and declare they experience no difficulty in staying on their feet for a total of six hours and sometimes more daily.

The 95-year old Cobb didn't start his present show biz career until he was 85 years old—ten years ago. Prior to that for 23 years he had been a telegrapher in a stock broker's office.

Bob Carr, Lyric manager, says that Cobb sets an example for all other of the theatre's employes, being always on the job at 10 a.m.—never late—and being conscientious in every other respect.

British Actors Equity Vexed At Toll Terms

London, April 7.

British Actors Equity, in its 33d annual report, has lambasted the Government for limiting the size of the projected toll tv experiment which should be rolling here by the end of the year.

Union, which recommended the establishment of paysee to the Pilkington Committee, says: "A full national toll system would ... have made possible a close and correct relationship between remuneration of performers and the size of audience which they serve ... This experiment is pathetically different from anything we advocated. The whole of the transmissions will be on wire and different companies have each been given absurdly small areas in which to operate.

"It seems inconceivable that any of them should be able even to recoup the cost of, e.g., the ambitious program of opera. Accordingly, it seems more likely that the toll tv experiment will be used less for purposes of genuine television than as a sort of additional cinema."

Report goes on: "It is impossible to believe that this form of experiment can do what the Government claims to be its purpose, i.e. to show whether tollvision is acceptable to the public or could find sufficient new program material to justify itself.

"This could be shown only in an experiment on a scale which would give a reasonable opportunity to enterprising experimenters of recovering their costs on that ambitious type of program which nationwide tollvision would make possible."

BROADCASTERS: 'OUR ROCKS AT TOLL-READY'

Los Angeles, April 7.

National Assn. of Broadcasters general counsel Douglas Anello met with reps of the Citizens Crusade Free TV here Friday (3) to explore ways and means NAB can render service to the Joint Committee Against Pay TV.

NAB went on record as opposing pay tv in any form at its directors meeting in Florida in Feb. Anello discussed methods by which NAB could aid in campaign to repeal the California law which permits pay tv in the state. Also at meeting were Joint Committee chairman Philip F. Harling, Robert W. Selig, Arnold Childhouse, Don Gutman and Fred Stein.

Julian Myers, publicist, entering indie film production with "Mistress of the Sea," scripted by Mark Hanna.

Levine Further Details Why Production Demands Shake Him Out as Exhib

Joseph E. Levine, Embassy Pictures prez, last week reaffirmed his feeling that "we don't belong in exhibition," referring to his company and its operations. Nonetheless, he indicated that he will continue to operate the Festival Theatre on W. 57th Street and is proceeding with construction of the Lincoln Art Theatre in the same area.

Some months ago, speaking before the press in Boston, Levine had commented that his exhibition holdings were taking time and effort away from exploitation activities essential to pic production. He used "The Easy Life" as an example of a pic which he admittedly allowed to practically sneak into Boston despite the fact that he considered it a solid boxoffice prospect with the right ballyhoo. He blamed the situation on the fact that his local exhibition holdings were absorbing too much attention.

The Embassy prez subsequently sold his Boston theatre interests, which first launched him into the film biz. In New York he's partnered with James J. Mage in the Festival operation but still his staff spends time and effort working on things related to the house when Levine feels they could better use their time on picture promotion.

Despite the distraction, the theatre has proved a good showcase for some of his pix, although it has played other company's product as well. Federico Fellini's "8½" was a resounding success daydating in the Festival with the Broadway-localled New Embassy (no relation). His current "Yesterday, Today and Tomorrow" is topping "8½" biz in the house, daydating with another off-Broadway situation.

So, in spite of whatever headaches may be involved and regardless of the fact that the prez may feel that Embassy doesn't belong in exhibition, it will continue theatre operation, in New York at least. Having one's own showcase for one's own hit apparently is just too tempting—until the right buyer comes along.

Tucson Seeking Pay-See Sanction

Tucson, April 7.

Atlas Television & Radio Inc., an Arizona corporation, has filed an application with the FCC to operate here 24 hours a day, with pay tv from 7 p.m. to midnight. With FCC approval, it plans to be on the air about Aug. 1.

Fronting as president of the new venture is Mrs. Margaret Kay of Tucson, an employe of the local law firm of Holesapple, Conner, Jones, McFall & Johnson, which also has radio interests on the West Coast.

Other principals are Raymond Hayes, associated with the firm of Johnson, Darrow, D'Antonio, Hayes & Morales, vice president, and Paul Hosking, credit manager of San Xavier Rock & Sand Co., secretary-treasurer. Melvin Berstler of Chicago, formerly with WGN-TV there, will be director of engineering.

Lady president said the station would employ about 15 persons and would have a monthly payroll of $10,000. The station probably will transmit from atop the 17-floor Tucson House.

Atlas applied to operate on Channel 40 of the UHF range and, since it will not have major network affiliation, plans to buy syndicated shows, movies and local shows.

Mrs. Kay said no schedule of charges has been worked out, but that the pay period will specialize in sports events.

Frank Gorshin and his personal manager, **Leonard Grant,** formed G & G Productions to make feature films and develop tv properties, initial feature to be "An Incident on a Quiet Street."

Dr. Richard Vetter, coinventor of the "Dimension 150" projection process, will be guest luncheon speaker on Saturday (11) at the Theatre Equipment Dealers Assn. convention in Chicago.

NBC Sees Fiscal Doom For Pay-TV But, If Successful, They'll Be In It

Married Talent

Bradford Dillman and Suzy Parker (Mrs. Dillman) will head cast of producer Al Hine's "Child's Play," to be shot on Cape Cod locations this summer.

Hine, who was exec producer on "Lord of the Flies," believes in husband-wife teams as pic's director-writer is Sesyle Joslin (Mrs. Hine).

British Toll Mulls (1) Aid to Exhibs; (2) Pic Clearance

By HAROLD MYERS

London, April 7.

Last obstacles are being flattened out, and all the signs point to the payvision contractors receiving their licenses from the Postmaster-General by the time the month is out. There are still outstanding problems, but areas of disagreement are being narrowed, and a final settlement is within sight, thus making a full start of the new service something of a reality.

There are, however, a number of major hurdles still to be surmounted, not the least of which is the active resistance to the setting up of the new service by a vocal group of independent picture theatre operators who fear their livelihoods are at stake. These indie exhibs have formed themselves into an active defence organization, agitating for the maximum protection as well as seeking rigid safeguards, among them a restriction on the showing of feature films, be they British or American or continental.

So far, the five toll companies which have been nominated to operate the trial runs in London and the provinces are ready to do all that is reasonably possible to help the small theatre owner. They've agreed among themselves to the principle of setting up a fund which would compensate exhibitors for a loss of income, and even for total shutdown, though the methods by which such a fund would be administered have yet to be resolved. The income, however, would be based on a percentage of revenue, and all the coin would go into a common pool for the benefit of the independents.

The payvision contractors are also reconciled to the fact that they will have to contribute their whack to the statutory Eady fund, though once again the mechanics have yet to be worked out. It is still unclear, at this stage, whether the contribution will be calculated on the basis of total income, or whether it will be confined to the revenue received on the showing of feature films.

Also to be resolved is the question of the time gap between the presentation of a feature on general release theatrically, and its availability for screening via pay-tv. The indies are clamoring for a minimum six-months interval, but this would be totally unacceptable to the feevee outfits. They feel that the gap must be narrowed to days or, at the most, a few weeks if they are to have half a chance to make a go of the trials.

One area which loomed as a major danger-point, however, is likely to be agreed without much difficulty. The original draft license prepared by the Postmaster-General recommended a British film quota of 30 percent, comparable with the theatrical quota, but the unions wanted it lifted to something approaching the commercial tv 86 percent quota. It appears, however, as if that latter recommendation has been lost in the shuffle, and the draft license still incorporates the 30 percent recommendation.

The five payvision outfits have drafted their own observations to these outstanding problems, following their meeting with top Post Office officials last Wednesday (1).

NBC-TV's board chairman Robert Sarnoff and prexy Robert Kintner predict economic failure for pay television, but, unlike the current stand of the National Assn. of Broadcasters, the network execs do not think there should be Federal legislation to prohibit payvee by wire.

Sarnoff and Kintner discuss payvee at length in the last of their occasional letters addressed to all personnel at NBC. They cite the fact that payvee has come to the fore again through recent efforts of Subscription Television Inc. to establish pay-tv in California and NAB's switch to advocacy of legislation against payvee.

"On the basis of NBC research," says the letter," ... we have serious questions as to whether it can succeed economically. Certainly none of the systems that has gone into operation in the past has given any cause for optimism about pay-tv's future. The fact that pay-tv has not got off the ground until how, however, doesn't mean that it may not at some time in the future. If such a system should succeed economically, we believe it could do so only by outbidding free broadcasting for the talent and attractions that have demonstrated popularity."

Such a situation, the execs feel, would give these attractions a limited audience, which "scarcely seems to square with the public interest." Subsequently, they say, a significant minority would be forced to move to payvee, thus weekening the economy of advertiser-supported tv and limiting the ability of sponsors to bankroll a variety of specialized programming, particularly news, info and culture.

"This is why we have opposed turning over broadcast frequencies to pay-tv and subverting them to the purposes of 'narrowcasting,' say Sarnoff and Kintner. "We recognize that wired pay-tv could have the same undesirable consequences as pay-tv over the air. However, unlike the NAB, we have not thought it appropriate in principle to oppose wired pay-tv, which will not deprive free broadcasting of the frequencies that are intended for service to the entire public."

The execs say that NBC has no present interest in entering pay tv, but if it should prove to be economically feasible and thus a "vanquishing competitive force," they would have no choice but to enter the field.

"One area of programming that has long sweetened the dreams of pay television promoters is sports," says the letter to staff. "Yet, ironically, sports programming offers a striking illustration of what commercial television already offers free of charge, both in quality and quantity."

The execs go on to cite NBC's recent moves on the sports scene, including the recent NCAA and American League football deals, summer Olympics, continued World Series coverage and increased bowl football schedule."

TelePrompter, '63, Earnings $80,363

TelePrompter Corp. had earnings of $80,363, equal to 11c a share, in 1963. Gross revenues were $4,896,368. These figures compare with the 1962 totals which showed earnings of $55,957, equal to seven cents a share, on a gross of $5,431,930.

Irving B. Kahn, chairman and prez, predicted growth in profits in 1964 due to a greater emphasis on community antenna tv systems and related activities being undertaken by TelePro. He said that the 1962 and 1963 figures are not comparable since the '63 totals reflect the disposition of three manufacturing divisions of Cherry Hill, N.J., as of Sept. 1.

Accordingly, the 1963 numbers include a net non-recurring gain of $106,370 primarily from the sale of the properties, which was more than offset by a loss for eight months of operation of the Cherry Hill divisions, Kahn said. Meanwhile, all of the retained divisions of the company are reported operating profitably. Sale of the manufacturing divisions will enable greater concentration of CATV, Kahn noted.

TelePrompter's annual meeting will be held May 5, Kahn reported.

TILTING AT OLD WINDMILLS

Collins' 5-Point 'Progress' Projection

Chicago, April 7.

Along with an upbeat progress report for the year past, citing victories in full scale battles with the Government and strides made by NAB's new Broadcast Rating Council, Gov. Leroy Collins offered members of the industry organization he presides over an onward-and-upward prescription for the year 1964. It consists of:

1) The further development of broadcast codes, including greater "public visibility" and greater industry reliance upon them;

2) A substantial improvement of radio programming, led by the innovators, the men of inquiring minds and the men who believe in research and realize they do not now have all the answers;

3) Active opposition to pay-tv through impressing upon the public "the great democratic values of free broadcasting . . . and the importance of not having the best of it drained off for only the benefit of a limited number who will ante up special fees for the special privilege," promising a class system in television based on ability to pay;

4) Strenghening of government relations, by seeking to work constructively and in harmony with those in authority "but reserving the power to move with force against any threat . . . that would destroy our lawful freedoms or hamstring our efforts to serve;"

5) Broadening the vision and service of broadcasting through a willingness to serve the nation and the cause of the free world. The NAB leader suggested here that just as the Peace Corps represents a beginning in making friends of peoples abroad, communications can take the next step toward the same end. Collins said he would soon appoint a committee on international broadcasting to explore the need for more NAB effort on an international level.

In point of pay-tv, Collins told broadcasters that much of the public "is being tempted by improbable promises by pay-tv proponents, and they have not been effectively warned of the irreparable damage" the pay system can cause to free tv. "We should puncture a few promotional balloons," he said.

"It is not primarily competition that we oppose, although, admittedly, broadcasters have self-interests involved . . . If the public is aware of what pay-tv will do to family budgets and family viewing habits and still wants to pay, broadcasters can, and doubtless will, provide it. But first the public should be made better aware of the facts. If there is not developed a sufficient public understanding of its stake, a door may soon be opened that can never be closed."

McGannon's Swipe at Intellectuals Who Ask Better TV But Don't Watch; Calls for War on 'Poverty of Ideas'

Chicago, April 7.

Westinghouse Broadcasting prexy Donald H. McGannon, upon receiving this year's NAB distinguished service award, told fellow broadcasters that it was both their privilege and obligation to assume a leader's role in the national matters of civil rights and poverty, and further he urged them to wage war on what he termed "The Poverty of Ideas."

The latter, he averred, is a new kind of war against anti-democratic forces which can only be won by the "Powers of Freedom." The war must be waged, he said, to achieve the true potential of radio and tv, and it requires talented and creative people. McGannon termed it a human stride that broadcasting must make to keep pace with its technical strides. "A relay satellite, remarkable as it is, cannot produce television shows," he said.

Broadcasters, he said, must be "thought leaders and action

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Ollie Treyz's New Station Reppery

Chicago, April 7.

Ollie Treyz, former prexy of ABC-TV, is back in broadcasting now as a partner in his own television station rep firm, National Television Sales Inc. It's his third move since being deposed as ABC-TV prexy—the first having been with Warner Bros. and the most recent with Revlon-Schick.

Treyz is associated in the reppery venture with Tom Judge, ex-CBS-TV Spot Sales, and Jack Mohler of Storer Television Sales. He describes his new role as that of a hard-selling "proxy" sales manager for a short list of tv stations and says he'll call personally on top decision makers at the agencies. The firm has a temporary address on Lexington Ave. in New York and is initiating its pitch for clients at NAB.

Triangle Tintups

Chicago, April 7.

Status of color on Triangle Publications' stations finds WFBG, Altoona, and WNHC, New Haven, set to join two other Triangle outlets this month capable of telecasting film in color.

WFIL, Philadelphia, and WNBF, Binghamton, already telecast in color locally. Triangle's station in Fresno, KFRE, is expected to join the color lineup this year, with the question of WLYH, Lebanon, going to color remaining open.

Collins Deplores B'casters Refusal 'To Get Involved'

Chicago, April 7.

Accepting the complacency of today's broadcaster, NAB prexy LeRoy Collins at a pre-convention news conference on Sunday (5) had some unkind words to say about the broadcasting fraternity, particularly their unwillingness to "become involved" in worthwhile programming undertakings, such as serious drama.

Said Collins: "I want to see the broadcaster be a leader—a force, but he's got to be willing to get more involved than he has been so far."

Generally deploring the sad state of tv programming in the area of live drama, Collins likened the indifference of the average broadcaster to the case of the 38 witnesses to the recent murder of the woman in Long Island, not one of whom made an effort to intervene or notify the police. Such refusal to "become involved," he averred, is indeed lamentable.

SHADOW BOXING DOMINATES NAB

By GEORGE ROSEN

Chicago, April 7.

At this year's NAB convention everything is shadow-boxing, pigeon holing, committeeizing and strawmanship.

The real issues, the vital matters that are really on the minds and consciences of the nation's broadcasters are as if by covert covenant, being bypassed in the official agenda and in the public speeches.

For to grapple with the real, meaningful issues, in the opinion of many an astute, veteran convention-goer, is to compromise the dollar income whose level and resultant profits have made quantum jumps in the past year as to astound even the most optimistic breed of broadcaster.

And thus all is complacency—and even the silence from the White House in the form of no official greetings from the President of the United States, which has always been customary in the past, is "understood." After all "Lyndon" is one of their fellow broadcasters, and having waxed wealthy in their fraternity, is inclined, as they understand, to avoid any semblance of open fellowship with the chosen few hundred who are making it big in their respective communites.

For LBJ's "Better Deal" in broadcasting is now administered by a tamed post-Minow FCC. It had made previously arch Republican broadcasters the very citadel of Democratic support. Such a situation gives the idealists, the remaining vestiges of Minowites, little to talk or dream about. With the vast majority there is little concern that yesterday's tv wasteland is more like a desert, so long as it's yielding the evergrowing bounty of commercial network clearances, compensation checks and spot dollars.

But to retain a semblance of respectability and responsibility, Gov. Le Roy Collins has dutifully tilted at the old windmills, furiously battering the old straw men as the insiders cheered on his "idealism." The trick is to embrace a highsounding, piously worded regulation that indicts, for example, a ciggie commercial that is oriented towards teenagers, but at the same time is sufficiently vague (as illustrated in his pre-convention news conference on Sunday) to permit the full flow of the $130,000,000 in ciggie tv ad revenues that helps make tv broadcasters so tremendously prosperous in the first year of the LBJ era.

Thus, Gov. Collins' press conference and adroitly worded remarks to news correspondents provided a respectable facade, but left unanswered:

1. What about public service? The NAB provided no forum to explore or consider this vital question.

2. What about better programming? While there was a panel discussion that probed into this issue, its most illustrious participant was Joe Levine, whose contribution to American tv culture and art lies in his production and distribution of foreign-vintaged pix.

3. What about the Presidential debates? While Collins at his press conference issued a supporting platitude, the broadcasters were privately banking on what they are sure is the LBJ disposition to skip them this year. After all, such debates would preempt four highly profitable prime time hours and the broadcasters are just as against poverty as the White House.

4. What about commercials? Now that Congress has forbidden the FCC to establish rules and regulations and has tossed the hot potato back to industry "self-government," the issue was magnificently committeeized and otherwise subdued, by every parliamentary device known, to obscurity.

FCC's Henry Challenges Collins On Pay-TV; Champions 'Free & Fee Coexistence & Let Public Decide'

Chicago, April 7.

Once again the FCC gives the NAB no shoulder to cry on.

Only 24 hours after the broadcast organization declared war on pay-tv, via its leader and spokesman Gov. LeRoy Collins, FCC chairman E. William Henry soberly viewed the growing reality of pay systems as perhaps desirable and spoke of it as, at this stage, an enigma meriting the commission's study and attention. His speech—his debut before the industry body as successor to Newton Minow—clearly implied a willingness to let the public cast its vote and expressed a private hope that the pay and free systems might coexist in a way that would offer greater variety of service to the television consumer.

Played against Collins' address of the day before (see separate story), with its assertion that pay-tv spelled doom for free television as it's known today, Henry's words struck a dissonant note.

However, broadcasters were able to take heart from Henry's view that pay television—even in the wire form that is now being set up in Los Angeles and San Francisco—should be brought under Federal control so that it may be "a supplemental, not a substitute service."

"Wire pay-tv should not be allowed to grow like Topsy," Henry said. "For pay television in any form must have a public interest justification. It cannot be so justified unless it brings to the public a greater variety of choices through specialized high quality programming. And in my opinion, if pay-tv is to come into our homes it should not be allowed to bring the sponsor's commercials with it. If viewers must pay for additional programming, they must not pay twice."

Giving the pay system its merits,

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NBC's Affil Rib Roast

Chicago, April 7.

Last week NBC trimmed Chet Huntley's beef. This week it dished out a rib roast to the affiliates at the network's annual NAB convention get-together with the affils at the Conrad Hilton by shipping out en masse that cast of "That Was The Week That Was" for a half-hour of "trade stuff." It all came off in good style.

Dave Tebet, NBC's impresario in charge of the entertainment, could have gone the "safe" way by spotting the web's comics and personalities but instead he elected to go with the rib & roast technique. It was good fun, with Henry Morgan in particular a resounding click.

Goldenson Fights 2-Front Pitch For Seats On AB-PT

Chicago, April 7.

Probably the hottest off-the-agenda item at the NAB Convention here was the wide-range corridor discussion and exchange of views anent Leonard Goldenson, president of American Broadcasting-Paramount Theatres, and his impassioned speech to the affiliates advisory committee at last Saturday's closed-door ABC-TV meet at which Goldenson asserted and categorically promised that neither Norton Simon nor any other prominent financial quarters buying heavily into AB-PT would be allowed seats on his 14-man board. Goldenson told them he's got "the tickets" from holders of 35% of the stock to retain absolute and tight corporate control.

A new group bidding for a voice on the AB-PT board consists of a combination of two mutual fund companies, Putnam Growth Fund of Boston and Oppenheimer & Co.

The AB-PT board's decision received strong support today (Tues.) from major stockholders throughout the country, who expressed their feelings in calls to members of the board and to company officials attending the NAB convention and at headquarters in N.Y.

of N. Y., and a N. Y. investor, Walter R. Scheuer.

Goldenson thus vehemently spiked reports that industrialist Simon would unseat him and told the key affils that Simon would not be able to get a seat on the board because it was inconsistent with corporate policy to have a director whose other business interests are competitive with the network advertisers. Goldenson said he took the matter up with the other board members and they agreed.

But in rival network suites, where key officials of the other webs also participate in talks of their own, there was less certainty that Goldenson would not indeed face a proxy fight, particularly on the issue of cumulative voting, retention of which in the AB-PT corporate structure would give minority stockholders definite seats on the board.

The AB-PT board will propose the elimination of cumulative voting at a special stockholder meeting May 19. Under cumulative voting, 350,000 votes would be sufficient to elect one board member.

Goodman: TV Too Big for Sluffoff

Chicago, April 7.

Television has proved itself too valuable an instrument of information to be barred arbitrarily from courtrooms, from legislative chambers or hearing rooms or from any other precinct that is, or should be, open to the public, NBC's Julian Goodman, v.p. in news and public affairs, told the Assn. for Professional Broadcasting Education in assembly here.

"Like many of the great technological advances of the past," said Goodman, "television has arrived providentially at a time when its capabilities are most needed by the society it serves. With its ability to arouse interest, to communicate experience directly to the total public, television could not have been better suited to the complex needs of a modern democracy if it had been specifically designed for the purpose. We will not be doing our duty to the future, unless we see that it has every opportunity to fulfill that potential."

In Goodman's opinion, tv and the public alike "have proved their maturity beyond any dispute. It can no longer be reasonably argued that television, and by inference the public at large, do not have the judment and responsibility to be permitted access to events that are otherwise open to the press. Nor can it be maintained that our cameras, which were permitted inside the UN General Assembly during the missle crisis and inside the church during the funeral of President Kennedy, are too distracting to be allowed to cover the Senate hearing of the Bobby Baker case."

Tanner's Travelling Tote Board Hottest Innovation Since Ampex

By LES BROWN

Chicago, April 7.

The scene-stealer at this year's NAB sideshow on the exhibit floor —making the most sensational debut at a convention since Ampex video tape — is the Tanner Electronic Survey Tabulation panel truck, the brainchild of a 28-year-old Californian, Jim Tanner, which most broadcasters seem to think (or hope) will replace television ratings as we know them today.

It's this year's answer to last year's big NAB problem, the new foolproof system to measure television viewing—assuming it has as much merit as the broadcast engineers who have checked it out seem to think—and the comments etched in the guest book at the exhibit range from "unbelievable" and "at last" to "will revolutionize audience research and tv sales."

While it has inconspicuous space on the exhibit floor and is so ordinary looking that it's easy to miss among the electronic wonders that surround it in the fantasy world that has been made of the Conrad Hilton lower level, it's getting the greatest word of mouth of all. Just how practical a system it will be remains to be seen, but as it stands now on the exhibit floor it's the answer to a broadcaster's dream.

Where it goes from here depends on whether a national firm will lease the vehicles from the inventor, who's not interested in going into the rating business himself but wants only to supply the technical equipment. Tanner states that while there have been numerous inquiries from prospective users of his travelling tote board as yet there's been nary a one from any of the existing rating services. He wants it to be the uniform system of the tv industry, controlled by the industry but with a private company operating it.

The compact panel truck with the electronic unit mounted inside and a bizarre rotating directional antenna projecting from the front costs tanner between $10-$15,000 to build. And he says he'd lease them through a cost-plus basis. At an average speed of 15 mph (although it can count just as accurately at 60 mph) the unit can tabulate several hundred tv sets per minute or an average of 4,000 per half hour. Fifty trucks moving at that speed can do 1,200,000 sets in normal urban density in four hours, and apartment buildings containing several hundred sets present no problem. The counting automatically stops at the speed of 5 mph and there's supposedly no chance that any tv set would be counted more than once.

Magnetic impulses picked up by the rotating antenna are registered electronically on tape inside the truck, and the tape is then taken to a central headquarters where it's collated with existing stored

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AB-PT's 25c Divvy

Directors of AB-PT, the ABC net parent, declared a second quarter divvy of 25c per share on outstanding common.

It's payable June 15 to holders of record May 15.

Film 'Mavericks' At Chi Get Slice Of the Syndie Pie

Chicago, April 7.

Film syndication houses, which elected to be on their own, had varied fortunes at the NAB convention here. Maverick Film Syndicators—that that elected not to join TFE-'64—include MCA-TV, Walter Reade-Sterling, Metro-TV, syndication subsids of the three networks, and others.

Fortunes of those syndicators depended on the desirability of the product, with traffic heavy at MCA, MGM-TV, ABC films, and a few others. It was obvious from a round of these hospitality suites, located in the main at the Conrad Hilton, scattering on different floors, that the smaller film firms just didn't draw. In comparison, some of the smaller film syndication houses, which threw in their lot with TFE-'64, benefited from the traffic pulled in by the major TFE firms such as Screen Gems, United Artists Television, Seven Arts Associated, Four Star, Desilu, et al.

The major syndicators outside TFE fold apparently had no trouble in attracting potential broadcast buyers. There's a pinch on the pool of good, commercial product available for syndication, and the need of such product stimulates the visits by broadcasters.

ABC Films used the convention to kick off the third year of "Girl Talk," the half-hour across-the-board daytime strip which has outlasted many a touted action adventure series. The Hank Plitt-helmed ABC subsid also bought 14 sand-and-sandal features (Joe Levine et al) for tv distribution. First major sale on "Breaking Point," off-network series handled by ABC Films was with Metromedia stations.

New product of Metro, MCA, etc., keyed for the convention push already has been tabulated.

NAB 'CLEARING HOUSE' FOR ADS DRAWS RAPS

Katz reppery exec and prexy of the Station Representatives Assn. Ed Codel has written a letter to NAB Code Authority director Howard Bell taking strong exception to the idea of establishing a central clearing house of tv ad copy and the checking of product claims.

Codel's letter states, "While we energetically support your efforts to eliminate advertising claims that are 'detrimental to the best interests of advertising and to public acceptance,' ultimate acceptance or rejection of any advertising must remain in the hands of the individual broadcaster."

He added, "An advisory office designed to counsel and clarify Code interpretations might well prove to be a real help to advertisers and their agencies, and to broadcasters, but final judgment lies with the specific stations or networks involved."

Abe Voron Helms FM B'cast Assn.

Chicago, April 7.

Abe J. Voron, WQAL, Philadelphia, was elected chairman of the board of directors of the National Assn. of FM Broadcasters.

NAFMB, moving into the field of awards, announced that a "major" awards program for FM was launched this year to commemorate the 25th anni of the first regularly scheduled FM broadcast from Alpine, N.J., and in honor of the late Major Edwin H. Armstrong, the inventing father of FM. The Armstrong Memorial Research Foundation is sponsoring the awards program, categories for which will range from entertainment to community service.

Mrs. Marion Armstrong, the widow of the inventor, was honored by NAFMB for her "significant service to the FM industry" and for her untiring support in furthering the work of her late husband. She was presented with an engraved plaque to commemorate the formal event.

'Remember Hollywood'

Chicago, April 7.

Dick Pack, WBC programming chief, told the NAB convention delegates at the program symposium that the tv industry should be warned by the film business.

"In its gold-and-glory days," said Pack, "the Hollywood film industry allowed itself to become victim of hardening of creative and management arteries. Tv competition was not the only cause of Hollywood's decline. The bright hustling young producer of the '20s became the mighty studio head of the '30s and '40s and the tired tycoon of the '50s and '60s. And beneath these 'grand old men' there were no reserves; no creative or executive defense in depth; no preparation for future manpower.

"Local stations and groups have special responsibility to find, train and develop people for their own future—and for the entire industry. Local stations cannot allow themselves to become mere pushbutton-ride-the-network satellites or programming local hours only from cans of film.

Convention Capers

Chicago, April 7.

South Dakota Broadcasters Assn. received the first annual NAB code authority "award of merit" for its distinction as the first state attaining 100% subscription to the Radio Code. The new award, established at this convention, will be given each year to the State Broadcaster Assn. deemed to have made the most significant contribution to strengthening industry self-regulation. In making the award code authority director Howard H. Bell said the South Dakota broadcasters accomplished what they did "not because they were destined to, but because they were determined to."

Richard Shively, veep and manager of Polaris Broadcasting, squired "Miss Tall U.S.A." Carol Dettman, at the convention to promote the new tall tower of Polaris' KTHI, Fargo, N.D., boasted as "highest man-made tower" in the country. The gal, a six-foot beauty, got an acting job out of it. Martin Umansky, veep-general manager of KAKE-TV, Wichita, and also managing director of Wichita Community Theatre, signed her to play the Julie Newmar role in an upcoming production of "Marriage-Go-Round." Shively, incidentally, will move Polaris headquarters from Evansville, Ind., to Chicago shortly.

The ABC cocktail party this year was such a roaring hit that photographer Mickey Pallas complained of not being able to shoot a single picture. "There were so many people I could never back up far enough to focus," he said.

ABC affiliates board elected Tom Chisman, WVEC, Norfolk, Va., chairman this year. Vice chairman is Herb Cahan, WJZ, Baltimore; secretary, Burton Ladow, KTVK of Phoenix, and treasurer Robert Wiegand, WTVN of Columbus.

Sterling (Red) Quinlan corraled five members of the FCC staff plus commissioners Robert E. Lee and Frederick Ford for an informal lunch on Saturday with the brasshats of Field Enterprises Inc., Chicago publishing house which he is steering into broadcasting. Quinlan, a former veep of ABC, attended the various network functions that day as still a member of the family. He had resigned in January, but with a consultancy.

Michael Reddington, exec producer for Associated Television in London, taking in the NAB sessions as an observer. Reddington is in the U.S. on an Eisenhower Fellowship grant to o.o. American tv.

Bennett Korn, Metromedia's tv cheiftain, on the scene for "smoke-filled rooms" powwowing in bid to muster support for his election to NAB board to project Metro-media move prominently into industry affairs.

Al Sussman, WBC Program Sales, hosting reception for Steve Allen, in from Coast to meet stations carrying his syndicated show. Also on hand to greet customers and potential clients is star of WBC's other syndicated daily show, Mike Douglas, from Cleveland. Both Douglas and Allen are ex-Chicagoans.

Missing from the NBC-affil shindig is network prexy Bob Kinter, who was forced to remain in New York because of back ailment. However, board chairman Bob Sarnoff was on deck along with other NBC echelon.

At the Pump Room at the Ambassador East, Harold Goldman made a handshake deal with Chicago gossip columnist Irv Kupcinet to syndicate his long-running WBKB talkfest, "Kup's Show."

Carl Haverlin, retired BMI prexy who's retained as a consultant of the music licensing firm, is doubling as a consultant for Tanner Electronic Survey Tabulation (the new mobile tv rating device) and is working the test booth on the exhibit floor.

This year's engineering achievement award of the Broadcast Engineering Conference went to John W. Dewitt Jr., president of WSM Inc., Nashville. The citation recognized his pioneering spirit in broadcasting engineering, his efforts to foster engineering advances over three decades, his contributions in the field of radar and radio astronomy and his leadership of a station "consistent with the highest ideals of his profession."

James Gerity Jr., owner and operator of WNEM-TV, Saginaw-Flint, Mich., said he was all for the Television Film Exhibit at the Pick-Congress Hotel. He said on one floor he can practically program his station by visiting suppliers, which for him happen to be Seven Arts Associated, National Telefilm Associates, and Screen Gems.

NAB Launches Rating Audit

The NAB's Rating Council, set up to monitor tv and radio rating services in the wake of the Congressional hearings last spring into the broadcast numbers, last week sent three CPA firms into the field to begin auditing the ratings in various markets.

The audit follows a compilation of criteria for broadcast ratings that was outlined at a meeting of the Council last week. At the session it was announced that NBC research veepee Hugh Beville would chair a committee dealing with the accreditation procedure for those rating services that don't conduct surveys on a regular basis and those that are local or regional in scope.

Council was also briefed on the studies and activities of the Committee on National TV Audience Measurements via a presentation by ABC veepee Julius Barnathan and NBC's Beville.

NAB's Variation On an 'Open End' Programmatic Theme, Chi Highlight

Chicago, April 7.

Innovation of this year's NAB convention, a panel discussion on TV Programming, put the spotlight where it belonged—on the crucial need both on the local and network level to keep pace with the American appetite for watching tv.

That the six-man panel, representing all segments of the industry, didn't come up with ready answers under the kleiglights of the nearby Blackstone Theatre, was understandable.

The key programming problems though were explored and there was some food for thought offered to the assembled broadcasters, who filled the house. Whether the issues raised become as faded as an old show on David Susskind's "Open End" remains to be seen. It would be useful for the NAB to have another program panel next year, under the banner of "progress program conference '65." This time out, staged across the street from the Conrad Hilton Hotel, site of the NAB meet, was called "program conference '64," with the participants being Mike Dann, of CBS-TV, representing the network view, Hubbell Robinson, the view of the indie producer; Dick Pack, of Group W, representing the group stations, Bob Rich, of Seven Arts Associated, syndicators; and Joe Levine, the motion picture producer.

Highlights of the questions raised were these:

1. Need of tv to develop new talent, both before and behind the camera. Dann invited local broadcasters to become sponsors of the "farm team" for network talent.

Joe Levine's Pitch

2. Growing dearth of motion pictures available to tv. Motion picture impresario Joe Levine asked the broadcasters to be "more daring" and telecast the sophisticated pix in late night spots. Robinson said indie producers, such as himself, could possibly fill the void, if a proper economic liaison could be established with broadcasters, apart from the networks.

The frame of reference of the panel was free (commercial) tv as we know it. No one dealt a curve to the advertising fraternity, or the rating game, as establishing terms of reference held out by its proponents as an alternative way of nurturing fresh approaches to new programming. Pay-tv was mentioned only in passing.

Levine in his opening remarks came out like a lion, warning that "tv is an entertainment laggard," but before the discussion was over acknowledged that he didn't know too much about the medium, that he hopes to end his "civilian" status soon, and join the "military" brothers of the fraternity.

Dann, all the way, played it cool, deflating the Levine balloon about the need for "guts," when Levine cited a slang expression on a network show as an example of guts. Dann underlined the need for fresh talent, citing that as the "crisis" of the industry.

Seven Arts Associate's Bob Rich spoke highly of the rating pull of pix on the local level and questioned the use of features on the networks. That may endear him to his company, which pursues that policy, but it won't endear him to the pix suppliers, Metro-TV, United Artists Associates, et al. who have sold and hope to continue to sell to the networks. He held out some hope for more first-run vidfilm product.

Group W's Pack explored the possibilities of group operations getting more and more into the programming act. He, too, saw the need for the development of talent, and his yearning for programming seemed to respond to Robinson's call for station buyers of indie producers.

Jules Power, moderated the panel in okay fashion and Clair McCollough did the introductions. The questions from the audience were few—indicative that broadcasters, while they do have problems, are enjoying good profits and record audiences.

B'CASTERS ON BOOZE & BUTTS

Collins Thinks Celler's All Wet

Chicago, April 7.

NAB prexy, Gov. LeRoy Collins, takes exception to Rep. Emmanuel Celler's (D.-N.Y.) view that the code authority ban on hard liquor is hyprocritical. "It's not hyprocrisy," Collins said at the traditional pre-convention press conference. "Distillers wouldn't want to advertise if they didn't think it would promote greater use of their product. The sale of more hard liquor in this country than is now going on is not in the public interest."

He said that in principle he felt the same way about cigaret advertising. "I don't think it is good for broadcasting to promote the use of cigarets either. An adult should be able to use his own judgment as to whether or not he wants to smoke cigarets, but we owe it to his children not to impress them with the glamor of its use."

Collins, with apparent pleasure, stated that he has felt no indication that a sizable number of broadcasters would follow the WQXR lead and go after hard liquor advertising.

Backed by Numbers and Class Audience, FM Moves Into Profit Era

Chicago, April 7.

For the first time, the 1,200 FM stations in the U.S. plunged into the numbers game on a national scale, and, on the basis of two separate studies, there were forecasts that FM in the U.S. has finally "come of age" and "will turn the profit corner."

Other highlights of the convention of National Assn. of FM Broadcasters (NAFMB), held here in the Conrad Hilton, in conjunction with the annual conclave of the National Assn. of Broadcasters, were these:

1. Federal Communication Commissioner Kenneth Cox took a position to discourage duplicating stations. AM and FM outlets with common ownership and the same programming. Of all commonly owned AM and FM stations, there should be no more than 50% with duplicating programming, he said. Opinion he expressed was his own, but he indicated that there was support for his position among other commissioners.

2. A qualified endorsement of FM by Herbert Zeltner, senior V.P. and director of Media for Lennen & Newell, highlighted one of the working NAFMB sessions.

A special Pulse survey and a separate study by SRDS Data Inc., put FM broadcasters in the national numbers game. The Pulse study, encompassing the top 10 markets in the country, found that about 42.5% of the homes fabulated in the signal coverage area had FM sets. Of the 23,465,000 homes in the top 10 markets, 9,973,000 had FM sets.

Pulse further reported that about 66% of the FM homes listened to FM during the past week of the poll, while 46% listened "yesterday." Of greater importance to the sale of the FM medium, Pulse found that 44% of the daily FM listening homes were not reached by AM radio. The Poll which secured the 44% was confined to those people who reported that they listened yesterday to FM radio and to those who were 18 years of age and over. This finding was underlined by the FM broadcasters

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Raincheck on Radio

Chicago, April 7.

Radio operators, needing an efficient rating service more desperately than their tv brethren, were somewhat disappointed to learn that Tanner's traveling toteboard (or by its formal handle, Tanner Electronic Survey Tabulation) isn't as yet refined for radio tabulations.

However, inventor Jim Tanner is telling them "to look for a surprise within six months." He confided to VARIETY that a solution to the radio problem is on the way that, through a slightly different process from the tv gadget, would be capable of counting transistor sets and auto radio as well as plug-ins. He revealed too that an airborne unit for tv tabulations has already progressed past the drawing board stage.

Maximum Service Boys Opposed To 'Share the Show'

Chicago, April 7.

Maximum Service Telecasters pledged militancy to any and all "share the networks" proposals, which they denounced at their annual membership meeting on Sunday (5) as inconsistent with a licensee's freedom to exercise its own judgment to select its programs." They also felt that the proposals raise serious questions under the First Amendment and Section 326 of the Communications Act.

One suggestion that the networks' program wealth be spread to help the development of UHF was assessed by the maximum service group as actually threatening the growth of the band as an imposition of a "forced feeding" approach. When Congress passed the all-channel receiver legislation it recognized that UHF development would require seven years or more, and MST reminds the "share the networks" exponents that Congress specified that the development would be consistent with sound business principles.

The allusion was partly to an ABC proposal that no network should have more VHF affils than any other in 18 of the top 100 markets with fewer than three VHF outlets. CBS-TV and NBC-TV, which both oppose the proposal, of course, would thereby be required to give up some affils to ABC-TV in certain markets.

MST membership, at same meeting, adopted a resolution to work vigorously for the sound development of an 82-channel national tv system and to oppose all proposals not in harmony with it.

Strouse in Plea To End Bickering

Chicago, April 7.

A plea for NAB to end intramural rivalry and intercine bickering was sounded by Ben Strouse, chairman of the NAB Radio Board at the annual radio assembly's conclave here. "We have a common goal," said Strouse, "of building better radio listening for the public and, at the same time, building a solid and profitable business."

He expressed belief that the industry is maturing and its management is maturing. "We are big, healthy and profitable." Strouse saw in the NAB membership gains (200 AM and FM stations) reassurance that more and more radio stations are looking to NAB as something more than just an ordinary trade or business association.

REACTIONS FROM CHI DELEGATES

Chicago, April 7.

Going by the vox pop in the Conrad Hilton corridors this year, the broadcast code is at a critical juncture. For how do you codify "the broadcasters' own best judgement," which seems to be the consensus on how to draw the fine line in the matter of tobacco and alcohol blurbs?

When WQXR cracked open a can of worms in announcing its acceptance of booze commercials, the moral issue involved immediately related itself to that of cigaret commercials in the wake of the Surgeon General's report; and the whole question is complicated by the fact that the latter has the sanction of the Code while the former has not.

Attitudes of the broadcasters surveyed usually depended on the mores of their sector of the country, and on whether they operated AM, tv or FM. In general, the FM boys seemed the most receptive to whisky commercials and the least receptive to cigs. With the TV crowd it's just the other way around, and the AM operators seem the most nervous and undecided about the whole thing.

It was evident that many broadcasters are of two minds, that their feelings as individuals and as members of an industry were at odds. This is perhaps best typified in a statement of a Texas AM chain, who asked for anonymity: "I have five stations in five dry counties. I wish that both the counties and the stations were wet." A large number of broadcasters who favor drink themselves are strongly against the advertising of spirits on their media because they fear a reaction from the community or because "it's just not right."

Some are enraged by legislation initiated in Congress to outlaw booze advertising in broadcasting, while others indicate that they would find comfort in having the problem solved for them that way.

And as for the NAB Codes, most of the broadcasters interviewed swore by it and hoped for subscription to it but had to allow, realistically, that they could no longer hope for it to be all things to all stations.

Outspoken Critics

One of the more outspoken critics of the Code was C. K. Patrick, prexy and general manager of WCLV (fm), Cleveland, who said, "the NAB Code is archaic, outdated and discriminatory to us as a medium. It dates back to radio when radio was a children's medium." He said that his classical music station had carried hard liquor advertising in the past without a single complaint from listeners but, in fact, with a good deal of favorable opinion. "We do have laws in Ohio which prohibit distillers from advertising on radio prior to 10:30 p.m. and we abide by that law."

A time salesman for Crosley stated that he would like to sell hard liquor advertising for television and felt that the medium was being discriminated against in the competition with print.

Some broadcasters asserted that if 10:30 P.M. is considered a safe time for sophisticated themes on tv, and for the racy business that goes on in Johnny Carson's "Tonight" show, it ought to be okay for the televising of booze commercials. But Ed Wallis, manager of WIND (Group W), Chicago, observes: "Its not the kids who go to bed at 10:30 that I'm worried about but the ones who stay up later. They're the most susceptible group, and they'd be totally exposed to the advertising."

A station exec in the employ of a network, and therefor unwilling to be named, stated: "Liquor commercials ought to be all right as long as the distilling of spirits is a legal business in this country. As long as there is no law against the making and sale of liquor, no one can rightfully legislate that one medium, out of all media, should not be allowed to carry their advertising. If radio and tv are so much stronger than any other media—so potent and so far

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Affils' New Pledge of Allegiance To ABC-TV as Tom Moore & Co. Again Walk Off With Showmanship Laurels

Chicago, April 7.

It's becoming traditional for ABC-TV to steal the showmanship laurels at the annual NAB confabs. What ABC accomplished at last year's convention (when it won an overwhelming vote of confidence from its affiliate body as it put its stars and prime time format on parade in a jampacked International Ballroom at the Conrad Hilton Hotel) was duplicated in spades last Saturday (4).

Neither Nielsen nor general viewer reaction (in the three-web competitive race) can dim the lustre or high enthusiasm of these ABC pre-convention "in-person spectaculars" and this year's sneak-preview was no exception.

No matter what the Nielsen countdown on the '64-'65 semester, no matter that of the 14 new shows which preemed last season most of them fell by the wayside in the hotly-contested race for ratings, Tom Moore and his programming aide Ed Scherick were the heroes of the day—and into the evening for the banquet festivities—as they trotted forth (both in pilot form and in personal appearances) the 7:30 to 11 p.m. schedule that will bow next September.

Like last year and the year before, it was an ambitious, showmanly and costly "ABC on Parade" undertaking, but in terms of affiliate pledges of renewed allegiance (and a hope for the future that's been getting increasingly stepped-up-support from the recent batch of 30-market and national Nielsens) well worth the effort and pain-staking homework.

Like last year ABC will premiere the new season with 14 new entries, and in getting a sampling of what's on tap for ABC viewers, the affils seemed to register their strongest approval for the Sunday night recent-vintage features out of the UA stable; the Monday night 20th-Fox series "Voyage to the Bottom of the Sea," the Thursday night "Bewitched" series and the Friday night "Addams & Evil."

All told it's probably the most diverse schedule yet evolved by ABC, but as accented by Moore, situation comedy in half-hour form dominates the plotting among new entries for the new semester, as evidenced by such series as the Sunday night "Broadside," the Monday night pairing of "No Time For Sergeants" and "Wendy & Me" and the Bing Crosby series; the Tuesday night "Tycoon" (Walter Brennan); the Thursday night "Bewitched" and the Friday Night Mickey Rooney series.

Other new entries, in addition to the aforementioned, include the twice-a-week "Peyton Place" (out of 20th); "Johnny Quest," action-adventure cartoonery and "12 O'clock High" (20th). Officially announced for return are the Jimmy Dean Thursday night hour and the Saturday 7:30 "Hootenany."

If some affiliates were disappointed in the fact that 10:30 to 11 was being returned to the stations on only two nights of the week (Friday and Saturday) instead of the four that appeared likely a few weeks back, there was compensation enough in the high spirit and renewed verve and zest of Tom Moore & Co.

For this was Tom Moore's show—and he brought it off with telling success.

Conversation Piece

Chicago, April 7.

Liveliest hit at the staid Conrad Hilton Hotel, site of the NAB convention, is the Triangle Publications suite, redone by White Horse Distilleries to resemble the White Horse Inn, of English literary fame.

The pub that reeks of nostalgia drew a lot of traffic and conversation. Ale and roast beef were served. An accident preserved a cool climate in the room, utilized for good followship and the sale of Triangle-syndicated properties. When erecting the Inn's facade, a window was left open. Once the facade was up, there was no getting behind the wood paneling to close the window.

Harris: 'Don't Let Your Businessmen Helm Pubaffairs'

Chicago, April 7.

Rep. Oren Harris (D., Ark.), who has given broadcasters some uneasy moments as well as some comforting ones, showed some sympathy for NAB's drive for greater freedom from government restraints but stated that the industry might make better progress if it left the responsibility of public affairs to broadcast professionals and took it out of the hands of broadcast businessmen.

"It's our concept of business activities that they are conducted, on the whole, in conformity with the principle, 'let the buyer beware.' Professional conduct, on the other hand, is supposed to be governed by discipline, self-restraint and codes of good conduct," he said.

He deplored the opposition he detected within the industry to the codes insofar as they propose to deal with the length and frequency of commercials, or with the type of merchandise that might

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ABC Radio Takes Cue From TV, Struts Its Stuff at NAB Meet

Chicago, April 7.

ABC Radio, taking a cue from ABC-TV, went the affluent way this year at the NAB, putting on a show for the assembled affils at the nearby Hotel Continental.

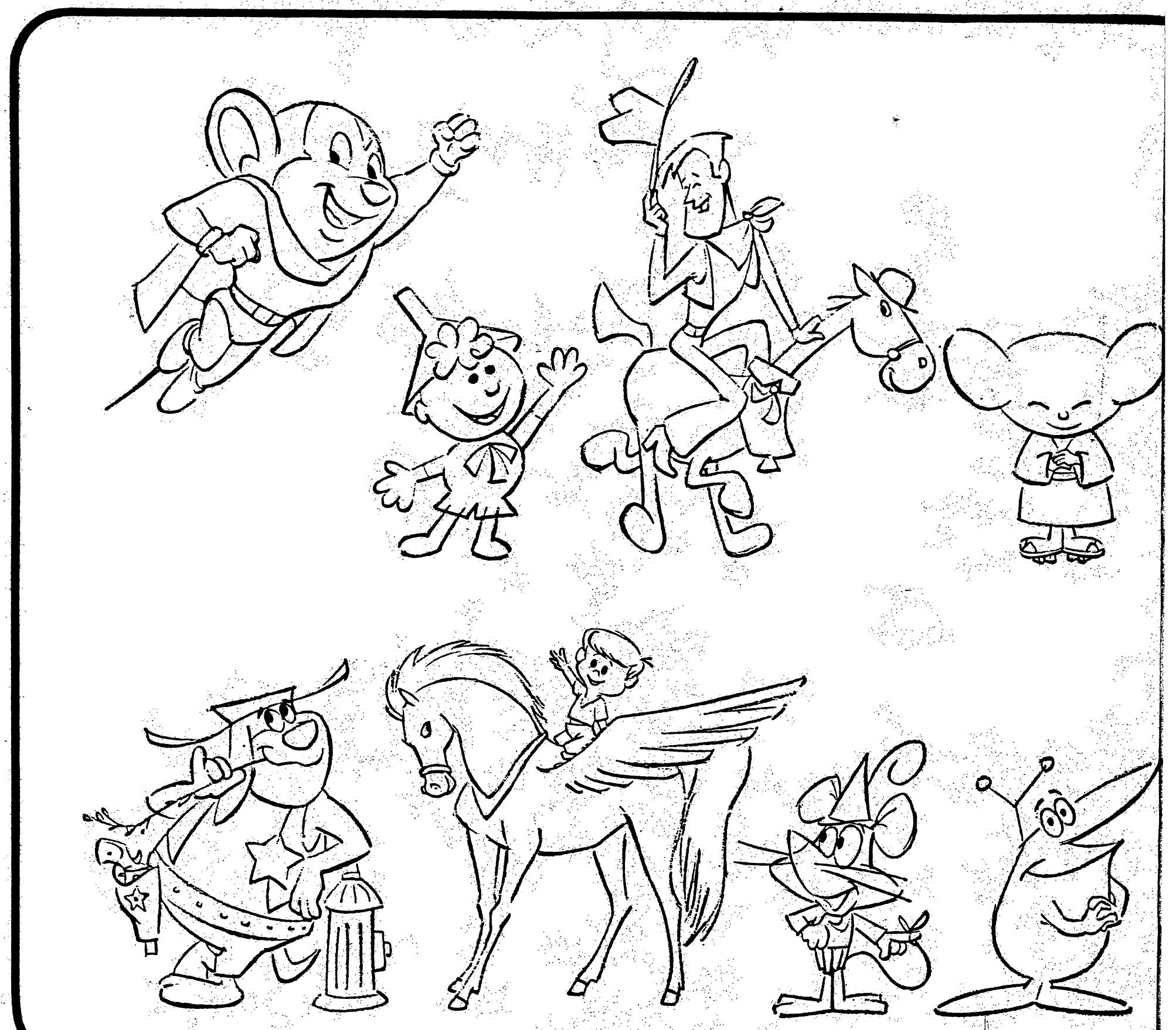
Business was held at a minimum, with the ABC Radio affils breakfast featuring web talent in a revue. Meet also utilized as the occasion to distribute ABC Radio's first annual awards for "outstanding contributions to broadcasting." Major awards went to Congressman Oren Harris, Chairman of the House Special Subcommittee on Investigations, for his work in probing the rating services, to Dallas affil WFAA for its contribution to coverage of the assassination story; and to Cities Service Oil Co. for the "most creative commercial by an ABC Radio advertiser during 1963."

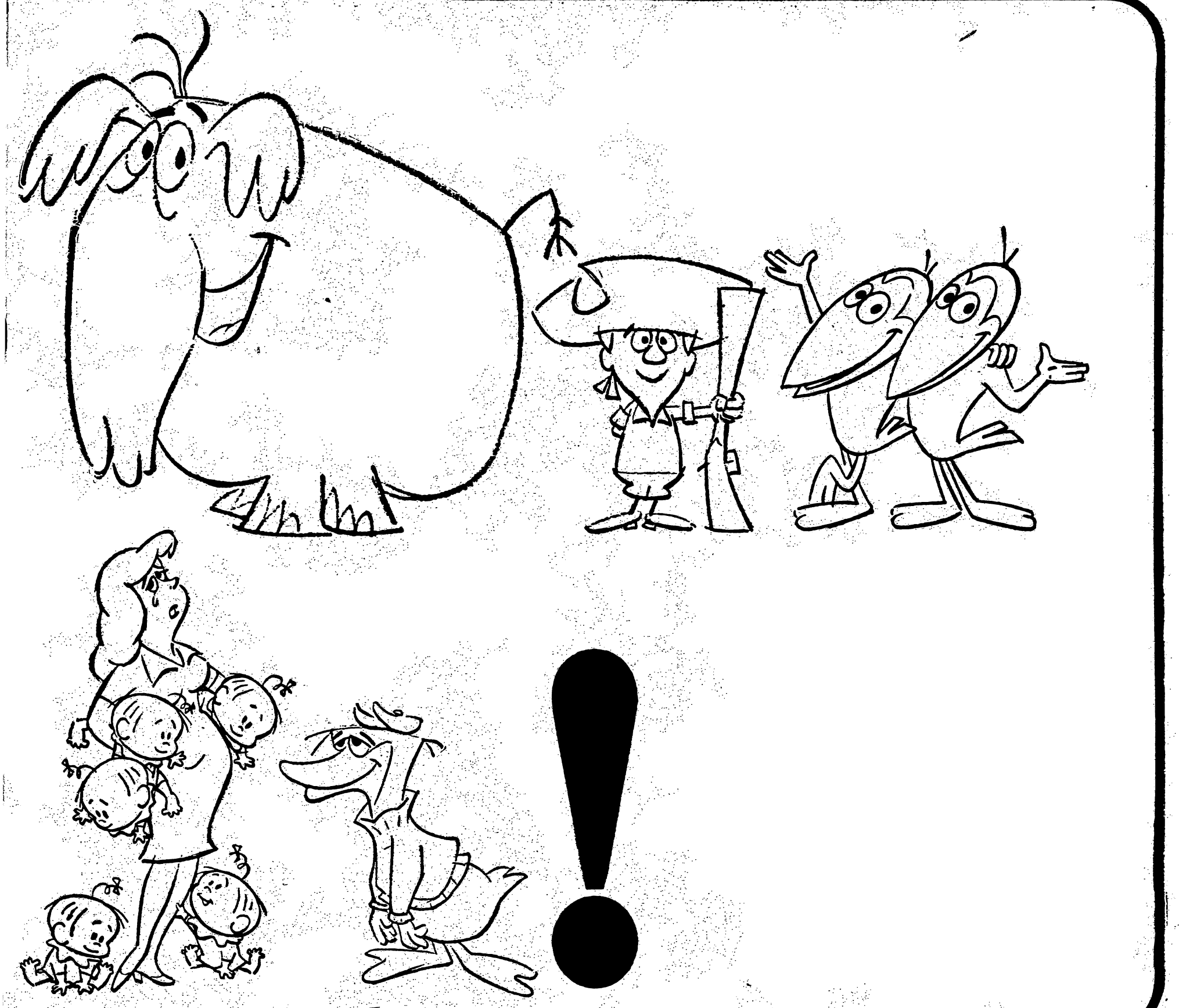
Each Congressman on the eight-member Harris committee also received citations. In addition, citations were awarded to representatives of Pepsi-Cola and its agency BBDO for "the best commercial jingle"; Campbell Soup (V8 juice) and Needham, Louis & Brorby, for the "best dramatized commercial;" and Mennen and Warwick & Legler for "the best straight copy commercial."

Agronsky Shifts From NBC to CBS

NBC news commentator Martin Agronsky swings over to CBS-TV, effective April 20, and will continue to operate out of Washington.

Agronsky has been with NBC since 1957, and was with NBC before going to ABC in 1943. He will have no specific assignments, working on regular Washington tv newscasts and also radio.





Talk about talent...

Terrytoons has it! Many of the entertainment world's most delightful and most sought-after animated stars are Terrytoons-born and -bred. Big stars like *Mighty Mouse, Tom Terrific* and *Lariat Sam,* enjoyed by millions each week on the CBS Television Network. Or *Hashimoto, Sidney* and *Hector Heathcote,* starring on the NBC Television Network. Or *Heckle & Jeckle, Deputy Dawg* and the entire cast of *Terrytoons Classics,* syndicated throughout the world by CBS Films. (Terrytoons theatrical cartoons are distributed world-wide by 20th Century-Fox.) And more on the way! *Luno, Gadmouse, Astronut, Pitiful Penelope* and *Duckwood* are among the new stars on Terrytoons' launching pad. Talent? You know it!

Terrytoons

A Division of CBS Films Inc.

From Bob Hope to Goodson-Todman, Everybody 'Wants In' on Pasadena

Washington, April 7.

A bevy of big name show folk and broadcasters headed the parade of 20 applicants for the spot to be vacated under FCC revocation order by KRLA-AM, Pasadena, Calif.

The outlet on 1100 kc goes off the air May 1 and the proposals swamped in on FCC to either move it all over Southern California or leave it in its lush Pasadena location.

Among the names applying were Bob Hope, Art Linkletter, Nat King Cole, Goodson-Todman telefilm and program packagers, John Daly, Richard Adler, Horace Heidt, Broadcast Music Inc. prez Carl Haverlin, moneybags Edwin Pauley, political pollster Louis Harris, American Pay-Tv Corp. prez Richard Moore, former CBS execs James Conkling and Michael Grilickher and Simpro Productions prexy James Simon.

First year profit estimates soared as high as $430,000 with several first year revenue predictions hitting $1,600,000 and $1,400,000.

The Goodson-Todman group filed as Goodson-Todman Broadcasting Inc. to continue KRLA's 50 kw operation in Pasadena. Predicted were first year revenues of $1,200,000 and first year profits of $120,000. Listed as stockholders were John Daly, Richard Adler, Louis Harris and Robert Steward, exec producer of "The Price Is Right" and "Password."

Goodson-Todman wholly owns Seattle Broadcasting Co. licensee of KOL-AM-FM in that city.

Heading the stockholders of Western Broadcasting Corp. was Bob Hope who owns 25% of the shares. Pay-see chief Richard Moore is company prez while Edwin Pauley is listed as a 15% holder and Art Linkletter is posted for 5%.

The Hope group set first year costs from a Pasadena operation at $1,600,000 and estimated a $200,000 profit.

Orange Radio Inc., hoping to move the allocation to Fullerton listed James Simon, a former KFWB, L.A., general manager among its 16 shareholders. James Conkling, now prez of International Education Broadcasting Corp. of Sherman Oaks, Calif., and Michael Grilikher, formerly with CBS-TV in Hollywood and now C/G Productions chief were also listed.

Company said it could pull in $975,000 revenue and $125,000 profit from a Fullerton operation.

Horace Heidt, posting personal assets at $4 582,807, filed as the one stockholder of Radio Southern California Inc. which would operate a Pasadena station.

Operating the outlet with his sons Gerald and John, Heidt averred he could garner an $80,000 profit from $800,000 revenue.

Nat King Cole was listed as a five percenter in Pasadena Community Station Inc. which wants to continue present operations. Actor

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Detroit's TV Collision

Detroit's car makers threaten to run over each other in the race for primetime tv to make those fall new-model announcements.

Three competitors — Oldsmobile, Dodge and Plymouth—have already bought into a single show — NBC-TV's "Wednesday Night at the Movies."

Dick Robbins No Longer Nests At Goodson-Todman

After eight years of promoting prizes for Goodson-Todman game shows, Richard Robbins has been dropped by the packager in favor of a former employe (14 years), Eddie Finch. Latter has hung out his own shingle as a prize procurer for a coupla daytime programs, "Say When" on NBC-TV and "Price Is Right' via ABC-TV.

Cancellation of Robbins' services came even though, he states, his contracts were not to run out till April 24 (for "Price") and May 1 on "Say When." His G-T association dates back to the launching of "Price" (via NBC) about eight years ago.

Finch, as Robbins' aide, apparently had the intimate relationship vis-a-vis 375 Park Ave. giving his duties what a G-T exec terms "constant surveillance."

"Price" and "When" are the only significant prize shows out of the G-T shop, the others dealing only in nominal cash awards.

Robbins has additionally been active in prize promotion for "Queen For a Day," the "Steve Allen Show" and "Art Linkletter's House Party," which alignments, of course, continue.

No comment from the specialist as to prospective legal action, if any, re his G-T contracts.

NAME IRVING ELMAN 'BEN CASEY' PRODUCER

Negotiations between Bing Crosby Productions and the producer-director-writer team of Mort Fine and David Friedkin for the pair to become producers of "Ben Casey" next season have collapsed, and BCP has signed Irving Elman, "The Eleventh Hour" producer, as a result.

Parties couldn't get together on various stipulations. Wilton Schiller continues as producer of the Vince Edwards series next season, but BCP tried to sign Friedkin-Fine as alternating producers with Schiller, since Fred Friedberger and Matt Rapf who produced "Casey" this season have joined BCP's new series, "Slattery's People." Rapf was exec producer.

Fine and Friedkin produced "Breaking Point" for BCP.

CBS-TV's Studio Center To Lens 3½ Hrs Weekly

Hollywood, April 7.

CBS-TV will increase its telefilm production at Studio Center for the 1964-65 season, with three-and-one-half hours weekly of programming being lensed there, as compared to three hours for this past season.

"Gunsmoke" and "Rawhide" will continue in production at the former Republic lot, and also to be lensed there will be a trio of network film comedies, "Baileys of Balbao," starring Paul Ford; "Bill and Martha," starring Bill Bendix and Martha Raye, and "The Cara Williams Show," all half-hour entries.

CBS-TV had in production this past season one other show; "The Great Adventure," but that has exited the web sked.

Reds Beef-Up 'Ion Curtain'

Washington, April 7.

Communist nations continued to add oomph to their radio propagandizing, the U.S. Information Agency reported. Aiming their heaviest barrage at the Far East, the Reds upped their broadcast hours by 381 weekly to a new high of 4,288 per week. The Reds now broadcast in 67 languages.

Both Moscow and Peking — which of course are beginning to spout different lines—boosted airings in Mandarin to Indonesia and upped their tempos in Viet Nam, Japan and North Korea.

Cuba continued its broadcasting adding programs in Creole and a Paraguayan Indian dialect. Nearly 150 hours of propaganda programming now comes from that island.

Broadcasts to Africa rose only by 11% compared to the 50% boost last year. The USSR added Bambara—a West African dialect spoken in Red-leaning Mali and Guinea. Red programming there totalled 332 hours weekly.

CBS-TV Sat Ayem SRO

CBS-TV, which has a three-hour Saturday ayem cartoon bloc next season, has run up the SRO flag for its entire Saturday morning schedule for the fourth season.

The SRO for the period also holds true to all intents and purposes for the opening "Captain Kangeroo" 8 to 9 a.m. show as well.

Wolper Sets Six Specials For UA

Hollywood, April 7.

David L. Wolper plans six hour-long tv documentaries for next season, in an extension of his joint venture deal with UA TV on "Specials of the Times" series.

Wolper productions has skedded: "Prelude to War," about the Versaille Treaty, Nazis' taking over of Austria, and start of World War II; "The Battle of Britain," dealing with Dunkirk, Nazi bombing attacks on Britain, RAF strikes against Berlin; "The Trial at Nuremberg," dealing with the Nazi war criminals trials; "Russia: The Uneasy Truce," about the Russian army revolting against the Czar, leading up to WW I, and through the days of Stalin, Hitler, the Cold War and the nuclear race; "Japan: A New Dawn Over Asia," dealing with Japan's win over Russia in the Russo-Japanese war and the Jap dreams of expansion, leading up to the bombing of Hiroshima; "Korea," story of the North Korean Communist Armies invasion of South Korea, and the subsequent UN "police action."

NBC Radio's Central Div. Picks Up $361,000 From New Offbeat Advertisers

Chicago, April 7.

Network radio, forced to live by its wits in the present advertising climate, has to be credited with doing perhaps the most creative selling in all broadcasting. While the television webs pretty much live off the established advertisers, and the local stations mostly trade cost-per-thousand for the available spot dollars, the network radio boys keep scratching for "originals," new advertisers who've never ventured into their medium before.

NBC Radio's central division recently racked up substantial orders from five such customers, the whole bundle toting up to $361,285. The five include such far out advertisers as a fishing tackle outfit (Zebco) and a maker of conventional household locks (Master Lock). Both went into "Monitor," the former in a nine week plan sponsoring sports and the latter in 10 week participations in "Ring Around the World." The other newcomers to network radio were Holiday Inns, with an $86,000 buy; Colorizer paints, $63,000; and Wyler Soup for its instant foods, $124,000.

In recent years, NBC Radio has also turned up such other offbeat sponsors as Wynn Oil Co., which makes an oil additive; Wagner Electric Co., which sells brake linings; Midas Muffler Co. (when it was a broadcast original); plus air conditioning companies, boat companies and engine makers.

CBS RADIO POSTS 18% HIKE IN SALES

CBS Radio, riding its sponsor growth curve, has posted an 18% increase in sales for this quarter over the comparable period last year.

Prexy Art Hayes reported "at the end of our first 90 days of selling, CBS Radio already has 71% of last year's total business on its books. 'Arthur Godfrey Time,' heard for 50 minutes across the board and representing the greatest sales volume potential of any program in network radio, should soon be SRO."

ABC Radio Sells 'Oscar'

Milani Foods, through Golden Pick Advertising, picks up the tab for ABC Radio's coverage of the "Oscar" award show April 13 from Santa Monica.

Jack Linkletter is set for the blow-by-blow, with film designer Edith Head calling the fashion shots.

TAM's Top 20 in Britain

(Week Ending March 22)

	Homes Viewing (000's)
Conservative Party Political Broadcast—BBC	9546
Coronation Street (Mon.)—GRANADA	8892
Coronation Street (Wed.)—GRANADA	8500
Stars and Garters—AR	7846
Take Your Pick—AR	7846
Crane — AR	7715
Double Your Money—AR	7715
Play of the Week—ANG: TV	7454
Sykes and a Following—BBC	7192
Sunday Palladium—ATV	6800
Dick Powell Theatre—BBC	6539
Emergency-Ward 10 (Fri.)—ATV	6408
The Villains—GRANADA	6408
Arthur Haynes Show—ATV	6148
The Avengers—ABC	6146
Studio '64—ATV	6146
A Little Big Business—GRANADA	5952
Z Cars (Wed.)—BBC	5885
Big Night Out—ABC	5885
Emergency-Ward 10 (Tues.)—ATV	5754
Thank Your Lucky Stars—ABC	5754

More Annual Awards Piling Up With IRTS' New Legion of Honor

Entrance of the International Radio and Television Society (IRTS) in the annual award field became official, with the announcement that IRTS, on an annual basis, would present awards in six categories.

The six categories are Showmanship, Outstanding Radio Personality, Outstanding Television Personality, Overall Treatment of News, Creativity in the Use of the Broadcasting Medium, and Special Recognition.

With the exception of one or perhaps two categories, these are award areas not covered in categories of major awards. To be known collectively as the Legion of Honor, the awards will be presented for the first time June 4 during an IRTS banquet at the Waldorf-Astoria.

At the same time, it was disclosed that the entire slate of incumbent officers has been nominated for reelection. Sam Cook Digges of CBS Films as IRTS prexy heads the slate. This is the first time in the 25-year history of the organization that officers have not been changed following a one-year term. IRTS nominating chairman James Stabile said that the nominating committee felt that a two-year term permitted the president and his colleagues to carry out a society program more effectively.

The Legion of Honor awards will complement the established IRTS Gold Medal award. The activity for which an individual or an organization is to be judged for the Legion award must have taken place between April 15, 1963 and April 15, 1964.

A jury of 12 men and women, chosen for their long experience in broadcasting and broadcast advertising and to be known as the Legion of Honor Committee, will screen all nominations. This committee will submit those candidates it considers worthy of final consideration to the IRTS board of governors whose 17 members will make the final judgments.

Cy Howard's TV Firm May Tie Up With WB

Hollywood, April 7.

Producer-creator-writer Cy Howard, whose pact with Desilu Productions expired March 31, is in the midst of negotiations with Warner Bros. to bring his indie tv company to that studio.

Howard, just signed by Warners to screenplay his original comedy-drama, "Community Property," for Frank Sinatra at the Burbank lot, would develop new tv properties under the deal now being talked.

ABC-TV Beefs Up Sat. & Sun. Ayem In Bid For Kids

In addition to its just-announced Sunday forenoon 90-minute kid-show lineup for next season, ABC-TV is also beefing its Saturday moppet schedule for the fall by opening up the net an hour earlier and adding a couple of brand new stanzas.

As for the Sunday commercial time breakout, the net will have the field to itself (so it now seems) since neither NBC or CBS open up pre-noon.

Kicking off Sunday for the kids in the fall will be "Porky Pig" at 10:30 a.m., followed by "Bullwinkle" reruns and "Discovery," with Wrigley and Chunky understood ready to repeat sponsorship of the last, which now beams Sundays at 1 p.m.

ABC's Saturday sked come fall will incept an hour earlier, at 9:30 a.m. The brand new offerings will be "Hoppity Hooper," a cartooner at 12:30 p.m. (with General Mills and DeLuxe Toys riding), and "Shenanigans," a game show which Milton Bradley Toys will bankroll.

Also going on the net for the first time, both after syndication exposure, are "Buffalo Bill Jr.," a kid oater which will open the Saturday lineup at 9:30 a.m., and "Annie Oakley" at 10:30. Both are out of the Gene Autry vidfilm hopper.

Rest of the sked bills "Beany & Cecil," "Casper Cartoons" and "Bugs Bunny."

Tom Gries to Direct 13 'Reporter' Shows

Hollywood, April 7.

Tom Gries has been signed to direct 13 of the first 26 "The Reporter" vidpix segs being produced by Keefe Braselle's production company for CBS-TV for next season. Arnold Perl is producer of the series.

Harry Guardino stars in the hour-long show.

NABET Agrees To 38-Mo. ABC Pact

The crisis air at ABC ended last week when NABET in a national ballot voted to accept the web's latest contract offer, this one substantially like the one rejected earlier. The vote was 558 for and 461 against, with New York and San Francisco opposed. Locals in Chicago, Los Angeles and Washington carried the day, however.

The new pact is for 38 months, retroactive to last Feb. 1. It provides for a 1½% expansion in the pension plan, a small pay boost (approximately $2 per week) for L.A. clerical personnel, and clarifies "experience" criteria for news positions in Frisco.

Status quo is the issue of technician jurisdiction in Gotham and L.A. relevant to remote taping. This was a key score point with the engineers, and still is, since the technical chaps are fearful for some jobs.

U.K. SIZZLES OVER SEX ON TV

ABC-NBC's Photo Finish For 2d

It's another NBC-ABC deadheat for second in the new national Nielsen (fortnight ended March 22), with both edging up fractionally at CBS expense to a 17.5. Nielsen's first March report had them tied at 17.4.

CBS, which dipped to 20.4 from the previous 21.9, won 11 out of the Top 15 shows, with NBC and ABC getting two wins apiece in the Mon.-Sat. 7:30-11 p.m. and Sunday 7-11 p.m. sweeps. On the half-hour wins, CBS pocketed 25, to 13 for NBC and 12 for Tom Moore's lineup.

On Nielsen's 30-market chart (week ended March 29), ABC for the third consecutive lap notched a 17.8, but upped its share (by 20%) to 29.2. NBC fell off to 15.6 and a 25.7 share, while CBS climbed up with a 19.4 and 31.9 share.

Following are Nielsen's Top 10 for the period.

Beverly Hillbillies (CBS)	39.2
Bonanza (NBC)	39.2
Dick Van Dyke Show (CBS)	34.8
Andy Griffith Show (CBS)	32.8
Petticoat Junction (CBS)	31.7
Lucy Show (CBS)	29.5
Danny Thomas (CBS)	28.9
Ed Sullivan Show (CBS)	28.3
Patty Duke Show (ABC)	26.8
Red Skelton Hour (CBS)	26.8

'Yes, Anne, There Is a Frank Stanton'

Complaint From Moppet Cues CBS Brass to Restore 'Capt. Kangaroo' on Texas TVer

Washington, April 7.

A plaintive letter from a little girl in Alto, Tex. for the return of "Captain Kangaroo" on her local tv station created a flurry of letters in Gotham and Washington and helped crack the myth of the "big bad network."

The episode began when Anne Singletary of Alto carefully printed (with accompanying drawings of the Captain and a dinosaur) a letter to KTRE-TV, Lufkin, asking "please please bring back the program."

In a long reply KTRE prez Richard Lewin said the show was dropped "because CBS made us drop it. We wanted to continue the program but were told by CBS station relation authorities that 'under no circumstances' could we carry the show."

Lewin promised to send copies of her letter to CBS prexy Frank Stanton "who I am sure has never heard of Alto, Texas, and very likely is not aware of Lufkin or KTRE-TV." Lewin added, though, that Stanton "also is a good friend of President Lyndon Johnson who is aware of a network's responsibilities."

Copies of the penning went to President Johnson as CBS' Ed Scoville and to FCC as well as Stanton.

A month later Lewin sent the girl another long letter explaining he had been to New York and talked with Carl Ward, web veep for station relations. Ward, it seemed, enjoyed his Texas mail

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Xerox Splurges On UN Specials

The United Nations is slated to get more network exposure in upcoming months than the World org has had since its start via six specials to be aired by ABC-TV and NBC-TV that will reportedly be bankrolled by Xerox with an estimated budget of $4,000,000.

As planned, the specials will be produced by such film notables as Joe Mankiewicz, Sam Spiegel, Otto Preminger, Fred Zinnemann and Peter Glenville. Frank Sinatra is mentioned among names to star therein. ABC is reportedly scheduled to air four of the specials. NBC two.

Deal, in which the "name" producers will reportedly work for scale, was arranged by Anna Rosenberg, pubrelations consultant to the Motion Picture Assn. of America, and her husband Paul Hoffman, who heads the UN's Fund for Major Technical Assistance Activities, which collects large contributions for the world org.

Home TV Tape for $500

Home tape movies in primetime are in the future with announcement of Fairchild Camera & Instrument Corp.'s television tape recorder for the public at a cost of around $500.

A model of the Fairchild machine, which has a fourth-inch tape and fixed head, is being demonstrated for the press Thurs. (9) and Friday. Made by the Winston Research Corp., a Fairchild subsid, the home tape recorder (which also has possible industrial uses) will be demonstrated for manufacturers in the near future.

Friendly's Quest For Some Fresh News Approaches

A triple thrust to more fully realize "the electronic age of communications" was outlined by Fred Friendly, in his first interview since assuming the presidency of CBS News.

It's Friendly's contention that tv news should be as close to "live" as possible. The newsreel approach for spot news is outdated in Friendly's opinion. For that reason, CBS News prexy is hard at work exploring what he called "revolutionary" techniques in electronic equipment, which would facilitate and cut the costs of "live" coverage of news events.

The time is not too distant when anything happening in the United States can be seen on television within an hour or two; and within 12 hours from any corner of the globe. In a year, there will be a communications satellite Friendly pointed out, which will be available for "live" pickups. "The Town Meeting of the World," which CBS-TV incepted, is just the beginning of the potential of worldwide electronic communications, in the view of the new CBS News prexy.

"We want the news event to take place on tv," Friendly continued, exploring another thrust in another direction. He mentioned the Lee Oswald-Jack Ruby Dallas incident, in passing, as nothing desirable, even though dramatic. What he had in mind was the example of great newspapers making news, originating news, either through their own initiative in digging for news and/or their liaison with leaders of the world.

Just as "Face the Nation" or "Meet the Press" are used by world figures to make their position clear, or make an announcement, "our regularly scheduled tv

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BLUENOSES OPEN CLEANUP DRIVE

London, April 7.

The "super sophistication" of British television which has allowed on the air such "artistically adventurous" scenes as a stripper in action, a fox torn to pieces by hounds, one-meaning blue gags plus unabashed sex emphasis in teleplays, may have gone just about as far as it is going to go.

Indications are that the boundaries of acceptability—often traversed at brink-edge by video producers here—have been transcended once too often. And now it seems that the broadcasters will be curbing their own artistic licence to some extent in the face of mounting evidence that in some cases over-the-air realism can cause offence.

A public movement bent on cleaning up British tv is being activated by local femmes who believe that tv's policy of adult programming is tending to undermine Christianity, morality, health and vitality. Headed up by a teacher and housewife, Mrs. Mary Whitehouse, the movement is reportedly "catching fire" and spreading over the whole nation especially amongst people who are "fed up with evasive answers to direct complaints" that, they claim, are handed out by BBC.

It is anticipated that "hundreds of thousands" of signatures will be appended to Mrs. Whitehouse's manifesto—due to be sent to Government, Post Office and BBC officials—which deplores alleged attempts to "belittle or destroy values" and to present "disbelief, doubt and dirt" on the part of broadcasters. BBC is particularly slated in the document for a "stream of suggestiveness at a time when crime, violence and veneral disease are steadily increasing."

Mrs. Whitehouse's movement—tabbed Women Of Britain Clean TV Campaign—is becoming effective enough to get national press publicity. And some vidcrix are right in the corner of the womenfolk.

Clean-Up Spread

Along with the seemingly rapid spread of the clean-up-tv campaign, it may be a measure of general public reaction to "earthy" dramas that BBC-TV's plays are at a low rating ebb. One informed source reveals that BBC's stock with the public is at its lowest in eight years due mainly to "the relative unpopularity of plays."

And coincidental with the growing body of public dissenters against what has been described as BBC-TV's "habitual game of coital consequences," hardened industryites are also beginning to wonder whether it is time to put the brakes on. Outside the U.K., it's argued, the sexposure in series like "Maigret," is a hamper to sales and, for most countries, bedroom scenes have to be axed.

Beyond this, some tradesters read significance into the fact that following Rediffusion's screening of a stripper in its "This Week" pub-affair program (for which the company was severely rapped by the Independent Television Authority), the ITA subsequently demanded that Granada-TV cut stripper scenes from a factual documentary study of aspects of show biz.

It is known within the biz, too, that the blue air of "TW3"—yanked earlier this year for political reasons—so upset some of BBC's own board of Governors that even before it was finally yanked Corporation top brassers ordered a clean up of the smut in the show.

Howls of Protest

Following the howls of protest, it's thought that BBC will not hurriedly attempt again to expose openly the high sophistication of Graham Greene's "Stamboul Train." And, internally, more than one BBC producer has had his knuckles rapped for getting "carried away" and duly causing BBC to make public apologies or, at least, causing the web some embarrassment and several prestige points.

It is being said in the business that BBC's new line in sophistica-

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Capital Cable (Linked to LBJ Station) Resists FCC in Texas CATV Battle

Washington, April 7.

In the Austin, Tex., CATV battle, Capital Cable Co. Inc. (the company with a link to Mrs. Lyndon B. Johnson's broadcasting interests) has told the FCC it won't furnish a copy of the option agreement permitting KTBC-TV to buy up to 50% of its stock by January, 1966.

KTBC-TV, the only commercial tv station in Austin, is owned by the First Lady and her two daughters, but all their stock is in an irrevocable trust.

Capital Cable is one of two companies operating CATV in Austin. It's a Little Rock, Ark., outfit with Winthrop Rockefeller (Nelson's brother) a major stockholder. Because it has a wired system, it requires no FCC license.

TV Cable of Austin Inc., the other CATVer, uses microwave, necessitating a FCC license, which it has. The issue before FCC is TV Cable's effort to get a waiver on a prohibition in its license stopping it from bringing in a program from any distant city which KTBC-TV intends to air within the next 15 days.

(KTBC-TV, as the sole commercial station, with all three networks to pick from, schedules many high-rated shows on a delayed basis. TV Cable wants to rush all shows into Austin on their regular network hour.)

FCC secretary Ben F. Waple had written Capital Cable last week ordering the company to turn over the option agreement with the Johnson station. Waple didn't say why he wanted it. But an FCC spokesman told VARIETY it was necessary to see the document to determine how much truth was in the claim of TV Cable that it, as a licensed CATVer, was operating at a competitive disadvantage in an Austin squeeze play, with KTBC-TV and Capital Cable doing the squeezing.

Capital Cable responded with a letter from its D.C. attorney, Eugene L. Burke, who asked FCC to tell him which rule FCC had—if any—to require such private corporate information as the option contract. Burke said he knew of none, and that such disclosure would "violate corporate integrity" and be a "detriment" to the company in a rough competitive situation.

Burke did digest the guts of the agreement. Texas Broadcasting (the new name for the old LBJ Co.) can buy as much as 50% of Capital Cable by 1966 by paying Capital Cable its actual expenditures on

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Drink, Drank, Drunk

Perth, Scotland, April 7.

A retired schoolteacher and temperance campaigner Alice Duncan, wants actors to get drunk on tv. "Most tv plays portray people consuming drink after drink without any effect," she said. "This could be very dangerous and give young people and motorists the idea that they can drink continually without it affecting them.

"I have written to the BBC complaining about this. I think they should ban television drinking. But, if they insist on drinking for the sake of realism, then let us see the actors getting drunk."

Paglin Resigns As FCC Counsel To Join New Firm

Washington, April 7.

Max Paglin resigned suddenly as FCC General Counsel. He will join a new law firm starting here under Paul O'Brien, an exec in the Gene Autry enterprises.

No successor has been named to Paglin's spot and it's unlikely the Commission will talk about filling the vacancy until members return later this week from the NAB Convention in Chicago.

If the Commission chooses from within its ranks, Deputy General Counsel Henry Geller is high in the speculation because of his position under Paglin and his effective relationship with FCC Chairman E. William Henry. Another FCC possibility is Asst. General Counsel Daniel Ohlbaum.

There was also speculation the choice might come from the outside as the spot is fairly lucrative plum for election year dangling.

Commission and insiders were taken by surprise when Paglin, a 21-year FCC employee disclosed he was joining the law firm. Four other partners are from Dow, Lohnes & Albertson which has communications dealings. They are William Grove, Leonard Jaskiewicz, Harry Sells and Carroll Gilliam. Another partner, Keith Putbrese, has been an associate with Smith & Pepper.

The firm will carry the names of all partners and will handle general practice as well as dealing with Federal courts and agencies.

Paglin will leave his FCC duties May 1. He was upped to General Counsel in 1961 when Newton Minow became chairman.

CBS News 'Lend-Leases' Collingwood to Britain For Political Portraits

London, April 7.

CBS News is engaged in a form of lend-lease program with Britain, acceding to a request of Britain's Independent Television Authority to lend Charles Collingwood for a series of political portraits.

Collingwood, one of CBS News ace correspondents, will interview the leaders of Britain's three major parties for telecasting by ITV prior to the upcoming national elections in Britain. ITV is the central organization of British commercial programmers. Collingwood was understood to have been selected because of ITV's desire to get a non-national impartial interviewer. Collingwood, too, did a successful interview with former Prime Minister Macmillan, in the past for ITV and BBC.

Collingwood will do the vidtaping prior to his moveover to Paris in mid-May, when he assumes the post as European correspondent for CBS News.

Filmways 6-Mos. Net Up to 148G

Hollywood, April 7.

Filmways Inc., tv and feature film company, reported net income of $148,564 for six months ended Feb. 29, 1964, amounting to 156% over $58,036 profit for corresponding period last year and 21.37% over firm's net income of $122,408 for the entire preceding fiscal year.

Latest figure repped 25c per share on 601,492 shares outstanding as compared with 10c per share on 590,004 shares last year, and against 21c per share for previous full year. Total revenues before taxes for latest six-month span were $7,601,207, compared to $5,195,896 last year.

Take was drawn from most part from three tv series and one feature film, latter "The Wheeler Dealers" released through Metro. Teleseries included "The Beverly Hillbillies," "Petticoat Junction" and "Mr. Ed." Company has a fourth tv show coming up on ABC next Fall, "The Addams Family," recently completed a second Metro release, "The Americanization of Emily," and has another feature, "Topkapi," ready for release through United Artists.

HOW TO IDENTIFY A NETWORK

Connect the numbers and you have one of the world's most familiar insignia.

We've nothing against insignia, but it's our feeling that a network can be recognized just as readily by the caliber of its programs. To get down to cases, there's one network that:

☐ replaced an entire evening's prime-time programming with "The American Revolution of '63," a three-hour report on civil rights.

☐ set the entire nation talking about its bold and irreverent satire series, "That Was The Week That Was."

☐ created "Exploring" and "The Children's Theatre," network television's most celebrated programs for youngsters.

☐ explored the *inside* of the Kremlin—a feat even Russian television had never achieved —to produce one of the classic programs in television annals.

☐ has scheduled an unrivalled sports lineup next season, ranging from NCAA football to the World Series, with most events in color.

☐ presents television's most honored dramatic program: The Hallmark Hall of Fame.

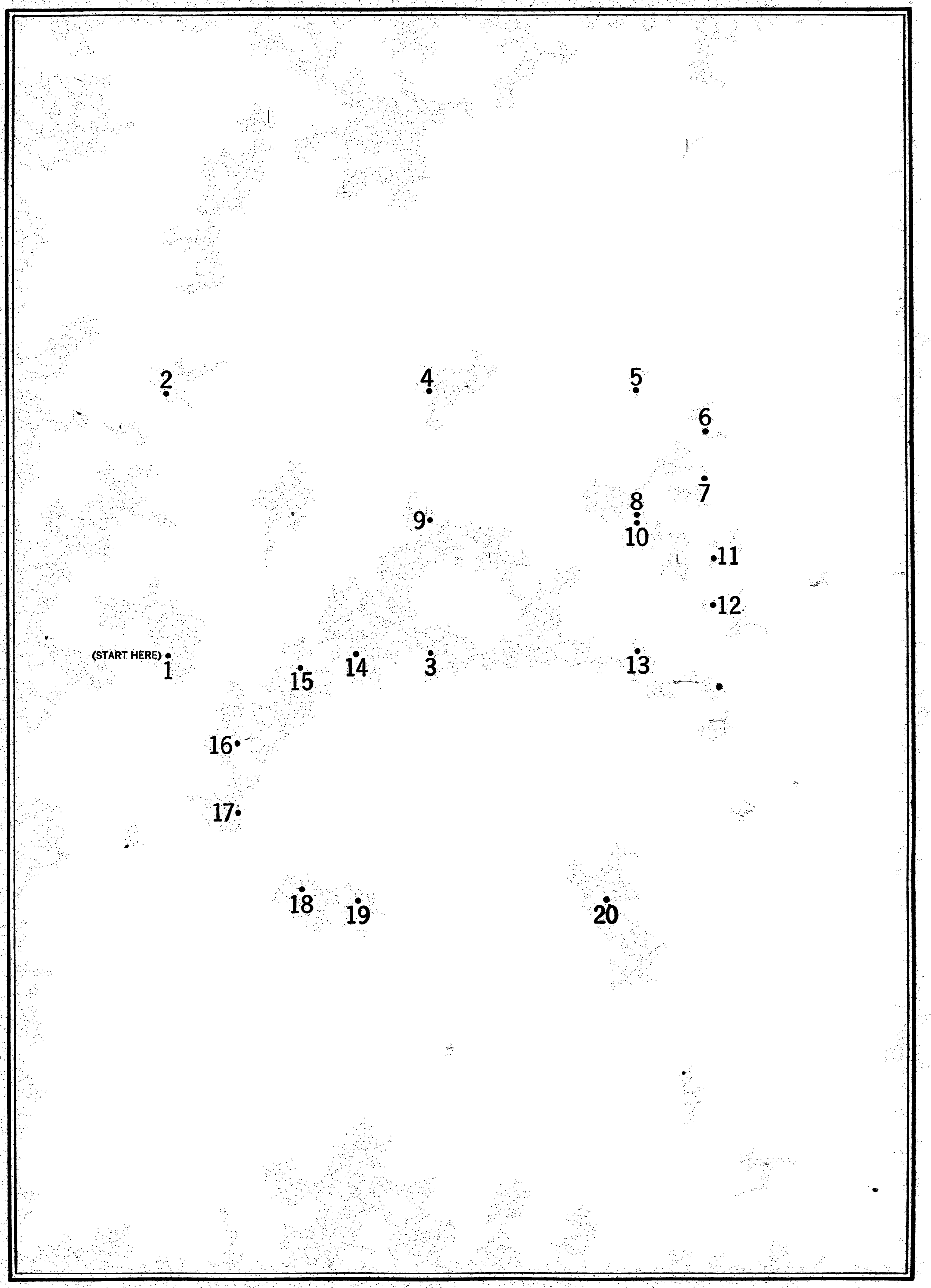
☐ stars television's most impressive array of talent, including such favorites in next season's schedule as Jack Benny, Shirley Booth, Johnny Carson, Richard Chamberlain, Perry Como, Alfred Hitchcock, Bob Hope, Jack Paar and Danny Thomas—to name only a few.

☐ televises the nation's most distinguished newscast, the "Huntley-Brinkley Report."

☐ consistently draws the greatest number of viewers to its coverage of such special events as conventions, elections or space flights.

All in all, it's the network whose balanced and wide-ranging schedule makes its identity unmistakable.

Of course, if you can't get through the day without seeing our signature, just connect the dots. Obviously, though, it's the first time our identity has ever been a puzzle.


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FM Pushers Vaulting Numbers Gap With Own Hand Hewn Program Pegs

What may be reaffirmed by that first-ever hour-by-hour Pulse study of the top 10 markets unveiled last week in Chicago is that stepchild FM, at least for the here and now, is chiefly dependent for advertiser receptivity on its image as a marketing specialist.

For all the static of the Pulse report, this has been the ardent thesis of FM boosters all along—that the megacycle band delivers, if not numbers, a class audience with spendable income. (They fly jets, dig stereo, fine wines, etc.) There has been a flow of impressive evidence, too, that this is a growth audience, per the Hoopers in Philly, Chicago, L.A. and elsewhere.

Yet taken overall, as the aforesaid Pulse reinforces, the medium's listenership has been too fragmented to tempt most timebuyers and national advertisers. To circumvent the "numbers gap," there have evolved diverse plo.s, one of which, separately covered this issue, seeks to inspire the grouping of FMers in the same market to sell combined circulation at cost-per-thousand comparable to a single affluent AM.

Another, cued by FM's appeal for the higher brackets, extols unique programmatic concepts as a refinement of the selectivity theme crooned by FM chaps to advertisers. Thus, RCA formerly underwrote a stereo concert series via the QXR network; and, perhaps as a more pointed example, TWA currently has multi-market sponsorship of "The World of Adventure in Music." Packaged and pending for key markets is a "Paris This Week" series geared for the Europe-bound traffic, hopefully for Air France sponsorship.

Proponents of the multi-market program identification concept argue that for image-conscious advertisers with a yen for FM, it's the far wiser course than buying station schedules, however astutely. Investing in station schedules, they reason, leaves unresolved for the sponsor whether the program or the station has or has not performed for him. (Conversely, the surer gauge for an advertiser is the identical concept in several markets.) How that sits with station stewards is another story.

At any rate, the gambit is neither new nor has it enjoyed much advertiser vogue to date. TWA's "World of Adventure in Music" is the only current such undertaking by a national advertiser. Airing since last September on nine stations in five markets (three more are said to be on tap), it is prepackaged (inclusive of brand new disks and commentary by Frank Waldecker) by Gene LaBrie, and

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Jerry Makes Merry

Chicago, April 7.

A baby elephant just made it through the doors of Desilu Sales at the Pick-Congress Hotel, where TFE-'64 is holding its meet this year. The baby elephant and a chimp were utilized to promote the sale of Desilu's off-network skein "Greatest Show on Earth."

Circus motif was picked up by pretty gals, trainers, etc., with press agent Jerry Franken delivering the spiel "and now look here at the greatest attraction. "

FM Group Sales Solves Riddle Of Circulation

Chicago, April 7.

FM operators, whose problems stem basically from their medium's fragmentary audiences, are being pitched a plan that may help them to get more of the national advertisers who are interested only in mass circulation. The idea is for several FMers in the same market to band together as a group and sell their combined circulation as though they were a single AM station, at a comparable cost-per-thousand.

The plan is the brainchild of FM Group Sales Inc., which has been piloting the idea in Chicago and Los Angeles for nearly two years with reasonably good results. Moreover, the Federal Communications Commission, which clearly wouldn't endorse such a procedure for AM or tv, has thus far looked kindly on it for FM because it deems it in the public interest to enhance the competitive status of that medium.

Whether or not the government Agency does grant special dispensation to the combination rate agreement for FM depends on its being satisfied that (1) there is no conflict of interest by one of the partners in FM Group Sales Inc., co-founder Les Vihon, who is also a station owner; and (2) there is no possibility of unfair competition with the FM stations in the same market that don't choose to join the group. Re the former, Vihon has dropped out of corporate participation to satisfy the commission; and as to the latter, FMGS has assured the commission that participating stations will not share knowledge of each other's rate structures, that each of the group stations will be encouraged to keep an individual rep, and that the group rates will not work an additional hardship on stations that do not join.

As FMGS prexy Art Sakelson explains it in the proposal circulated to FM operators, "There are many accounts that want to buy 'bits and pieces' or can't afford to spend big money in FM. This is where the individual rep can do a job. Media buyers for selective and specialized accounts can and will take the time to look at stations individually.

"But when major radio schedules are bought, only the well known

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Mayer's 'Playback' In Chi WBKB Slot

Chicago, April 7.

Phil Mayer was named program director of WBKB again, and this time the appointment holds. Mayer, who comes from WGN-TV where he was asst. program director, was initially hired away by the ABC owned stations division two months ago; but he quickly retreated to his old job when he found he was walking into the storm that was then brewing between WBKB veep Sterling (Red) Quinlan and o&o division prexy Ted Shaker. In fact, it was the abortive appointment of Mayer that touched off the cloudburst which eventually resulted in Quinlan's resignation.

Mayer, innocent of the intra-company friction, had been hired the first time to replace Quinlan's program director, Dan Schuffman, whom Shaker was trying to move out of the spot. This brought on the test of Quinlan's local authority, and shortly after he resigned Schuffman followed. Quinlan's successor, Tom Miller, interviewed possible replacements for Schuffman for two weeks and then announced the hiring of Mayer.

Mayer, incidentally, had worked for several years under Ed Warren at WGN-TV. Warren is now program director of the ABC-TV owned-stations division and doubtless Mayer's sponsor, although Miller insists the choice was his own.

Screen Gems Preps Another Package

Chicago, April 7.

With features in heavy demand, Screen Gems let it be known that it will soon release another package of pix, again of more recent vintage.

Embassy Pictures' success with sand and sandal pictures has triggered activity by American International and National Telefilm Associates. American International, under the banner of EpiColor '64, has titles such as "Sign of the Gladiator," "Attack On The Normans," "Taur The Mighty," "Colossus & The Amazon Queen."

National Telefilm Associates, in its package of 13, has "Blood and Sand" and "Prince Of The Vikings."

Who's the 'Big Name' Lined Up for Ga. Meet? They Say Mebbe LBJ

Atlanta, April 7.

Jack Williams, executive secretary of the Georgia Assn. of Broadcasters, Inc., has made a preliminary report on speakers lined up for four-day convention, June 13-16, at Callaway Gardens, near Pine Mountain, Ga.

Headliner of 29th annual convention will be Texas Congressman Walter Rogers, described as "a dynamic fighter for broadcasting's freedom."

Other speakers already in the bag, Williams reports, are Harold Krelstein, president of Plough Broadcasting; Prose Walker, of Collins Radio Co.; Avery Gibson of HR Television; Hope Martinez, of BBD&O, New York; and others. An invitation has been issued to FCC's Lee Loevinger.

As a teaser, Williams added that "one of the biggest names in the National Democratic Party" will address the conventon.

This has aroused speculation that, perhaps, President Lyndon Baines Johnson will come south to address the parley.

In addition to GAB parley chief engineers from GAB stations will hold their first annual engineering conference June 16 at Callaway Gardens.

Station Claims FCC 'Studying' Its Editorials

Raleigh, N.C., April 7.

Radio and television station WRAL says it is one of the two stations whose editorializing is under detailed scrutiny by FCC. A. J. Fletcher, president of Capitol Broadcasting Co., issued a statement after it was learned that the station's license renewal has been delayed pending study. The FCC declined to comment.

Fletcher said the company is not alarmed by the study, and that the FCC has expressed no criticism of its policy. Fletcher said the company understood it was selected for the study because it was a pioneer in broadcast editorializing.

"Despite this investigation and withholding of renewal of license, this station in its editorial policy has not deviated one iota from its general purpose of promoting free enterprise and condemning the actions of those who would complete the conversion of our country to a socialist form of government," Fletcher said.

"We cannot believe that our operating license would be placed in jeopardy because we dare to state clearly-labeled editorial views that are not pleasing to some. We have proceeded with our right to editorialize without fear of reprisal. If there is room for fear, then it is indeed later than we think."

Fletcher said the commission has not criticized the station's editorial policy.

Another Democratic gubernatorial candidate, L. Richardson Preyer, recently refused to participate in a political debate originating from WRAL-TV because he said the station was partial. Fletcher said Preyer's complaint was "entirely unjustified."

WRAL's license expired Dec. 1, 1963.

RIGHT-UP-TO-'63 RELEASES FOR AA

Chicago, April 7.

Television subsid of Allied Artists has dipped into the remaining feature library of its parent company and has come up with releases as recent as 1963 theatrically. The more recent pix are being sold to tv stations, on a delayed basis.

These are some of the titles of the new AATV feature package:

"Billy Budd," Robert Ryan, Peter Ustinov, Melvyn Douglas; "Convicts 4," Ben Gazzara, Sammy Davis Jr., Broderick Crawford, Rod Steiger; "Cry of Battle," "Hitler," "The George Raft Story," and "War Is Hell."

Jerry Levin Follows WNEW-TV Signal Into Three States For 'Local' Angles

Whereas most local pubservice programming is just that—local—producer-director Jerry Levin of WNEW-TV's (N.Y.) "Community Dialogue" is a rover boy whose purview stretches to all points of the channel 5 signal perimeter. So that apart from Gotham and environs, the beat covers the southern flank of Connecticut and a good part of northeast New Jersey. In other words, to quote the station, "We're truly local."

The Sunday half-hour prime-time (formerly at 8:30 p.m., now at 8) dialogs, therefore, range from New York City ("The Taxi Fare—Fair?"), to Connecticut ("The Dirty Rivers," anent insufficiency of sewage disposal), to New Jersey ("Will There be an Income Tax").

Levin, who came to the Metromedia flagship from WBBM-TV, Chicago, and Westinghouse, in Cleveland, stresses that community service means the total coverage area must be served.

The show's title is forthright. Says the producer: "We very carefully try to give a cross-section of opinions." This is a shade distinct from trying for exact balance of viewpoint, and thus a more accurate (as a rule) barometer of communal sentiment on an issue at hand.

Thus, when authorities on the q.t. bought an old manse on residential Staten Island as a "halfway" house for dope probationers, revelation of the move outraged most local folk, and the preponderant reaction was so reflected by the program. Airing the issue, however, apparently helped to calm the community and permit more rational discourse on the controversy.

Levin speaks pridefully of his program's residual effects. Often, albeit not always, the citizen dialogues, in combination with ensuing newspaper publicity, have been a prod to action. Shortly after taxpayers waxed irate on the show over Connecticut's "dirty rivers," the board of aldermen in Ansonia (one of three towns immediately concerned) voted to proceed with construction of a sewage disposal plant, and proposed a bond issue to enable said construction.

"Of course," Levin admits, "we did a show on ethics (among New York State lawmakers) and they defeated it"—an allusion to the watered-down measure re conflict of interest that finally cleared the legislature in Albany.

Levin, who regularly scans some 15 newspapers (aside from the New York dailies) in the tri-state area, says he seeks to air issues that

(Continued on page 60)

Now Comes BARB

Atlanta, April 7.

A new organization, Businessmen Against Regimented Broadcasting (BARB), has been formed in Georgia.

Chapters have been activated in Hinesville, Baxley, Glenville and Savannah.

Other units are organizing in Albany and Macon.

BARB was organized to fight alleged inequities in FCC's Fairness Doctrine and to take other action opposing government regulation.

Kidshows Propel WGN-TV Into Tie For Chi 2d Place

Chicago, April 7.

Largely on the strength of its 23 powerhouse kidshows, WGN-TV has jumped into a tie for second place in this market in the just published February ARBs. The Chicago indie, reaching its highest notch yet during a fall-winter tv season, scored a 23 average share of audience in the signon-to-signoff breakdown putting it on a par with the NBC anchor, WNBQ. Matter of fact, the Tribune Co. flagship topped the NBC station in total homes, 156,600 to 154,300.

That would seem to give WGN-TV claim to being the top indie in the nation, a status that appears to be verified by ARB comparisons with non-affiliated stations in other markets. The closest runner-up, in point of relative metro audience shares, would be Time-Life's WTCN-TV, Minneapolis-St. Paul, which averages a 17 share against three-network competition. However, it still places fourth in a four station market.

By the same yardstick, WNEW, New York, ranks third among independents in the nation with a 15 share of its market, although WGN-TV concedes it's unfair to compare independents in six- and seven-station markets with those having no other indie competition. The Gotham station, a Metromedia property, tops all independents in total homes with 329,700, more than twice WGN-TV's total, having the advantage of a larger market.

Other independents getting better than a 10% share of their markets from signon to signoff, in the latest ARB survey, are CKLW, Detroit-Windsor, with a 14; KTVT, Dallas-Ft. Worth, with 13; KTVU, San Francisco, with 12; and KATU, Portland, Ore., with 11.

WGN-TV has run ahead of WBKB-TV (ABC) for much of the current season and has maintained its 23% share for the past two rating periods. But both WBKB and WNBQ each lost audience in the latest survey to the front-running WBBM-TV, and that gave the indie a clear edge over the ABC station and a tie with WNBQ. Indicative of where WGN-TV's strength lies is that the ARB analysis of audience components (men, women, teens and children) shows the Trib station fourth in all categories save the last, where it is a whopping first.

While the second place tie represents WGN-TV's zenith during a regular tv season, the indie has been known to run first in the market during the summer months, especially during baseball season.

Texas Court Proceedings 'Wired In' for Students

Austin, April 7.

Beginning in June, the U. of Texas law students will be able to sit in their classrooms and watch Travis County court proceedings on closed circuit television.

Both criminal and civil district cases will be televised except when participating lawyers object. Some will be on videotape.

The special room with the television facilities will hold 70 students. It is a part of the $1,500,000 addition to the law building.

WCIU Accents All-Negro Gab

Chicago, April 7.

An all-Negro discussion program of two hours' duration is the latest innovation of WCIU, the new UHF station here whose pledge to the FCC is to serve ethnic and minority groups. New gabfest, titled "On Target" and moderated by communications consultant Harland Randolph, has a full sponsor in Nelson Bros. Furniture and has been given the choice 10 p.m. Saturday slot following the station's most popular show, "Bullfights From Mexico."

It's the fourth program currently on Chicago tv using the format of a marathon chinfest and is one of three such offerings on Saturday nights. WBBM-TV's "At Random" and WBKB's "Kup's Show" are still in head-on competition after midnight on Saturdays (the February ARB just out shows the Irv Kupcinet-moderated panel holding a decided edge over the two hour course), and Norm Ross' "Off the Cuff" is still a Friday post-midnight entry on WBKB. All use Negro panelists with regularity, but the WCIU program will address itself exclusively to Negro topics.

Premiere program was on the subject of "Civil Rights—Money and Votes." Future outings will take on such subjects as welfare, Negro taboos, retarded children and problems of ex-convicts.

NAB'S BLESSING ON SYNDIES

Trade Org for Film Syndicators?

Chicago, April 7.

In the midst of the rapprochement with the NAB, more than one film syndicator now is thinking in terms of the possibility of the establishment of a film syndication trade organization. The Television Film Exhibit of the past two years proved that film syndicators can work together for a common goal, albeit the goal is limited.

If film syndicators elect to return with the NAB, one syndicator said it would be a shame if they didn't establish a continuing trade organization. He said the foundation could be the groundwork laid by the Television Film Exhibit, representing the common effort of 16 film syndicators this year. He said such a trade organization for the first time could establish ways and means of securing telling research, expanding the syndication market in the U.S., and even work in a common effort to secure more local time for syndicated programming. The complication of some program suppliers doing business with both the network and the local station, it was argued, need not paralyze the effort of a trade organization's work freeing more local time for syndicated programs.

A trade organization, too, it was agreed, would be more effective in telling the full syndication story at a NAB conclave, (there was some criticism that the NAB film panel did not have a spokesman identified with vidfilm services or series on its panel on programming. Bob Rich, of Seven Arts Associated, is identified with features rather than vidfilm programming. Selection of Joe Levine, of Embassy Pictures, as another party to the NAB program panel, baffled some syndicators.)

No Need to Push Panic Button Cues Collins Booze Blurb Stance

Washington, April 7.

NAB prez Le Roy Collins said the liquor advertising breakthrough by WQXR, New York, should not lead Congress to enacting panic-stricken anti-booze blurb legislation.

Responding to a batch of liquor letters mailed last week by House Commerce Committee chairman Oren Harris (D-Ark.) Collins tried to head off the inevitable Congressional pressure stemming from the QXR policy switch.

Collins admitted "any widespread rejection of self-imposed standards could develop pressure for restrictive legislation."

Without specifically mentioning QXR, Collins continued, "Occasional deviations, however, from self-regulatory standards should not result in the imposition of government regulations on an entire industry."

Collins' refusal to push the panic button, indicates a slight shift in NAB thinking since the word first went out that WQXR would air booze commercials.

First thought of NAB brass was for Congress to exert pressure on QXR and the industry, realizing

(Continued on page 54)

Deferred Payment

Chicago, April 7.

Tom Duggan, KTLA (Los Angeles) tv personality, was arrested on a five-year-old contempt of court citation in Chi last week when he came to town for his father's funeral. Duggan was taken into custody by two sheriff's deputies and began the 10-day sentence immediately after the funeral.

The contempt charges against Duggan stemmed from remarks made on his old Chi tv show about a divorce case in which he was involved.

FCC Clears Davis On 'Marginal' Rap As Henry Dissents

Washington, April 7.

Deciding station prez Howard Davis did not deceive the Commission, FCC renewed the licenses of KMAC-AM, KISS-FM, San Antonio.

In a 3-1 decision, FCC said that Davis' ill-fated attempt to garner a San Antonio television outlet in 1954 did not develop a record showing misrepresentation. At that time FCC threw out his application charging he had concealed and misrepresented his financial qualifications.

In its latest look, the Commission majority decided Davis' conduct was "marginal, but falls short of establishing misrepresentation."

FCC emphasized, however, that had its decision been closer to the events of 1954 or if a stronger record showing had been made it might have come to the opposite conclusion.

Commission's action upheld a Hearing Examiner's Initial Decision in February, 1963.

In his dissent, Chairman E. William Henry averred the record "discloses a marked, overall pattern of misrepresenting certain salient facts and of failure to disclose other pertinent facts with the intention of deceiving this Commission."

Henry said FCC can't "forgive and forget" because the issues arose 10 years ago. He also refused to back the majority's view that part of the imbroglio stemmed from Davis' bookkeeping and accounting inexperience.

Favoring renewal were Commissioners Robert Bartley, Robert E. Lee, and Frederick Ford.

FCC Parcels Out Station Penalties

Washington, April 7.

FCC was busy on the revocation and forfeiture fronts slapping disciplinary actions on stations in Rhode Island, Alabama and Florida.

Commission affirmed its order of Feb., 1963, revoking the license of WLOV-FM, Cranston, R.I. Rejecting the reconsideration bid of Neighborly Broadcasting Co. Inc., FCC pointed to the station's record of rule violations and financial "irresponsibility."

In view of previous failure to employ a qualified staff or provide good facilities or equipment, FCC said it could not bank on the outlet's promises to do better in the future.

FCC notified UHFer WMSL-TV Decatur, Ala., of an apparent $500 liability for failing to comply with log-keeping requirements.

Logs of outlets licensed by Tennessee Valley Radio and Television Corp did not list each program broadcast and sponsors' names nor did they tell if sponsorship had been announced, FCC said. It was the first time a station has been pegged for such an offense.

Slapped with $500 overtime payment notice was daytimer WIII-AM, Homestead, Fla. Commission said station licensed by Seven League Productions repeatedly broadcast past set hours.

LOOKS LIKE END OF RUMP STATUS

By MURRAY HOROWITZ

Chicago, April 7.

Film syndicators at the convention drew closer to the tv establishment. The sound of dissonance of past conventions, raucous squawks that divided film syndicators from NAB officialdom, was replaced by purrs of satisfactions.

Possibility that 1965 may see the end of the "separate but equal" status of film syndicators at next year's annual conclave looks good. This year out, a band of 16 film syndicators, rallied under the flag of TFE-'64, again proved that they were popular with broadcasters of the nation.

The purrs of satisfaction had many signs.

1. For the first time in many years, NAB sponsored a panel on tv programming, with syndication represented by Seven Arts Associated's Bob Rich. (See separate story).

2. The presence of TFE-'64 was recognized in the official NAB guide for conventioneers.

3. TFE-'64, in return, gave up its rump status and associated itself with the NAB. The NAB sign was prominent in the main social event sponsored by TFE, the Sunday cocktail party.

These and other developments indicate the thaw in what had been a frozen relationship between the film syndicators and the NAB. Next year holds out the possibility that there may be a reunion of the parties, with film syndicators holding their conclave under the NAB umbrella.

What are some of the highlights of TFE-'64?

1. Neither rain nor winds kept broadcasters away from the TFE cocktail party, attended by some 1,200 people, held at the Pick-Congress Hotel, two long blocks away from the Conrad Hilton, site of the NAB meet.

2. Rooms of the film syndicators were smartly and colorfully decorated, in many instances themed to the product sold by the syndicator.

3. The action in most Pick-Congress hospitality suites was lively, if not cluttered. The interested parties, the buyers, made the fourth floor rounds at the Pick-Congress.

4. The film syndicators dealing with features had the greatest play. As one feature film exec put it, "this is the hottest market ever for motion pictures."

What now is dividing the NAB and the majority of film syndicators seems small in comparison to previous years. Many key syndicators, now under the TFE banner, in private say they would rejoin NAB as associate members, if film syndicators at the annual NAB meet would be given one hotel floor, in which to exhibit their wares and meet their customers. The second conclave of TFE, like the first, proved that film syndicators can conduct their affairs in a businesslike manner, without losing some of their color and flair. The hard-sell "girlie" atmosphere of years gone by is a thing of the past, with the syndies looking and appearing very much like their more staid NAB brothers.

N. Dakota's ETV Grant

Washington, April 7.

North Dakota's first educational television station received a $130,173 grant from the Dept. of Health, Education and Welfare.

HEW etv matching grant goes to the North Central Educational Television Assn. Inc. in Fargo, N. D., to build KFME-TV Station, which will get some programs from etv outlet KTCA-TV, Minneapolis-St. Paul, will air programs to the Fargo-Moorhead, Minn. area.

HEW has now dished out $3,023,445 in etv unds with another 43 applicants seeking $7,728,740 in Federal coin.

Taft's $33,000,000 Buy of 3 TV Stations Makes It Sole Chain at Max. Strength

No April Fooler was last Wednesday's (1) cash transaction nailing down the deal whereby Taft Broadcasting acquired broadcast properties from liquidating Transcontinent Television Corp. in three markets—Buffalo, Kansas City and Scranton - Wilkes-Barre—for the champ price of $33,000,000 (plus assumption of liabilities). Taft thus becomes dominant among the group operators, at least with respect to numerical strength. It's now the only one among the multiple ownerships (networks included) to hold the maximum tv licenses—five VHF and two on the UHF band.

The transaction received the FCC greenlight last Feb. 20.

Also transferred in the package deal are Transcontinent properties in San Diego, to Midwest Television, and at Bakersfield, Cal., to Time-Life Broadcasting. These acquisitions, together with Taft's, represent an aggregate purchase price of $38,500,000, plus assumption of certain current and long-term obligations and contingent tax liabilities by the purchasers.

Broadcasting's largest previous transaction was the $24,000,000 paid by United Paramount Theatres in 1953 to acquire ABC, thereafter taking AB-PT for its corporate billing.

New links in the Taft chain are WGR-AM-FM-TV, Buffalo; WDAF-AM-FM-TV, Kaycee; and WNEP-TV, Scranton-Wilkes-Barre. The Cincy outfit now owns seven tv stations, five AMers and five on the FM band (latter separately programmed for "good music"). Besides the acquisitions, Taft operates in Cincy, Columbus, Birmingham, and Lexington, Ky.

Midwest Television acquired KFMB-AM-FM-TV, San Diego, and Time-Life took over KERO-TV, Bakersfield. Midwest paid $10,085,000 plus assumption, under certain conditions, of tax liabilities up to $150,000, and Time-Life wrote out a check for $1,565,000.

Under liquidation terms which already have stockholder approval, Transcontinent will keep ownership of WDOK-AM-FM in Cleveland through a subsid, Northeastern Pennsylvania Broadcasting. After the selloff, Transcontinent directors authorized liquidation distribution of $20 per Transcontinent share, plus a proportionate interest in Northeastern. All is payable April 14 to holders of record April 9.

Taft's $33,000,000 payment included assumption of some $6,900,000 of Transcontinent liabilities. Taft, which is publicly owned and on the Big Board, will finance their portion of the purchase through a combo of $13,200,000 in bank loans, and the rest in longterm loans from insurance outfits.

Enclose Return Stamp

Pittsburgh, April 7.

KDKA, like all radio stations, has its share of strange requests but one was last week's could be the topper.

Joel Giuditta of Waterbury, Conn., wrote in and said, "Please send me a copy of your radio station."

Rich's Rosy Salvo: 1,200 Post-'50 TV Features in Tint

Chicago, April 7.

To an increasingly color conscious tv market, Seven Arts Associated v.p. Bob Rich reported that there are approximately 1,200 to 1,300 post-'50 features that are now available in color.

Rich represented the syndicators on the NAB panel, "Program Conference, '64." It appeared to be calculated to win friends and influence people in favor of syndication.

Said he to the assembled broadcasters: "Over the past 16 years film syndication has grown from childhood to full maturity. Today, we represent a highly professional billion dollar business, providing you with a wonderful array of top quality programs, expertly produced, to bring you by far the largest portion of the advertising dollar."

Rich's inclusion on the program panel represented a victory for syndicators who, for years, had all but been ignored by the NAB. Rich, as the syndication spokesman, acepted that victory with grace, using the oportunity to say a good word about the local film salesman, the local program topper, and the wide range of product available to the local market. He also managed to deliver the commercial that stations, when buying and programming syndicated product, retain "the largest portion of the advertising dollar."

MCA TV's Int'l Reps Gather on Coast For Annual Sales Seminar

Hollywood, April 7.

Representatives from nine foreign countries in which MCA TV maintains offices are taking part in an international sales forum for one week, which began Monday (6) at Universal City studios. Global sales sessions were called by Berle Adams, exec veepee of MCA TV Ltd., in charge of the International Division.

Purpose of the annual forum is for MCA personnel to meet and exchange ideas and review business and political conditions in their respective countries, the forum playing an important role in MCA TV's approach to global video sales. MCA's "dominant" position in foreign distribution is attributed to the combined specialists talents of the group of men who head up the company's foreign offices, Adams commented.

Among those participating in the global talks will be Brian Brolly, London; Robert Hussong, Paris; Franz Elmendorff, Munich; Giorgio Vannucci, Rome; Ron Brown, Sydney; Richard Miyamoto, Tokyo; Francisco Padilla and Mauricio Bolanos, Mexico; Herb Stewart, W. L. Smith, Robert Lee, Toronto; Robert Mercer, Montreal; Ralph Franklin, Herb Stern, N.Y.; Bob Bramson and Al Green, Chi.

Taking part from Universal City will be Peter McDonald, veepee, who will chair individual seminars, along with Adams; Raphael Etkes, David Skepner and Ralph Jarvis.

UHF Conversion: Progress Report

Chicago, April 7.

Latest estimate of UHF penetration in this market, according to sole U outlet here, WCIU, is that approximately 205,000 receivers in the area are capable of picking up the station. That's supposedly based on manufacturers' estimates of converter and all-channel set sales, plus the guess that when the station signed on last January 50,000 sets were already in use that could receive UHF.

Station survey of manufacturers and distributors indicated that 75,000 new converters have been sold since January and 50,000 all-channel sets. An additional 30,000 sets are deemed receptive to the UHF station through master antennas in high rise buildings. Those figures plus the estimated original 50,000 receivers bring the total to 205.

WABC-FM GETS RENEWAL

Washington, April 7.

FCC's Broadcast Bureau renewed the license of WABC-FM, New York.

Grant to the ABC o&o was made without prejudice to FCC's Network Study report or other Commission inquiries.









NOW THAT WE'VE HAD A GOOD YEAR...

1963 was a year of innovation. The "new ABC" was a success. Seven of its new shows will be back this fall. That's half the new shows we programmed. (Not even Ty Cobb hit .500.)

Almost all of our returning shows are having their best years ever. And that includes such long-time favorites as Donna Reed and Ozzie & Harriet.

Current ratings show ABC in its best competitive position of the season—with 20 half hours delivering 10 million or more Average Audience homes—and half again as many programs in the Nielsen Top Forty as another network competitor.

Our new shows are playing a large part in this gain. The Fugitive has joined the ranks of television's all-time greats. Patty Duke has run off with a remarkable share of the young audience. Outer Limits and Burke's Law have become popular viewing habits. So have Farmer's Daughter, Jimmy Dean and Hollywood Palace. All of these new shows will be back next year—an amazing 50 percent of the shows that made ABC "new" this season.

ABC made news in news this year, too. Howard K. Smith and Edward P. Morgan, paired for the New Hampshire primary, were hailed by critics as the hot new news team.

Former President Dwight D. Eisenhower, Senators Hubert H. Humphrey and Sam J. Ervin, Jr., were signed to augment ABC's political convention coverage.

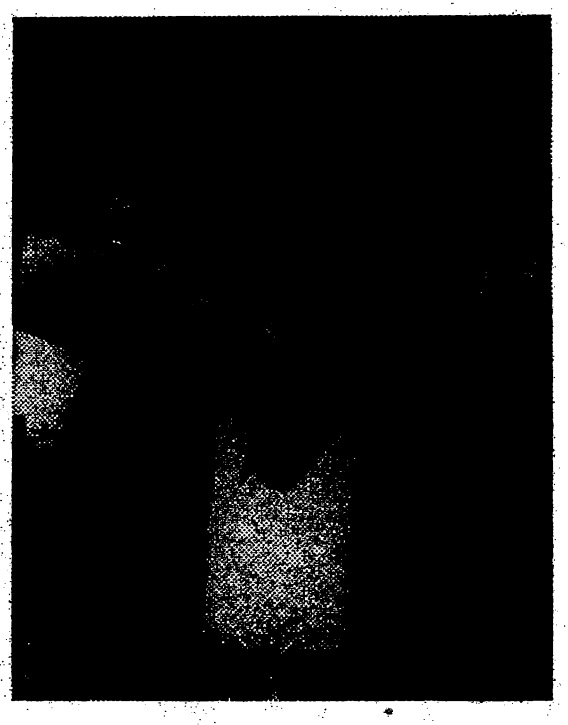
In sports, ABC's Winter Olympics coverage reached 35 million different homes—more than two-thirds of all U.S. television homes in a two-week period. ABC will continue its Olympic coverage during the trials this summer.

Most important, ABC is on the move with a stable base of proven entertainment on which next fall's schedule is built...

Sources. NTI Feb.-Mar. 1964 Average Audience, regular programs.
Winter Olympics Nielsen special analysis, 2 weeks ending Feb. 11, 1964

WHAT WILL WE DO FOR AN ENCORE?









1964 will be a year of opportunity. This fall's ABC schedule has real roots. Our ratio of new shows is decreasing while that of the other networks is increasing.

We've got momentum. Every single one of this year's situation comedies will be back next season. So will long-run favorites like Ben Casey, Wagon Train and Lawrence Welk.

We've got a schedule full of new ideas. Peyton Place will be the first serialized drama ever to appear in prime time. Jonny Quest will introduce a new kind of animated adventure. The Addams Family will bring Charles Addams' famous cartoon characters to life. Bing Crosby will appear in his first continuing television series. Bewitched, one of the most sought after properties of the new season, will be treating viewers to contemporary Witchcraft on ABC.

There will be seven Dinah Shore specials—both nighttime and daytime. Walter Brennan will be back with a new show. Broadside and No Time for Sergeants are two sure-fire new comedies. There will be exciting adventure in a unique setting on Voyage to the Bottom of the Sea. Suspenseful drama on 12 O'clock High. Mickey Rooney will star in a new family situation comedy. And George Burns and his cigar return to television in Wendy and Me.

We're not alone in sensing an exciting year for ABC.

We've got an unprecedented list of new and returning sponsors with us, with names representing the entire alphabet of top American advertisers. And the list continues to grow.

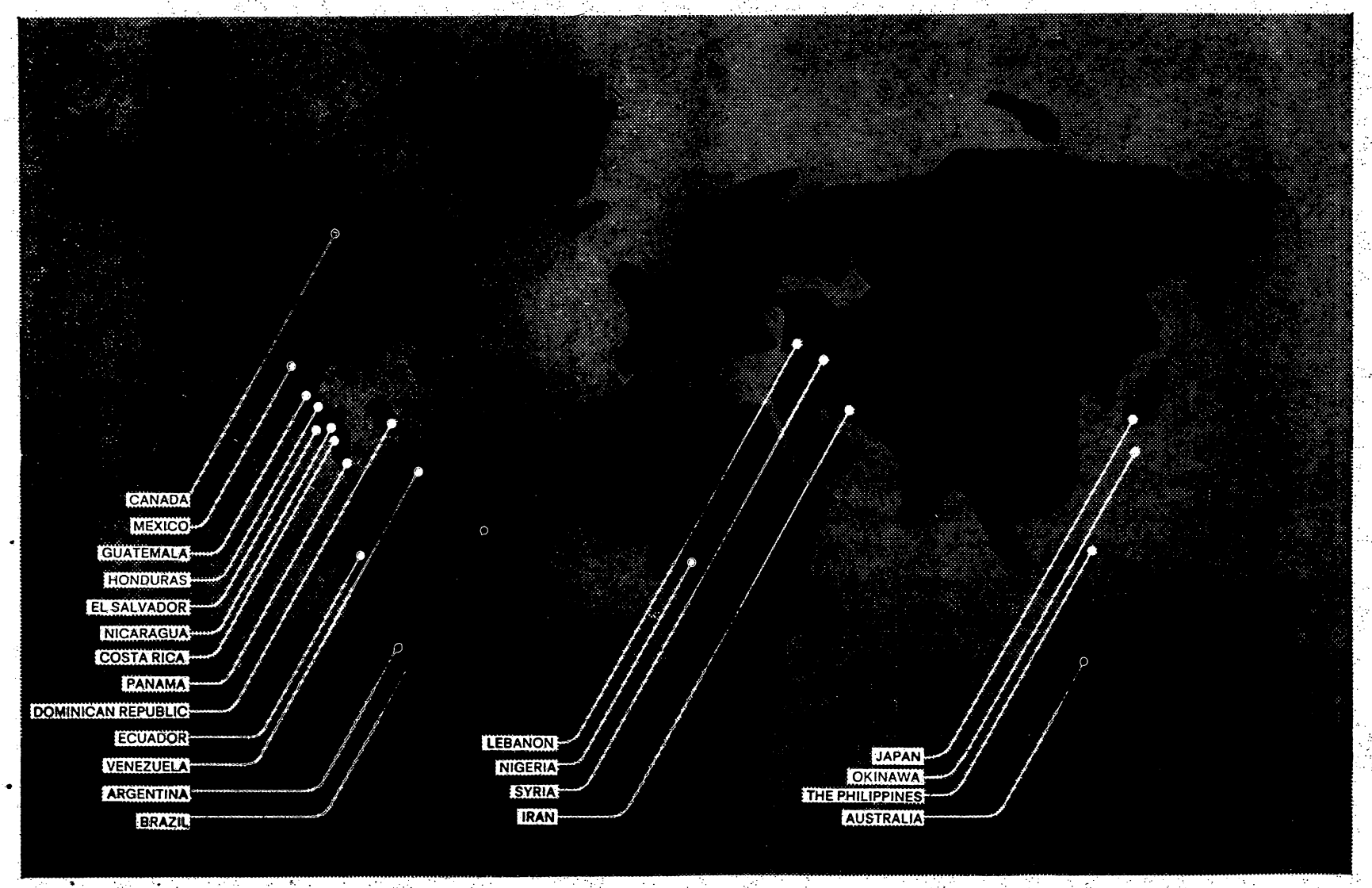
To sum up. We have stability—based on proven entertainment and momentum—prodded on by exciting new ideas.

We can't wait until you see our encore!

ABC Television Network abc

Let's get your show on the road

(To 49 television stations in 21 lands)



ABC International Television— the world's largest buyer of programs for telecasting outside the U.S.A.

Ben Casey asks for sutures in Arabic and Spanish. "Little Joe" Cartwright gets the girl in French and Japanese.

Shows like these are weekly hits with 16,000,000 foreign families. Families served by the ABC Worldvision Network.

If you have a program with universal appeal, talk to ABC International Television.

We'll give you complete information about costs and scheduling in any or all of our far-flung markets.

And then we'll help you show the world!

The ABC Worldvision Network: Canada, Mexico, Dominican Republic, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama, Venezuela, Ecuador, Brazil, Argentina, Lebanon, Iran, Nigeria, Japan, Okinawa, Philippines, Australia, Syria.

ABC International Television, Inc.

A SUBSIDIARY OF AMERICAN BROADCASTING-PARAMOUNT THEATRES, INC., 7 WEST 66TH STREET, NEW YORK 23, NEW YORK. CABLE. AMBROCASTS

LONDON: Richard Job Limited, 109 Park Street, London, W.1, England, Cable. DICKJOB LONDONWI JAPAN: American Broadcasting Company, Rm. 615, Asahi Shimbun Building, Yurakucho, Chiyoda-ku, Tokyo, Japan, Cable. AMCOCASTS

TV-Radio Production Centres

IN NEW YORK . . .

Bob Pauley, ABC Radio prez, set to orate at the Texan Assn. of Broadcasters' annual meet April 27 . . . **Martin Waldman,** prezy of Communication Planners, speaks April 16 at the National Conference on Public Administration in N.Y. . . . **Bob Fleming,** ABC News bureau topper in Washington, will attend the Army War College National Strategy Seminar at Carlisle Barracks in June . . . **Carl Grande,** sports topper at WNHC, New Haven, voted top sports spieler in Connecticut by the National Sportscasters and Sportswriters Awards Committee . . **Richard Heffner,** ex-WNDT and latterly an independent communications consultant, has a deal with Simon & Schuster for a book on the role of broadcasting in American life . . . Singer **Alan Dale** has incorporated himself, projecting an album and post-midnight teleshow as first projects **Ben Okulski,** sales service traffic manager for WABC-TV, appointed account exec in the sales dept. . . . **Chris Schenkel** will anchor Sports Network's April 18-19 coverage of the Houston Classic golf tourney. **John Derr, Jim McArthur** and **Bob Toski** will also spiel . . . Gimbel Development Corp. prepping "Sights and Sounds," what it calls a "new concept" for a tv musical show. To be filmed on location . . . **Lisa Howard,** having staked out Cuba as a prime beat, will front "Cuba and Castro Today" via ABC-TV April 19.

Ann Morgan Guilbert, featured in CBS-TV's "Dick Van Dyke Show," in town from Coast . . . **Don Knotts** back to Coast . . **Louis Teicher,** CBS-TV director of music operations, back from Coast . . . Father of **Bud Materne** (CBS-TV v.p. and eastern sales manager), died last week in Richmond, Va. . . . **Jack Benny** back to Hollywood after month's p.a. in Australia and vacation in Tahiti . . . **Phil Silvers** to Washington April 15 to launch '64 Savings Bond Drive for the Treasury Department . . . **Sal Iannucci,** CBS-TV v.p. of business affairs, back from Coast . . . **Otto Preminger** guests today (Wed.) on WCBS Radio's "Norton Mockridge Show" . . . **Sam Cook Digges,** administrative v.p. of CBS Films, serves as toastmaster Saturday (11) at the annual luncheon of the Community League for Retarded Children . . . **Gil Gates,** exec producer and director of "International Show Time," back in N.Y. after six weeks of shooting circus sequence in Munich, Berlin, Budapest, and Bern, Czechoslovakia . . . **Beryl Berney's** "All Join Hands" on CBS-TV will stay on the air during the summer via reruns for 20 weeks . . . CBS News' **Peter Kalischer,** who won on Overseas Press Club award, has been signed by Random House to do a book on his 18 years as a Far Eastern correspondent . . . CBS Radio has inaugurated two weekly series of special reports on the Civil Rights debate . . . **Edmond O'Brien** signed as host-narrator of Wolper Productions' "Men in Crisis" . . . Hollywood columnist **Hal Humphrey,** in an unusual tribute, devoted his syndicated column last week in praise of the late **Ernie Stern,** who had been in charge of CBS-TV Coast publicity . . . **Jack Sterling** show becomes a permanent feature of "The Top of the World" restaurant at the N.Y. World's Fair.

NBC News general manager Robert (Shad') Northshield back from three week tour of web's news bureaus in Europe . . . NBC producer **Craig Fisher** takes his "Sunday" show to Washington Sunday (12) for cherry blossom festival. "Today" girl **Maureen O'Sullivan** will also be on hand to crown festival queen . . . NBC Press' **Alan Ebert** wings to Hollywood for feature assignments . . . "Bonanza's" **Lorne Greene** in town for taping of NBC's World Fair spec. on Friday (10) . . . "Say When" model **Ruth Hasely** back from Augusta, Ga., commercial task . . . NBC's pub affairs mgr. **George Heinemann** speaks at Children's Theatre Showcase today (8) at YMHA in city . . "Today" writer-reporter **Paul Cunningham** speaks at luncheon for Community League for Retarded Children at the Biltmore Saturday (11) . . . **Tom Donovan** signed to direct NBC-TV's new daytimer "Another World" which debuts May 4 . . . **Tony Randall** guests with Bob Hope on NBC-TV April 17 . . . NBC News sponsoring a "broadcasting internship" for students of American University in Washington . . . NBC News Washington correspondent **Martin Agronsky** out of hospital and recouping from injuries received when home caught fire last week . . . **Joey Bishop's** NBC-TV wife **Abby Dalton** named Queen of N.C. Azalea Festival . . . **Thomas Tart, Michael Prescott** and **Richard Zelig** upped to new posts at NBC ops and engineering.

Larry Sisson, ex-ad-promo writer for WPIX, named ad-pubrel topper for KHOU-TV, Houston . . . **Mel Bailey** and **Art Forrest,** exec producer and director of WNEW-TV's "Wonderama" kidshow, heading for Finland to scout locales and facilities for a May stanza . . . **Nicholas D. Newton** signed on with the WINS sales staff.

IN HOLLYWOOD . . .

Steve Blauner, who quit personal managing **Bobby Darin** to take an executive production berth at Screen Gems, reportedly will be No. 2 man to **Jackie Cooper** when he becomes head of SG production after June 1 when Cooper's pact with UA-TV expires . . . KNXT newsman **John Hart** drew the plum assignment from CBS-TV, that of bureau head in Washington for the web's western division . . . Hollywood Ad Club poured for six femmes who were impaneled to discuss "How To Succeed in Advertising Without Being an Advertising man." Among them were **Mrs. Gail Patrick Jackson,** executive producer of "Perry Mason," and **Alberta Hackett** (sister of Hal), KNXT manager of business affairs . . . Director **Seymour Burns** followed producer **Cece Barker** and head writer **Ed Simmons** off the **Red Skelton** show. Berns joins Simmons on the **Martha Raye-William Bendix** comedy on CBS-TV. Only replacement to date by Skelton is **Mort Lachman** as producer . . . Arizona deejay **Joseph Patrick** sold his Flagstaff station for $44,500 . . . KLAC's appeal for aid for the earthquake victims of Alaska brought over $1,000 in cash and 50 tons of food and clothing. The station's **Charles Arlington** and **John Dickson** flew the cargo to the Air Force base in Anchorage in a plane supplied by Strategic Air Command . . . **Walter Bunker,** head of Young & Rubicam's Hollywood office, beefing up for the new season with a six-week jaunt through Europe . . . **Wesley I. Dumm,** owner of a Seattle station but living in Pasadena, was "unflattered" by the item that he had retired from broadcasting . . . RCA Victor Records new Hollywood edifice will be dedicated April 21 . . . Big deal bulletined at CBS Television City: "the CBS barber, **Mr. Cal Shipp,** will be here Tuesday instead of Monday" . . . KMPC sportscaster **Bob Kelley** forced to take leave of absence after second heart attack.

IN CHICAGO . . .

GOP gubernatorial hopefuls **Chuck Percy** and **William Scott** nixed a debate, so WBBM-TV will do a back-to-back "Target: News" program Saturday (11) with each facing **John Madigan** in a 30-minute grill session . . . **Sheldon Cooper** was upgraded to asst. program manager of WGN-TV, retaining duties as exec producer, upon **Phil Mayer's** move to WBKB . . . **Stanhope Gould** named to the new post of exec producer of WBBM-TV News, with **Mort Edelstein** moving up to his previous spot as assignment editor . . . **Chuck Benson,** coming from WGR, Buffalo, joins WMAQ as manager of special projects, a program post. He'll also do on-the-air work . . . **Gene Bohi,** onetime sales staffer for WBBM-TV, now an account exec for NBC-TV Spot Sales . . . **Frank Daly,** ex-TvB in New York, has signed on with WBBM-TV as sales research director . . . "Barn Dance," now on WGN-AM-TV, becomes 40 years old May 2 . . . **George Stone's** "Promenade Concert" on WMAQ marks its 20th anni this Sunday . . . **Frank Reynolds** and **Hugh Hill** prepping a special on the issue of "shared time" for parochial and public schools to be

(Continued on page 64)

Arthur Schlesinger For ABC Politico Punditing

ABC News, ardent for names to bait the ratings for its politico coverage this year, has added ex-White House staffer Arthur Schlesinger Jr.

Whereas the web's other "guest stars"—Gen. Eisenhower and Senators Humphrey and Ervin—will play more limited roles for the net, owing to their partisan involvements, Schlesinger is set to pundit straight through election night in November.

Schlesinger, the Harvard historian, was one of JFK's early "new frontiersmen."

9 Schafitz Bids In FCC Chopper

Washington, April 7.

FCC took a long look at nine applications of Sanford Schafitz and tossed out a mixed decision on proposals for his Pennsylavnia and Ohio stations.

Commission denied renewal for WWIZ-AM, Lorain, O., averring Schafitz had transferred the outlet to the Lorain Journal without approval and violated technical regulations besides. A bid for formal transfer to the Journal was also rejected.

Similarly nixed was the bid of Community Telecasting Co., owned by Schafitz and Guy Gully, to assign the construction permit of WXTV-TV on channel 45 in Youngstown, O., to WXTV Inc. License for the outlet was also refused. FCC charged WXTV skimped in supplying information needed to grant the switch.

Schafitz did get FCC approval for license renewal of WFAR-AM, Farrell, Pa. Commission decided station's programming met the town's needs and that the outlet's practice did not substantially vary from Schafitz's promises.

Commission's decision overruled an Examiner's recommendation in March, 1963 which advised okaying the WWIZ applications. The Examiner had suggested denying the WXTV bid and approving the WFAR application.

VSP'S 250G SUIT VS. MGM TELESTUDIOS

Video Sports Productions, of which Gustave Nathan is prez, has filed a $250,000 damage suit in N.Y. Supreme Court naming MGM Telestudios. The vidtape operation, in turn, has counterclaimed in quest of $25,000, including monies it says are still owed by VSP.

The packager contends that the Metro subsid furnished inadequate technical facilities for the taping of a stanza for its "Journey Into Sports" half-hour skein, fronted by baseball ace Mickey Mantle. Seg in question, on subject of golf, was to have been taped at Shady Oaks Country Club in Ft. Worth.

Telestudios denies the charges re its facilities and claims that a VSP check covering $10,200 was stopped, constituting breach of contract. It also says another $5,000 allegedly owed it by VSP has likewise not been paid.

Westinghouse Ups Mikita, Herman Land

A pair of Group W execs, Joseph K. Mikita and Herman Land, have been handed promotions.

Mikita has been named to the board and upped to v.p. for finance and administration. He was formerly only finance v.p. Land takes over new post of corporate projects director, after more than two years as head of creative services.

Both execs, as before, report to Rolland Tooke, exec vicepresident of the Westinghouse group operations.

Silverman's ABC Slot

Ed Silverman, a roving ABC Newsman, has been tapped for the new post of assistant to operations director Don Coe, with responsibility for planning and coordinating the web's news coverage. He'll also double hence as weekend news manager.

Silverman has been with the net since 1963, including a two-year hitch as news topper for WABC, the N.Y. radio flagship.

Anchored Off Coast of Britain, Radio Carolina Set Up Com'l Shop

London, April 7.

Radio Caroline, a commercial radio station set aboard a onetime passenger ferry vessel Caroline, has become the first commercial radio station to beam to Britain from an anchorage just outside territorial waters.

Berthed approximately five miles off the east coast of the U.K., the ship with a powerful radio transmitter is broadcasting 12 hours a day (6 a.m. to 6 p.m.) of music to these shores. So far the programs are not supported by advertisers, though the intention is that they should be.

It is claimed that Radio Caroline's signals reach London and the Home Counties, but no audience surveys have yet been carried out to establish these initial claims. There is no doubt that the Caroline's transmitters are powerful enough to reach the capital's populace because signals were picked up loud and clear at VARIETY's London bureau on the first day of transmissions (March 28).

Man behind Radio Caroline is 23-year-old Irishman Ronan O'Rahilly, son of a wealthy businessman, Aodogan O'Rahilly, who owns the port of Greenore where the radio ship was fitted out for broadcasting.

According to O'Rahilly Jr. the investment in Radio Caroline so far has involved $750,000 and he estimates that it will cost between $300,000 and $350,000 a year to run, not counting programming costs.

Utter secrecy with which Radio Caroline was conceived and anchored offshore, has necessitated O'Rahilly to start without advertiser support, but he reports that their interest in the station now that it has hit the airwaves and the headlines has exceeded his initial expectations. Large national advertisers, he contends, are now in dickers over airtime.

Programwise, the new station is broadcasting a continual stream of pop music helmed by four disk jockies—Christopher Moore, John Jumkin, Simon Dee and Carl Conway—and is avoiding "stepping on anyones toes" at this stage by closing down as Radio Luxembourg, European based commercial station which also beams to Britain, opens up.

While Radio Caroline is out of the British Post Office's jurisdiction by anchoring in international waters, it is still held by some Post Office officials that the ship is contravening certain international laws (though it has never clearly emerged what these laws are)? Also the native Coast Guard claim that Radio Caroline's signals are blurring their ship-to-shore transmissions and, in case of emergencies where a lifeboat is involved, the coastguarders are worried that the "haze" of pop music will blot out communications.

But O'Rahilly states that at least two BBC channels broadcast closer to the coast guards frequency than does the Caroline and, anyway, his ship would immediately go to the aid of any other vessel in distress.

2 For the Sea-Saw

London, April 7.

Success of Ronan O'Rahilly in establishing an offshore commercial radio station which transmits to the U.K., is encouraging at least one other "pirate" broadcasting outfit, Radio Atlanta, to get into operation.

Plan, it seems is to berth Radio Atlanta less than five miles from O'Rahilly's Radio Caroline, which is riding anchor nine miles off Harwich. Radio Atlanta is backed by a group headed by financier Oliver Smedley and expects to be achored and operational sometime next month.

Normanbrook New Chairman of BBC

London, April 7.

Lord Normanbrook has been appointed chairman of BBC in succession to Sir Arthur fforde, who retired recently for health reasons.

New chairman, who takes up his duties when the new BBC charter comes into operation in July, was previously Secretary to the Cabinet from 1947-62, and head of the home civil service from 1956-62.

Sir James Duff, who has been acting as temporary chairman of BBC, reverts to his former role of vice-chairman of the Corporation.

More Half-Hr. Series, Fewer 90-Min. Shows Good News to IATSE

Hollywood, April 7.

Television's 1964-65 season, as lined up todate, should provide more jobs for Hollywood workers, it was reported in a survey made by the tv research committee of IATSE cameraman's local 659, which found next season's picture overall "encouraging."

Committee said there will be more half-hour series and less 90-min. shows, thus meaning additional crews and jobs. Hour series will be about the same in number, the group reported.

N.Y. vidpix production will hold its own next season, according to sales firmed up for next semester, the committee said.

TELFORD JOINS MILLER AS 'VIRGINIAN' PRODS.

Hollywood, April 7.

Winston Miller will continue as one of two producers on Revue studio's 90-min. series "The Virginian" next season, and Frank Telford joins the series as the other alternating producer, in assignments just set by exec producer Frank Price.

Telford was producer of Revue's "Destry" series for part of this season, being replaced later by Gene Coons. That series has finished production. Don Ingalls, who has been an alternating producer on the NBC-TV show, will not continue on it next semester.

Plans are being finalized for Clu Galager to join the cast of regulars in the 90-min. series, which begins production for next season April 13. Thirty segs have been ordered.

Dick Van Dyke Show Repacts Persky, Denoff

Hollywood, April 7.

Bill Persky and Sam Denoff, who wrote 13 episodes of "The Dick Van Dyke Show" this season, have been signed as story consultants for the series and will write 20 or more episodes for the program.

Carl Reiner will continue to write for the series, but will devote more time to production duties. Reiner also is producer, under exec producer Sheldon Leonard.

NBC Plans '64-'65 'Startime' Edition

NBC-TV's program promotion magazine, "Startime," which last year was peddled to 1,000,000 viewers who sent in a quarter via on-air plugs, will reportedly be repeated this year with modifications.

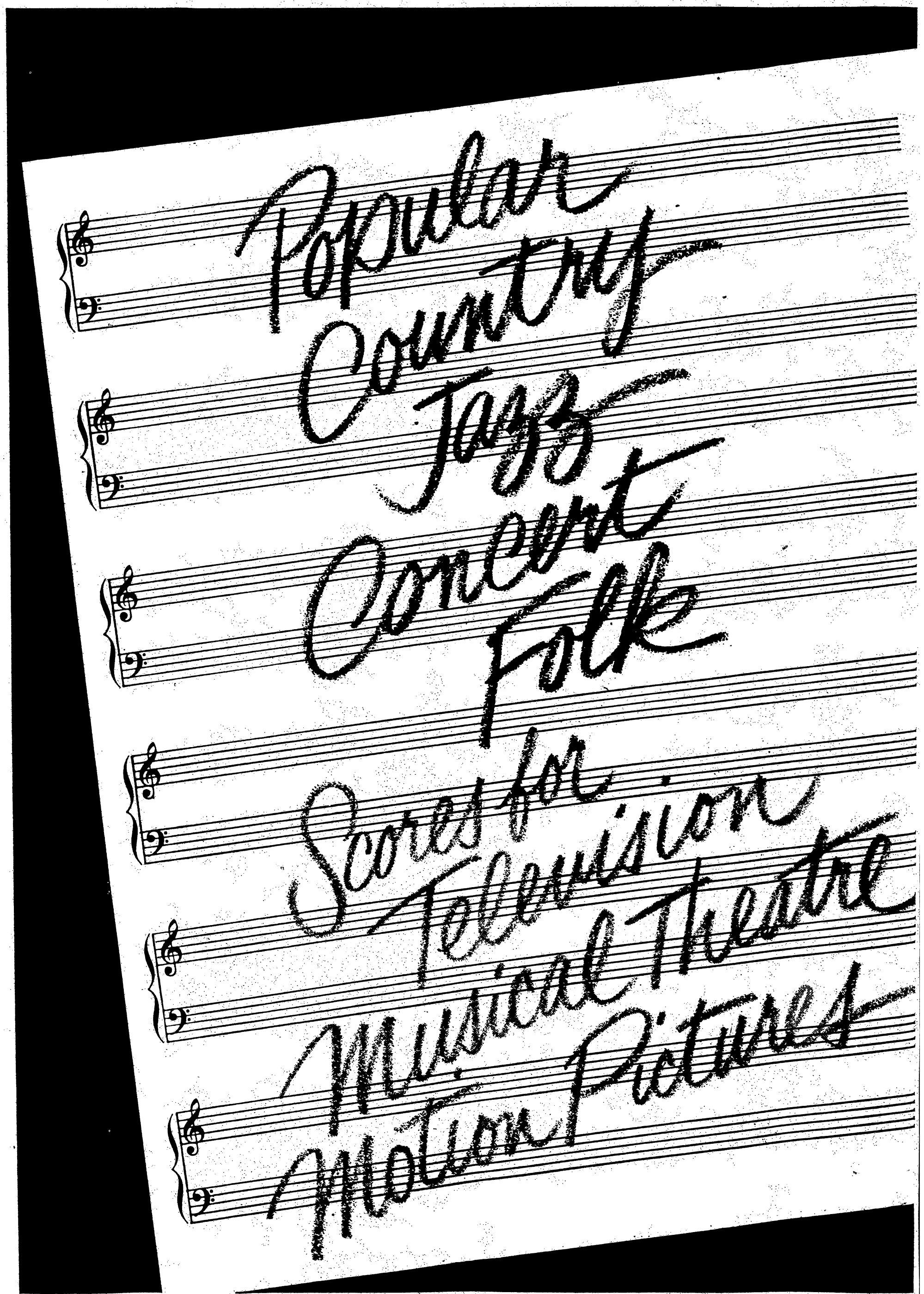
Although considered highly successful. "Startime" is said to have been a costly proposition, and the mag for the new season will cut the-buck in production tab. Also, the text reportedly will be toned down, last year's having been considered lengthy and high-brow for the average viewer.

Bigger pix of talent and news personalities that can be cut out and pinned up will be featured along with simpler blurbs, is the current report.

KATZ PRODUCES 'NURSES'

Arthur Joel Katz, who is g.m. for Herb Brodkin's Plautus banner, henceforth will rate a producer's credit on "The Nurses."

He's been on the job for several months, but without being billed.


Popular
Country
Jazz
Concert
Folk
Serious
Television
Musical Theatre
Motion Picture

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are the result of an opportunity provided
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writers and publishers to be heard.
to be treated with dignity and respect.
and to share impartially
in the economic rewards
of their talents.

SEE THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE

BMI

MADE IN AMERICA
With Hans Conried, Jan Sterling, Don Murray, Walter Slezak, others
Producer: Steve Carlin
30 Mins.; Sun., 9:30 p.m.
CBS-TV (tape)

CBS-TV and MGM-TV, carrier and producer of the new quiz show, "Made In America," have been enough impressed by the 14-year success 'What's My Line" on the same web to rewrite it.

But, by the old show biz axiom, "you don't rewrite a hit," "America" has a poverty of riches in its millionaire guests. The only notable thing about this replacement for the second half-hour of the Judy Garland variety show is emcee Hans Conried, an enlightened and clever man doing the John Daly bit here (Conried can be seen in more compatible frame, at least by New Yorkers, earlier Sunday nights on WOR-TV as host of Jay Ward Product'on's zany syndicated half-hour, "Fractured Flickers," where his fine talent for blunt irreverence is put to fullest use). And Conried as host was an afterthought, Bob Maxwell being scratched at the last minute.

This is "What's My Line" right down the line, except guests are folks who have packed in a million bucks or more (emphasizing the show's theme that "the United States is still the land of boundless opportunity," and one of the best gambits of "Line" has been eliminated. That is that the identities of the guests on "Line" are revealed to the home and studio audience for the benefits derived from the old dramatic gimmick of having the aud in on something the participants are not aware of (they knew as much in Ancient Greece when it came to theatrics).

Opener guested a woman who has made a fortune on plant food, a man who did ditto with a rubbertized dish rack and authoress Fannie Hurst. She was the counterpart of "Line's" mystery celeb. She was shown at an odd angle in shadow. The panel didn't identify her—with this viewer's empathy, since he thought it was Judy Holliday.

Regular celeb panel has some sight values with blonde Jan Sterling and Don Murray's good looks; and Walter Slezak seems a bright addition. It will take Conried, however, to bale out the nonsense. There was a fumbling throughout that may clear up with practice, and some disturbing blips in vidtape editing. *Bill.*

MARK OF JAZZ
Producers: Sid Mark, Vincent Scarza
Director: Scarza
30 Mins., Thurs., 8:30 p.m.
WHYY-TV, Philadelphia

Sid Mark, jazz buff and WHAT-FM jock, helmed this half-hour session which was distinguished by its high rapport among the participants. This set had the Wes Montgomery Trio as performing guests and pianist vocalist Buddy Greco and conductor-composer Jimmy dePriest at the round table.

Montgomery's guitar, organ and drums group played in its elegant style, with each note given tender consideration by guitar, and not hypoed by frenetic drumming or organ riffs. Genuinely enthusiastic, Greco called Montgomery the "greatest guitarist around."

Both Greco and dePriest had just returned from appearing before royalty: Greco at a command performance in London; dePriest on a State Dept. visit to the King of Thailand. Musicians agreed that although kings and queens were only human beings, they were impressed at such events.

Mark's questioning brought out the fact also that both artists were in the process of finding themselves—drummer dePriest is entering the conducting field and Greco after 20 years "knocking around" as a lounge pianist and sihger has moved into standup vocalist spots in the big rooms and on concert stage.

Scarza's direction coupled with grade A lensing made what is ordinarily a graphically uninteresting set-up achieve pattern and depth. "Mark of Jazz" adds another entertainment plus to the roster of the Philly educational station. *Gagh.*

TEX. B'CASTERS MEET

Austin, April 7.

The spring convention of the Texas Assn. of Broadcasters will be held in Galveston, Tex. for two days opening April 26, according to Steve Cowan, of Galveston, the convention chairman.

CAREERATHON
With Paul Anka, others
Producer: David B. Fein
Director: Fein
90 Mins., Sun., April 5, 6 p.m.
WABC-TV, New York

In this well-meaning special aimed at the mighty (in numbers) legion of New York City high school drop-outs, WABC-TV registered one of the weirdest 90 minutes on record. Live from Elysee Theatre, "Careerathon" was a conglomeration of finger-shaking adult educational factotums and mainly bleating teen rock 'n' roll talents.

The adult nabobs, ranging from Mayor Wagner to a thick slice of prime beef identified as world wrestling champ (there's a career), were full of threats and cajolery—"stick in high school, kid, or the automation boogeyman will get you . . . Get that diploma, buddy boy, or you'll never own a Thunderbird." Joseph Monserrat, chief of the migration office for Puerto Rico's Department of Labor, went so far as to couch his down-talk in bookmaker terms — "no price, man," he said about the odds on the drop-out. It appears that no one, in this hell-bent-for-the-buck society, will hazard a comment on the abstract values of an education. A solid course in counterfeiting might be the real answer.

On the entertainment side, emcee Paul Anka, an experienced young slicker under ordinary circumstances, was bogged in a production mishmash of musical and camera miscues and atrocious acoustics. Many of the talents lipsynced their disk hits for okay returns. But when a singer like Teri Thornton comes across as a wheeze, something is drastically wrong. Allan Sherman's cynical drop-out fight song was the single success of the entire 90 minutes.

Others on the bill were Charlie Manna (in an embarrassing bit about what goes on in a teen head), the Willis Sisters, Johnnie Tillotson, Brian Hyland, Lesley Gore and others. *Bill.*

THE CELEBRITY GAME
With Carl Reiner, others
Producers: Merrill Heatter, Robert Quigley
Director: Seymour Robbie
30 Mins., Sun., 9 p.m.
AMERICAN TOBACCO
CBS-TV, from Hollywood (tape)
(Sullivan, Stauffer, Colwell & Bayles)

"The Celebrity Game," which back-to-back with "Made in America" represents CBS-TV's new panel parlay in lieu of Judy Garland's hour, premises its gamesmanship on armchair psychology, and you better believe it because Dr. Joyce Brothers is on the crawl as "consultant." Show's for laughs, of course, and Sunday's (5) preemer managed a fair bunch of 'em.

With a rotating panel of nine showbiz celebs (its only distinction), the temptation to step on the next fellow's line is awesome, but discipline on the initialer was commendable. This partly owed to the brisk manner of Carl Reiner in the lion-taming moderator's chair. Reiner is a fairly fleet-tongued guy himself, and gave some indication he won't brook too much competitive nonsense from the guest talent.

A question is tossed the nine stars. They respond "yes" or "no" by a concealed lock-in electronic gizmo, and it's for a trio of contestants to anticipate how the responses went. As the contestants run through the celeb lineup, those answers light up, explanations follow and the fun hopefully begins.

Questions on the preem session, and presumably typical of what's ahead, ran from "Will a woman fall in love faster with a man who has money?" to "Do European actresses have more sex appeal than American actresses?" (The response was 7 to 2 in the negative.)

"Celebrity Game" may be no less consequential, or imaginaiive, than some of the daytime parlor games pitched to the hausfrau. But in the primetime league its fate is questionable. For CBS, with 90 minutes of panel shows going for it Sunday night, it may be they've run out of categories. *Pit.*

CHANGING MATILDA
With Chet Huntley, reporter; others
Producer-Writer: Gerald Green
Director: William Birch
60 Mins., Tues. 10 p.m.
HUMBLE OIL
NBC-TV (film, color)
(McCann-Erickson)

It's time to dispose of the old travelog cliches and recognize the new Australia: a melting pot of Anglo-Saxons and middle European immigrants, an industrial and urbanized nation that is enjoying great prosperity, and a country that may play a crucial role in world affairs with the nations of Asia. This was the thematic essence of the Chet Huntley-narrated special on NBC-TV last week, a program that was favored with a crisp and often witty script by producer Gerald Green and lively pictorial accompaniment by director-camerman William Birch.

Not quite a news special and neither a travelog, it had elements of both and was a thoroughly interesting hour of television. Birch's footage revealed Australia as a cheerful land of charming traditions, wide open for expansion into the interior and full of opportunity for the new settler. Whether in the cities or in the outback, the way of life was so attractive it seemed almost idealized, but just when the country grew most inviting Huntley added the perspective of Australia's place in the modern world.

He noted its proximity to Asia, its uneasy involvement with Sukarno's Indonesia owing to shared governorship of New Guinea, its growing trade with Red China, the diplomatic embarrassment of its immigration restrictions against Africans, and the coming threat of the Asian upon its labor market.

The cameras were thorough in the tour of the country and caught what seemed to be the genuine flavor of Australian life, whether in the desolate interior where school is attended by short wave radio and medical help flown in, or in the cities like Melbourne and Sidney where the European influences now show themselves in fashions, the arts, drinking customs and popular songs. The cultural change going on in Australia was epitomized by a sequence on a beach in which a vocal group harmonized a rhythmic "Waltzing Matilda" in Italian.

Not overlooked were the traditional symbols of travelog Australia, the kangaroos and koala bears, but purposely they were seen only in the zoo. As it was pointed out, that's practically the only place the native Australian ever sees them. This in point of the need to eradicate the fiction and misconceptions in order to realize Australia as it is today. *Les.*

ROMEOS & JULIETS: A THEME WITH VARIATIONS
With Alfred Drake, others
Producer: Michael R. Santangelo
Directors: Joseph Wishy, Gordon Rigsby
60 Mins., Sun., April 5, 6:30 p.m.
Participating
WOR-TV, N. Y. (tape)

This one polishes the Westinghouse Broadcasting escutcheon. It's a classy hour on the Romeo & Juliet theme from Shakespeare to the Bernstein-Sondheim-Laurent "West Side Story" klondike, produced with tasteful reverence.

Alfred Drake, himself an old Shakespearean, hosts in forthright, sparing fashion, and the thematic variations include Gounod's opera, the Todd Bollender - choreoed Tschaikowsky ballet, and the "Tonight" seg from "West Side." All in the wake of, to be sure, the Bard's original "balcony scene," which gets an excellent etching by Paul Roebling and Olga Bellin.

The operatic excerpt, sung in English by Frank Porretta and Lee Venora, is, like the other sections, well done, albeit the least charming, since it is basically a pale carbon of the original. Bollender's ballet is a captivating opus (the classic score doesn't hurt it), danced agreeably by Terrence Miller and Emily Frankel. The clinch 'em finale from "West Side" is a reprise for Broadway original Larry Kert, with Marlys Watters as his love. It's fine pairing.

This airing by the RKO General flagship was, however, jarring for (a) the calibre of blurbs, and (b) an impatient cut to a detergent commercial even before the ballet sequence had concluded. *Pit.*

ANATOMY OF A TEAM: THE 1964 WHITE SOX
With Jack Brickhouse, narrator; Al Lopez, Ed Short, others
Producers: Dick Hance, Jack Rosenberg
Director: Hance
Writer: Rosenberg
30 Mins., Mon. 8:30 p.m.
WGN-TV, Chicago (film)

For the uninitiated, WGN-TV's special report from the White Sox training camp in Sarasota, Fla. probably answered a number of elementary questions about professional baseball, but the buffs would have found little in it to satisfy their curiosity about the 1964 edition of the southside team. The questions that need answering this time of year centre on how the new team shapes up at each position, how the rookies look and what the pennant prospects are. Producer Dick Hance made it less a preview of the ball club than a peak at the workings of a spring training camp.

Since it must be assumed that the audience for the special report would be approximately the same as that for the regular season telecasts, much of the footage would have to be evaluated as commonplace or even superfluous. Except for an occasional instance, as when manager Al Lopez and general manager Ed Short analyzed the batting of power hitter Dave Nicholson, the program was surprisingly lacking in dope.

Much time was given to Tony Cuccinello's explanation of the coaching signs, something that's done at least once a year during the regular season in the pre-game programs. Ditto J. C. Martin's explanation of the catching signs and the unrevealing small talk with owner Art Allyn. Of even less value to the true ball fan—and especially those who passed up Andy Griffith or "Wagon Train" in their Monday night ritual for this White Sox special—were the lengthy interviews with a couple of baseball wives.

The club house, the training room and the practice field were shown; but to paraphrase the Bard, the player's the thing, and players were scarcely on view. There was, however, a good glimpse of rookie second baseman Don Buford in action, and this was a piece of footage that the buffs must have been grateful for. More of the sort was needed. *Les.*

MARKED FOR GLORY
Narrator: Joe Templeton
Producer-Director: John Q. Quigley
Editor: H. Prentiss Crouse
Writer: Gwinn Owens
60 Mins.; Thurs., 9:30 p.m.
WJZ-TV, Baltimore (film)
BALTIMORE FEDERAL SAVINGS

WJZ-TV, Westinghouse outlet, holder of the 1963 DuPont Awards for "outstanding and meritorious service," gives further and more conclusive proof as to why it won it, with "Marked For Glory," their hour-long biographical look at F. Scott Fitzgerald, the author whose tragic life paralleled some of the characters he wrote about in his novels.

The special, covering Fitzgerald's life from his birth in St. Paul, in September, 1896, to his death in 1940, was several months in the making. John Q. Quigley, who produced and directed, tapped many sources for the biography.

WJZ-TV camera crews journeyed to Chicago, Minneapolis, Wilmington, Washington, Princeton, Conn.; Great Neck, N. Y.; Boston and New York City where they filmed interviews with people who knew the author. These include John Biggs Jr., chief judge of the Third U. S. Circuit Court of Appeals in Philadelphia; Lois Moran, actress and Louis Azreal, Baltimore News-American columnist.

All this has been expertly matched with some 200 still photographs and documents, rare film clips of the Fitzgeralds and newsreels that serve as time bridges.

The script written by Gwinn Owens and based on the Fitzgerald biography by Andrew Turnbull, was excellent in providing both fluidity and cohesion.

If there is any fault to be found, it is a minor one. The narrator delivers the script in a manner that is not always harmonious with the subject. Fitzgerald was a controversial figure. Some liked him, some tolerated him, and some disliked him. He was not the stuff of which saints are made, and the narrative approach is, at times, too dolorous for the subject. *Luce.*

Tele Follow-Up Comment

Ed Sullivan Show

Ed Sullivan's CBS-TV get-together on Sunday (5) had a more sophisticated mien than is normal. The flavor was definitely international and the level of performances was very high.

There were some unusual turns starting off with the Little Singers of Tokyo garbed in bright kimonas who rendered the traditional "Sakura" and then into "Swanee" in English. Their sound is excellent and the stage deportment is colorful.

Another highspot was Franco Corelli in a rendition from "Cavallaria Rusticana," but perhaps the most entertaining spot was taken by Nipsey Russell who gave a fresh and lively account of himself. The Negro comic within a few lines established himself and then topped the occasion with a demonstration of modern dance turns. He seems to be surefire in most any medium.

Wences also took the measure of the crowd with his assortment of inanimate assistants. Although his turn isn't much different than usual, it remains fresh. There is, of course, Topo Gigio, the Italian mouse who is virtually a fixture on this show, and Mata & Hari pantomimed a piano recital effectively.

Again Sullivan introduced a new British rock 'n' roll group, The Searchers. In common with most of the imports of this genre on the Sullivan show, they indicate vocal and musical mediocrity and boom b.o. Even the kids brought in to whoop it up for The Searchers seemed unusually reserved.

In the closing slot, Teresa Brewer delivered "Bye Bye Blackbird" for good results and the show was completed with a compilation of World Fair sequences narrated well by Sullivan. *Jose.*

The Lieutenant

Rejected first in script form and finally in its complete state by the Marine Corps, this episode found its way to the NBC-TV airwaves Saturday night (4) without official sanction. It's not clear why the USMC was so concerned. "Mother Enemy" does set up a controversial premise, but then proceeds to sidestep trouble in as neat an example of dodging the issue as one could expect to find. Producer Gene Roddenberry and scripter Robert J. Shaw rate some commendation for at least approaching a ticklish issue, but the cautious, fundamentally inconclusive results are disappointing.

Shaw's teleplay poses the problem of what to do about a Marine sergeant who is being considered for officers training but whose mother is a registered Communist agent. It boils down to a question of individual rights vs. the security of the Corps. There is a melodramatic scene in which the lad confronts his mom, who is principal speaker at a peace rally, and defends the Marines against her. Ultimately, the sergeant is rejected for officers school not because of his lack of loyalty or guilt by association arising out of his mother's beliefs, but because he has allowed these matters to affect his behavior as a Marine (a fistfight and an over-the-hill venture).

Had the story come to grips with the issue by keeping the central character an emotionally stable, desirable officer candidate, a meaningful point might have been made. But, even so, how about the boy's loyalty as a sergeant—or even as a mere private? Officership seems to be basically irrelevant where loyalty is the issue.

The episode contained some intense, high-powered histrionics by regulars Gary Lockwood and Robert Vaughn, Walter Koenig as the sergeant and Neva Patterson as his mother. Vincent McEveety directed crisply. *Tube.*

CBS Reports

In many ways, Wednesday's (1) edition of "CBS Reports" on the Vietnam war was unsatisfactorily rendered.

The background of the frustrating Vietnam situation was given, some of the principals involved had their say, and no words were

(Continued on page 52)

Foreign Television Reviews

EUROVISION SONG CONTEST
With Hugues Aufray, Anneke Grenloh, Arne Bendikson, Bjorn Tidmand, Lasse Martensen, Udo Jurgens, Rachel, Matt Monro, Nora Nova, Romuald, Antonio Clavario, Gigliola Cinquetti, Sabahudin Kurt, Anita Traversi, Robert Cogoi, Nelly, Tim, and Tony, Lotte Waever, David Jacobs, Kai Mortensen Orch, Royal Danish Ballet Dancers
Producer: Poul Leth Sorensen
90 Mins., Sat., 9 p.m.
BBC-TV, from London

It was Denmark's turn to act as host for the Ninth Eurovision Song Contest, which seemed just as their entry copped first prize last year. Held in Copenhagen's Tivoli Gardens, producer Poul Leth Sorensen nicely captured a sense of occasion and the show was charmingly hosted by Lotte Waever, with British viewers getting a voice-over commentary from David Jacobs. Sixteen nations took part, and also voted on a European sound hookup by allotting nine points among the three songs they considered best, excluding their own. Votes were recorded on a large electrically-operated board, rather too intricate for its purpose.

The runaway winner was a pleasant ballad from Italy, "I'm Not Old Enough Yet," and owed as much to its performer as its composer. Sixteen-year-old Gigliola Cinquetti delivered it with touching simplicity and poise, was skilfully picked to fit the lyric's message, and scored a personal success. In fact, there couldn't be much dispute about the verdict, especially as the standard of the rest was generally low.

Britain's Matt Monro scraped into second place with Tony Hatch's "I Love the Little Things," a gay and jaunty tune that clings to the memory and should do well in the local charts. Monro himself was slightly less relaxed than usual, but his polished phrasing stood out in this largely abysmal company.

The rest of the field was strictly forgettable, although Denmark's "About You" and Monaco's "Where Have They Gone?" were more agreeable than most. Of the performers, Anita Traversi, representing Switzerland, was effectively punchy, and Nelly, from Spain, displayed undoubted vigor.

Orchestral backing, under 16 guest conductors, was fine, and the interlude while the juries assessed their votes was taken by a snatch of ballet on the Harlequin theme, which passed the time without filling it.

Apart from Miss Cinquetti, the most exciting moment came from some offscreen demonstration by anti-Franco agitators. This ruffled the normal aplomb of commentator David Jacobs, who took it as a personal affront. Apart from this testy movement, his description was as placid as the contest itself.
Otta.

DETECTIVE
With John Wood, Brian Oulton, Ivor Salter, Richard Wordsworth, Philip Ray, Enid Lindsay, Derek Francis, Christopher Hodge, Philip Latham, Nicholas Pennell, Susan Farmer, Barbara Couper, Graham Crowden, Sandra Barry, Amy Dalby
Producer: David Goddard
Director: Sharan Sutton
60 Mins.; Monday, 9:25 p.m.
BBC-TV, From London

In BBC-TV's first packaged anthology show, linked by Rupert Davies who has clicked both nationally and internationally as Simenon's Maigret, the idea is to present a series featuring the best fictional detective in the world.

Initialer dealt with Professor Gervais Fen, a University don with a passion for crime detection who solved by swift deduction the case of the missing topshop. Created by novelist Edmund Crispin and adapted by ace scripter John ("Zeas") Hopkins, the piece set off at a cracking pace and never let up until the murderer was revealed.

Given that the condensation of a full blown novel in a tv play is no easy job, especially if atmosphere and characters are to be retained, this was nevertheless managed and characters blossomed refreshingly in a whodunit frolic replete with enough red herrings to sustain a whole series.

Though this first shot was not wholly successful in bringing a novel to the screen, it proved there is still a wealth of rich writing to be tapped. Artists involved in this inaugural seg rallied in sterling support and director Shaun Sutton pulled every trick out of the bag (including "Dick Powell" type still photography scattered throughout the production) to keep the show moving.

Nothing was spared in production either. It's plain that with the same good intentions and endeavor, the rest of the series could easily produce not only some new and original writing for the medium, but some first class entertainment, too.
Watt.

THE PROTECTORS
With Andrew Faulds, Michael Atkinson, Ann Morrish, Barry Justice, Elizabeth Shephard, Martin Miller, Gordon Gostelow, John Baskcomb, Billy Milton, others
Producer: Michael Chapman
Director: Peter Hammond
Writer: Bill Strutton
60 Mins., Sat., 10:50 p.m.
ABC-TV, from Manchester

It's a tricky dilemma to think up a replacement for the popular and fashionable "Avengers" skein, now having a seasonal siesta, and ABC-TV decided to work out a similar formula, with the segments revolving around an outfit offering protection and security at a price.

The regulars are a trio made up of Ian Souter (Andrew Faulds) and Robert Shoesmith (Michael Atkinson), who run the business, and a bubbling secretary, Heather (Ann Morrish). Initialler was a competent piece of work that involved them in the art racket. A costly Monet was desired by all sorts of dubious characters, and, when it was auctioned, they all appeared looking nefarious. It was bought by a comely blonde (Elizabeth Shephard), who was in cahoots with a boyfriend who had quarrelled with his art-dealer boss and wanted to do him down. They had to sell the picture quick to get their money back with profit, and it was Ian Souter's job to watch it.

Skulduggery was predictably attempted, and foiled, and Bill Strutton's script merely had the disadvantage that the payoff was signalled too obviously from way back. It's too early to say whether the series will catch on, as none of the permanent players was given a chance to register a third dimension and there was little contrast in their relationships. But Andrew Faulds, bearded, burly, and man-of-the-world, and Ann Morrish, bright and breezy, showed signs of development.

Peter Hammond directed Michael Chapman's production with a nice feeling for the off-beat melodramatic, and guest thesps varied from the slick (Elizabeth Shephard, Martin Miller) to the clumsy (John Baskcomb). In fact, the opener was a nose ahead of other runners for its fluency, but not sufficiently individual to be a surefire winner.
Otta.

VIA CRUCIS
Producer: Luca di Schiena
Director: Giuseppe Sibilla, Mario Conti
75 Mins.; Fri. 8:55 p.m.
RAI-TV, from Rome (Eurovision)

As usual on such occasions, RAI-TV gave exemplary coverage to Pope Paul VI's Good Friday ceremony of the Stations of the Cross between Rome's Colosseum and the Palatine Hill. Beamed across Europe via Eurovision, it was dramatic and visually striking throughout, transcending even the ceremony and religious aspects of event.

RAI-TV mobilized 12 cameras for its coverage, but made it seem even more than that impressive total. Vast number of arcs helped light up the entire Roman Forum area as it has probably never before been seen, for an unprecedented visual treat. Camera positions were aptly chosen to catch the ceremony and sideline events in technically prohibitive conditions (due to the long route covered—on foot—by Pontiff) made more difficult by a driving rain.

The logistics must have been hazardous, but director Guiseppe Sibilla, his assistant Mario Conti, and coordinator-commentator Luca di Schiena (who's won recognition for similar work on Pope John's death and Paul's Coronation) made it seem a breeze, at least to the general public.

As noted, interest for non-Catholic viewers was maintained by neat digressions from main event to glimpses (and comments) of nearby monuments, majestically lit and lensed. Pacing and sober, understated commentary added to the general high quality and, within limits of event, dramatic sense of mis-en-scene. An outstanding achievement.
Hawk.

I'M A STRANGER HERE MYSELF
Producer-Director: Malcolm Brown
Writer: Patrick O'Donovan
60 Mins.; Tues., 9:25 p.m.
BBC-TV, from London

Ireland is a constantly engrossing subject, and it has rated a couple of hour-long documentaries on the commercial web during the last year. But "I'm a Stranger Here Myself" proved that the theme is not exhausted. It was an elegant and searching essay by journalist Patrick O'Donovan, himself an Irish-Englishman who had severed his links with the country, and it was matched, in Malcolm Brown's outstanding production, by stills, contemporary prints, and a small amount of live film that vividly embellished and enhanced O'Donovan's narrative.

O'Donovan's method was to sift Irish history, and the passions and cruelties that punctuated it, through his own ancestral memory of the country. The improbable miseries of the Great Hunger a century ago, the deprivations that led to the coffin-ship emigration of more than 1,000,000 Irishmen to the U.S., the barbaric shooting of the nationalists who made a bid for independence in 1916—all these were present in the script, as well as mentions of the Irish literary revival at the turn of the century. But the facts were less important than O'Donovan's detached, but implicated, account of them. He closed with a tribute to Ireland's present congeniality and peace, and it made a poignant coda to the stormy proceedings earlier on.

A group of able, but anonymous, thesps voice-overed extracts from the speeches of political figures like Parnell, from poems by Yeats, all aptly chosen to illustrate the theme. And ballads were simply sung, concentrating the despair and the hopes.

It was, in fact, a faultless and brilliant program in an idiom that is natural to tv, which is well suited to such personal expression and to isolating details from the recorded past.
Otta.

Foreign TV Followup

BBC's "Festival" brought a taped version of T. S. Eliot's standout play of the '30s, "Murder In The Cathedral," to the screen as a fitting prelude to Holy Week meditations. The play was produced at Canterbury Cathedral, the actual scene of Becket's assassination, and this turned out to be a double edged sword. The dank, grey corridors gave an air of doom and menace to the surroundings. On the other hand, director George R. Foa, who otherwise did a good job, tended to move his cast around a little too restlessly as if not to waste the opportunity of showing off his authentic background.

But, primarily, "Murder In The Cathedral" is a play of moving and meticulous words and the success of the program depended on the cast's ability to put over those words with significance, color and powerful emotion. This it did, admirably.

The play started coldly with the arrival at Canterbury of Thomas Becket from France. He is on good terms with both the King of France and the Pope, but his relationship with King Henry, his closest companion when Becket himself was a roisterer, is suspect. Except for a few faithful priests his return to Canterbury is regarded as a menace to future peace, and Becket, himself, senses that he is doomed to martyrdom.

Cyril Cusack played Becket with intelligence and a quiet passion of mind and soul. His Christmas sermon was a masterly triumph and his final denunciation of the knights sent to murder him a beautifully poised piece of rhetoric. Any fault in the unassuming Cusack as Becket was the difficulty in believing that he had ever strayed, however little, from his vocation. Denis Quilley, John Bennett, Esmond Knight and John Carson formed a varied and insidious pack of tempters and knights. Their apologia for their crime was well delivered, if rather on the lines of a board of directors explaining the dismissal of a longtime employee to the rest of the staff. It could have been even more effective had the thesps addressed the rest of the cast instead of the camera, directly.

Priests, attendants and messenger slotted well into the atmosphere. The Chorus of the Women of Canterbury, ably led by June Tobin and Veronica Turleight, handled a tricky chore well and using Eliot's sweeping prose and verse to its full, relieved one or two overlong interludes from monotony.

Stuart Durant's designs blended well into the authentic Cathedral scene. Mostly the remembrance of a satisfying and though provoking play came from Eliot's writing and Cusack's sensitive acting.
Rich.

Sunday Night at the Palladium

With musicomedy and revue star Dora Bryan topping the bill for the first time, and the Mary Kaye Trio, in town from the States for a nitery stint, in support, it was quite an engaging lineup for this "Sunday Night at the Palladium" segment from Associated Television. Miss Bryan purveys a brand of wide-eyed and baby-voiced innocence that appeals in small doses, and she deployed it with professional flair in a cozy, but scrappy, act. Her entry, backwards down a flight of steps, mocked the Marlene Dietrich routine, and her material dwelt on the theme of a homey bird trying to capture an unnatural glamor. She trotted out a cod dance number, astonished when she was thrown around by the chorus boys, and embarked upon a so-so phonealog as a wife explaining to her husband how she had crashed his automobile. It was an appealing personality display, but it will need stronger sustenance from the script the next time around.

Zippy vocalising from the Mary Kaye Trio came over more strongly than their uncertain clowning. Miss Kaye herself scored in "My Funny Valentine," which was neatly packaged between an up-tempo "Lonesome Road" and a briskly gay "Lazy River." The act was certainly polished, but not quite extrovert enough for this gusty venue.

The miniature mouse-puppet, Topo Gigio, wittily manipulated by Maria Perego, returned yet again with simple and coy antics that were different rather than hilarious. Unannounced visitors were Stanley Baker and James Booth, garbed as their roles in the currently released "Zulu" movie, and they frolicked with emcee Bruce Forsyth in a takeoff of the battle sequence. This was a moderately funny plug of a movie that has been praised for its fidelity to the facts, and was thus somewhat tasteless. But it would have pleased Joe Levine.

Forsyth was well up to form as anchorman, and the rest of the show took in "Beat the Clock" and a nifty Pamela Devis routine for the terpers. Jon Scoffield's direction was smart.
Otta.

TV7

Giorgio Vecchietti's weekly video magazine continues in its Monday night spot and boasts one of the better quality averages in local video. Show has its natural ups and downs, and recent RAI strikes have resulted in sub-par fare, but it generally manages to be interesting, informative, and topical.

Show caught lead off with a fascinating 20-minute glimpse of wintertime Moscow by Piergiorgio Branzi, RAI's man in the Soviet capital. It furnished an offbeat picture of life, habits, and garb (spotlight on hats, shoes), and hobbies in the long Russo winter, and could make an interesting item for foreign nets.

Follow-up was a visit to Harlem by Carlo Mazzarella, another RAI emissary, keyed to the decline of the area as a bohemian and musical mecca, replaced now by Greenwich Village. Featured were shots of key Harlem spots, plus interviews with John Lewis, Odetta, Sugar Ray Robinson, and others.

Midwives, their plight and low pay in the Italian hinterlands, was the third topic covered (director Giulio Moretti). It was effective in its plea for more attention to a profession which, in the words of an interviewee, is considered "archaic." Interesting, but less impact-ful, was London coverage by Gianni Bisiach, of the South African Freedom movement and its major exponents in the British capital. Editing, narration, and other technical factors were tops.
Hawk.

Studio 64

The light touch being in short supply on all local drama skeins, "The Happy Moorings," from the prolific Keith Waterhouse-Willis Hall team, made a welcome entry in Associated TeleVision's "Studio 64" hour. It had a frolicsome plot, and also cunningly reunited two "TW3" personalities, Millicent Martin and Roy Kinnear, in a different context.

Within its allotted span, the piece packed plenty of twists and turns. Because her future husband could not risk the scandal of a divorce, Jocelyn (Millicent Martin) hired a professional co-respondent (Roy Kinnear) to go with her to a riverside inn, laughingly dubbed a "boatel." They were followed there by the jealous fiance (Brian Murray), and the place was owned by Jocelyn's discarded husband (Nigel Stock). So an intricate series of contretemps was established, and the plot purred along nicely, with the husband refusing to take action about the divorce unless the fiance guaranteed that his firm, a construction company, would not built a main road near the boatel, thus ruining his business. The writers overlaid this with a theme that concerned the lack of adventure and spirit in the new Elizabethan age, but this was take-it-or-leave-it and largely left.

Best performance came from Nigel Stock, who gave a well-judged display of comical cunning, and Roy Kinnear had his moments as the fumbling co-respondent. Miss Martin had little to do, but did it with charm, and nice farcical cameos were forthcoming from Philip Locke and Jack MacGowran. The show slowly frothed, rather fizzled, but David Greene's direction was smooth and detailed, helping the general impression of casual escapism.
Otta.

TV ACADEMY SELECTS SIX SHOWS FOR CANNES

The National Academy of Television Arts & Sciences committee set up to select official U.S. entries in foreign fests has picked six tv shows for the Cannes Television Film Festival.

Selected from more than 35 entries were "The Making of a President," Wolper Productions; "The World of Maurice Chevalier," NBC; "Ten Seconds That Shook the World," Wolper; and (fiction), "Bringing Far Places Together," a "Naked City" episode; "Blacklist," "The Defenders"; and "The Volunteer," "Combat."

Committee, which screened the entries over two weeks, included chairman Ted Cott, Betty Furness, Ernie Kinoy, Worthington Miner, Larry Creshkoff, Wes Harris, Richard Pack, Herb Sussan, Prof. Richard Goggin, Anne Pomex, Bert Gerard, Beryl Pfizer, Burr Smidt.

Kellert Reps Fabian Shops

—Albany, April 7.

Al Kellert Agency has been appointed advertising and public relations representative of the Fabian-owned 35-store Latham Shopping Center, outside Albany, per general manager Jack Merritt.

Kellert is a former commercial manage of WOKO and an ex-chief barker of Albany Variety Club.

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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	WWL	218,400	54
2.	Bonanza	WDSU	205,900	48
3.	Candid Camera	WWL	174,400	48
4.	Dick Van Dyke	WWL	166,400	43
5.	Virginian	WDSU	154,100	31
6.	What's My Line	WWL	142,500	45
7.	Bob Hope	WDSU	141,000	33
8.	Mon. Night Movies	WDSU	133,100	35
9.	Ed Sullivan	WWL	132,500	36
10.	Dr. Kildare	WDSU	132,300	31

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Adv. In Paradise (Sat. 5:30)	WDSU	20 Fox TV	92,300	23
2.	Naked City (Fri. 10:00)	WWL	Screen Gems	75,400	24
3.	Yogi Bear (Mon. 5:00)	WDSU	Screen Gems	75,300	18
4.	Highway Patrol (Mon.-Fri. 6:00)	WWL	UA-TV	73,700	20
5.	Huckleberry Hound (Thurs. 5:00)	WDSU	Screen Gems	72,900	18
6.	Woody Woodpecker (Tues. 5:00)	WDSU	MCA-TV	67,600	16
7.	Magilla Gorilla; Star (Wed. 5:00)	WDSU	Screen Gems	66,400	15
8.	Popeye Theatre (Sun. 8:30)	WWL	UAA, KING	65,500	14
9.	Peter Gunn; Valley Days (Tu. 7:30)	WDSU	Official; Borax	65,200	15
10.	Roy Rogers (Sat. 7:00)	WDSU	Rogers Synd.	64,400	11

Top Competition	Sta.	Total Homes
Twilight Zone; Spts	WWL	63,000
Weekend News; Spts	WWL	61,600
Esso Reporter; News	WDSU	55,200
Early Show; Edit; Spts	WWL	38,300
Huntley-Brinkley	WDSU	138,500
Early Show; Edit; Spts	WWL	42,300
Early Show; Edit; Spts	WWL	37,400
Early Show; Edit; Spts	WWL	40,000
Brok. Arrow; Wizard Oz	WDSU	12,500
Fnny; Stgs; JFK	WDSU	26,600
Red Skelton	WWL	90,900
Captain Kangaroo	WWL	17,000

HOUSTON, TEX.

STATIONS: KPRC, KHOU, KTRK. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	KHOU	258,500	49
2.	Dick Van Dyke	KHOU	224,400	45
3.	Bonanza	KPRC	215,300	43
4.	Candid Camera	KHOU	208,300	38
5.	Fugitive	KTRK	203,900	39
6.	Burke's Law	KTRK	182,600	33
7.	Combat	KTRK	180,100	35
8.	McHale's Navy	KTRK	172,500	34
9.	Andy Griffith	KHOU	170,600	34
10.	My 3 Sons	KTRK	169,400	34

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Jo Stafford; Hitchcock (Fri. 9:00)	KHOU	ITC	148,800	29
2.	Stoney Burke (Thurs. 6:30)	KPRC	UA-TV	93,500	19
3.	Dragnet; Wyatt Earp (M-F 5:30)	KTRK	MCA; ABC	89,300	17
4.	Divorce Court (Sat. 5:00)	KPRC	Storer	82,400	16
5.	Huckleberry Hound (Thurs. 5:00)	KTRK	Screen Gems	71,800	15
6.	Death Valley Days (Sat. 6:00)	KHOU	U.S. Borax	70,400	12
7.	Casper (Wed. 5:00)	KTRK	ABC Films	67,600	13
8.	Woody Woodpecker (Tues. 5:00)	KTRK	MCA-TV	66,200	14
9.	Superman; Sugar Bowl (Sat. 1:00)	KPRC	Flamingo-	64,100	13
10.	Popeye; Magilla (Fri. 5:00)	KTRK	UAA; Scr. Gem	63,500	12

Top Competition	Sta.	Total Homes
Jack Paar	KPRC	126,900
Flintstones	KTRK	137,800
Donna Reed	KTRK	160,500
Huntley-Brinkley	KPRC	69,700
Wide World Sports	KTRK	72,600
Olympic Games	KTRK	75,400
Rescue 8	KHOU	75,900
News; Wea; Sports	KTRK	112,000
Rescue 8	KHOU	59,200
Rescue 8	KHOU	63,100
Larry Kane	KTRK	58,700
Rescue 8	KHOU	61,200

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	WLWT	242,500	37
2.	Flintstones	WKRC	212,500	33
3.	Patty Duke	WKRC	200,600	31
4.	Donna Reed	WKRC	199,100	41
5.	Hillbillies; Basketball	WCPO	197,700	36
6.	D. Van Dyke; Bsktball	WCPO	183,500	35
7.	Sat. At Movies	WLWT	182,400	27
8.	Ozzie And Harriet	WKRC	182,000	29
9.	My 3 Sons	WKRC	177,000	37
10.	Combat	WKRC	171,100	35

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Death Valley Days (Tues. 7:00)	WKRC	U.S. Borax	165,800	26
2.	Mickey Mouse Club (Mon.-Fri. 6:30)	WKRC	Buena Vista	146,900	23
3.	Sugarfoot (Thurs. 7:00)	WKRC	Warner Bros.	137,700	22
4.	Wonderful World (Wed. 7:00)	WLWT	Trans Lux	114,300	21
5.	Ripcord; Everglades (Fri. 7:00)	WLWT	UA-TV	107,800	21
6.	Woody Woodpecker (Tues. 6:00)	WCPO	MCA-TV	101,200	18
7.	Yogi Bear (Mon. 6:00)	WCPO	Screen Gems	96,000	15
8.	Wanted, Dead-Alive (Wed. 7:00)	WKRC	CBS Films	95,600	17
9.	Bronco; LBJ; Reb. (Sat. 6:30)	WLWT	Warner Bros.	93,100	15
10.	True Adventure (Thurs. 7:00)	WLWT	Teledynamc.	92,500	17

Top Competition	Sta.	Total Homes
Hoyt Dixon Show	WLWT	50,600
Huntley-Brinkley	WLWT	109,400
True Adventure	WLWT	92,500
Password	WCPO	106,800
Wanted, Dead-Alive	WKRC	95,600
Whiplash	WKRC	88,000
News Reptr; Wea; Spts	WLWT	110,400
News Reptr; Wea; Spts	WLWT	103,900
Wonderful World	WLWT	114,300
Midwestern Hayride	WLWT	160,800
Sugarfoot	WKRC	138,200

MEMPHIS, TENN.

STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	WMCT	205,400	45
2.	Beverly Hillbillies	WREC	187,400	38
3.	Candid Camera	WREC	146,500	39
4.	Petticoat Junction	WREC	144,600	30
5.	Andy Griffith	WREC	135,000	35
6.	Dick Van Dyke	WREC	133,300	32
7.	Virginian	WMCT	131,800	25
8.	Perry Mason	WREC	128,300	29
9.	I've Got A Secret	WREC	126,700	25
10.	Alfred Hitchcock	WREC	126,400	30

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Amos and Andy (Mon.-Fri. 6:00)	WREC	CBS Films	124,800	24
2.	Jungle Jim; Early Movie (Sat. 12:30)	WREC	Screen Gems	106,000	26
3.	Grand Ole Opry (Sat. 6:00)	WMCT	WSM-TV	94,400	13
4.	Superman; Jungle Jim (Sat. 12:00)	WREC	Flamingo; S.G.	80,100	18
5.	Hercules (Sat. 9:00)	WHBQ	Trans Lux	74,400	22
6.	Wrestling (Sat. 3:30)	WHBQ	20 Fox TV	62,100	16
7.	Three Stooges (Sat. 8:30)	WHBQ	Screen Gems	61,500	15
8.	Rebel (Sun. 9:30)	WHBQ	ABC Films	59,500	16
9.	Phil Silvers Show (Mon.-Fri. 5:30)	WHBQ	CBS Films	59,000	18
10.	Dobie Gillis (Mon.-Fri. 6:00)	WHBQ	20 Fox TV	56,000	17

Top Competition	Sta.	Total Homes
Dobie Gillis	WHBQ	56,100
Western Thea; Pre Olym	WHBQ	11,400
Sugar Bowl; Boys; Quiz	WMCT	27,500
Fantastic Features	WHBQ	84,800
American Bandstand	WHBQ	37,700
Hector Heathcate	WMCT	23,900
Comedy Theatre	WREC	53,400
Rhods; Golf; Spts. Spec.	WMCT	46,200
Ruff and Ready	WMCT	25,700
What's My Line	WREC	122,100
CBS News	WREC	78,200
Amos and Andy	WREC	124,800

WICHITA, KAN.

STATIONS: KARD, KCKT, KOMC, KGLD, KAKE, KTVH. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	KARD*	145,500	40
2.	Beverly Hillbillies	KTVH	112,800	42
3.	Andy Griffith	KTVH	98,500	30
4.	Candid Camera	KTVH	97,400	38
5.	Dick Van Dyke	KTVH	93,700	35
6.	My 3 Sons	KAKE	92,900	46
7.	Sing With Mitch	KARD*	92,500	27
8.	Petticoat Junction	KTVH	88,300	29
9.	Lawrence Welk	KAKE	87,600	36
10.	Jimmy Dean	KAKE	87,500	40

*Includes Satellites

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Valley Days; Basketball (Sat. 7:30)	KARD*	U.S. Borax	68,800	27
2.	Yogi Bear (Thurs. 6:00)	KAKE	Screen Gems	61,000	30
3.	Huckleberry Hound (Mon. 6:00)	KAKE	Screen Gems	53,000	29
4.	Woody Woodpecker (Wed. 6:00)	KAKE	MCA-TV	50,300	27
5.	M Squad; Olympics (Tues. 6:00; Thurs. 9:30)	KAKE	MCA-TV	43,300	22
6.	Roaring 20's (Sun. 9:00)	KAKE	Warner Bros.	35,400	19
7.	Ripcord (Mon.-Fri. 5:00)	KARD*	UA-TV	32,200	10
7.	Law And Mr. Jones (Sat. 9:30)	KAKE	Four Star	32,200	16
8.	Popeye And Pals (Sat. 10:00)	KAKE	UAA, KING	27,800	12
9.	Biography (Sun. 5:00)	KARD*	Official	26,100	9

Top Competition	Sta.	Total Homes
Lawrence Welk	KAKE	92,200
News; Wea; Sports	KARD*	38,300
News; Wea; Sports	KARD*	44,100
News; Wea; Sports	KARD*	47,200
News; Wea; Sports	KARD*	48,400
Suspense Thea; P. Como	KARD*	81,000
Candid Camera	KTVH	97,400
What's My Line	KTVH	87,100
Big Show	KAKE	22,600
Gunsmoke	KTVH	72,000
Dennis The Menace	KARD*	36,600
Fury	KARD*	34,200
Mr. Ed; Wizard Oz	KTVH	63,700

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. SURVEY PERIOD: JANUARY 4-31, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Bonanza	KCRA	177,200	41
2.	Disney's World	KCRA	145,300	35
3.	Beverly Hillbillies	KXTV	144,800	37
4.	Virginian	KCRA	138,100	29
5.	Dick Van Dyke	KXTV	134,500	36
6.	Flintstones	KOVR	131,600	35
6.	Donna Reed	KOVR	131,600	35
7.	Int'l Shwtm; Rstles Sea	KCRA	126,500	27
8.	Lawrence Welk	KOVR	125,600	29
9.	Dr. Kildare	KCRA	124,300	29

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Stafford; Duke; Ozzie (Wed. 7:30)	KOVR	ITC	103,000	25
2.	Bold Journey (Tues. 7:00)	KCRA	Banner	959,000	20
3.	Big Time Wrestling (Sat. 6:30)	KOVR	CFCN-TV	91,800	20
4.	Cheyenne (Mon.-Fri. 6:30)	KOVR	Warner Bros.	88,900	24
5.	Death Valley Days (Wed. 7:00)	KCRA	U.S. Borax	79,300	19
6.	Superman; Magilla (Wed. 6:00)	KOVR	Flamingo; S. G.	74,900	21
7.	Huckleberry Hound (Mon. 5:00)	KOVR	Screen Gems	72,800	20
8.	Hennesey (Fri. 7:00)	KCRA	NBC Films	72,600	18
9.	Leave It To Beaver (Mon. 7:00)	KCRA	MCA-TV	71,100	15
10.	Yogi Bear (Thurs. 6:00)	KOVR	Screen Gems	69,000	19

Top Competition	Sta.	Total Homes
Virginian	KCRA	137,900
Cheyenne	KOVR	93,900
3 Star Theatre	KCRA	69,900
Channel 3 Reports	KCRA	95,200
Bold Journey	KCRA	95,900
Cheyenne	KOVR	103,100
Huntley-Brinkley	KCRA	112,900
Huntley-Brinkley	KCRA	106,900
Big Movie	KOVR	88,100
Cheyenne	KOVR	99,400
Huntley-Brinkley	KCRA	94,700

Why did 110 national advertisers buy the CBS Radio Network in 1963...as compared with 88 on network B, 85 on network C and 58 on network D?*

Because CBS Radio has the longest continuing record of audience leadership...

Presents the most outstanding array of top personalities and programs...

Delivers the best station clearance patterns, confirmed by electronically-checked reports every month...

Supports your advertising by advertising itself 12 months a year...

Produces results: provable, documented sales results that keep surpassing our advertisers' expectations.

That's why more advertisers used CBS Radio than any other network last year. And that's why our sales for the first half of 1964 have already topped last year's entire first half—with 3 months still to go!

More facts? Plenty. Call us today.



The CBS Radio Network

*Sources: Leading National Advertiser-BAR Reports, and Nielsen Radio Index. Excludes advertisers on religious broadcasts, for which CBS Radio does not accept sponsorship. Statement on audience based on Nielsen Radio Index estimates (plug-in sets only) subject to qualifications which the CBS Radio Network will supply on request. From June 1962 to present, the ABC Radio Network was not reported by this service.

Saddler's Primer For a Flourishing Omaha TV Outlet

Omaha, April 7.

Owen Saddler, exec veepee of KMTV, the NBC-TV affil here, takes the dimmest view of stations that invest heavily in print media promotion. It lets down the telecast medium, he says, and fuels the print ad proponents.

The g.m., true to his preachment, has for some time embargoed newspaper and billboard blurbs for his station. Not to omit the power of network programming. Saddler says that a station out to inspire consumer confidence must identify itself with the commonweal via public interest programming and the support of local good causes.

It's such strength of image, he claims, that has made KMTV generally dominant in the three-station Omaha market. The ARB consensus puts the station on top the 3 to 6 p.m. competition, and in the 10 p.m. news sweeps. In the sevenday Nielsen primetime audits, station is likewise ahead (albeit by thin margin), and in recent years has also led the way in Nielsen quarter-hours.

As an example of the station's pubservice spirit, Saddler cites his dispatch of a news team to Vietnam for a special report. And in the do-good department, exec points to the time when he gave the local medico profession sesame to promote the "Sabin Oral Sunday" (anti-polio immunization) campaign.

That Vietnam project, Saddler intimates, might have been a tougher decision to make were it not for money saved by staying out of print.

4-STAR'S 'DETECTIVES' JOINS CENTURY CLUB

Four Star Distribution reports it has hit the 100 mark in sales with the two-way, off-network package, "The Detectives."

Sales that put the series, which is in both half-hour and hour format, in the century club, include WGN-TV, Chicago; WATE-TV, Knoxville; KELO-TV, Sioux Falls; KPTV, Portland; KIII-TV, Corpus Christi; and WTOK-TV, Meridian.

There are 67 half hours available and 30 hours, and FSD has filmed a special set of bridges with host Robert Taylor that link the half-hours into hours along with another set of bridges that break the hours in half.

Billy Eckstine Hosts 90-Min. WPIX Special

WPIX-TV, N.Y., will vidtape a 90-minute talk and variety special with Billy Eckstine hosting from the Roundtable nightclub with an eye to developing a Monday-Friday strip to follow the syndicated Steve Allen show.

Titled, "Saturday Night in New York," the preview tape, to be produced April 20, will feature such guests as Harry Belafonte, Orson Bean and Nipsey Russell. It's a coproduction deal between WPIX and Tele-tape Productions. Air date is yet to be set.

WPIX has also bought an Intertel A. G., 90-minute music special, "Hello World," produced in Hamburg. Air date will be announced soon.

WHDH's 'Skyway Patrol' Falls in Hub Harbor

Boston, April 7.

WHDH's "Skyway Patrol" helicopter, carrying vet traffic reporter Bruce Talford, fell in the drink Friday (3) just seconds after takeoff from Logan airport. The chopper lost altitude and sank into Boston harbor. Talford, his left leg in a cast from a fracture of six weeks ago in a skiing mishap, swam 75 feet to safety with the help of the pilot Richard Bruce Lord, 28, Brooklyn, N. Y.

It was the first such mishap for the 30-year-old Peabody newscaster and tv announcer, who has been making two flights daily for nearly three years.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Cleveland • STATIONS: KYW, WEWS, WJW. • SURVEY DATES: JANUARY 4 - 31, 1964.

KYW Total Area Homes: 336,900 Metro Rating: 33 Share of Audience: 46

MONDAYS 7:30-9:30
Program: MONDAY NIGHT MOVIES

Jan. 6 "SEVEN CITIES OF GOLD"
Richard Egan, Anthony Quinn
1955, 20th Century-Fox, 20th Century-Fox

Jan. 13 "SINGING IN THE RAIN"
Gene Kelly, Debbie Reynolds
1952, MGM, MGM

Jan. 20 "ACTION OF THE TIGER"
Van Johnson, Martine Carol
1957, MGM, MGM

Jan. 27 "HOUSE OF BAMBOO"
Robert Stack, Shirley Yamaguchi
1955, 20th Century-Fox, 20th Century-Fox

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Wgn Train; O. Limit 7:30-8:00	WEWS 219,800
I've Got A Secret 8:00-8:30	WJW 236,600
Lucy Show 8:30-9:00	WJW 266,500
Danny Thomas 9:00-9:30	WJW 252,700

KYW Total Area Homes: 154,200 Metro Rating: 13 Share of Audience: 31

TUESDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 7 "SUDAN"
Maria Montez, Andy Devine
1945, U-I, Screen Gems

Jan. 14 "SUSANNAH OF THE MOUNTIES"
Shirley Temple, Randolph Scott
1939, 20th Century-Fox, NTA

Jan. 21 "ODONGO"
Rhonda Fleming, Macdonald Carey
1956, Columbia, Screen Gems

Jan. 28 "THE PERSUADER"
William Talman, James Craig
1957, Allied Artists, Allied Artists TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Comedy Clubhouse 5:00-6:00	WEWS 210,400
Dateline; News; Wea. 6:00-6:30	WEWS 141,100

KYW Total Area Homes: 150,400 Metro Rating: 13 Share of Audience: 35

WEDNESDAYS 5:00-6:00
Program: EARLY SHOW

Jan. 8 "CRIPPLE CREEK"
George Montgomery, Karin Booth
1952, Columbia, Screen Gems

Jan. 15 "STAGE TO TUCSON"
Rod Cameron, Wayne Morris
1951, Columbia, Screen Gems

Jan. 22 "SOUND OFF"
Mickey Rooney, Anne James
1952, Columbia, Screen Gems

Jan. 29 "SCANDAL SHEET"
Broderick Crawford, Donna Reed
1952, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Comedy Clubhouse 5:00-6:00	WEWS 177,100
Dateline; News; Wea. 6:00-6:30	WEWS 137,000

KYW Total Area Homes: 160,800 Metro Rating: 12 Share of Audience: 32

THURSDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 9 "THUNDER BIRDS"
Gene Tierney, Preston Foster
1942, 20th Century-Fox, NTA

Jan. 16 "TARZAN AND THE AMAZONS"
Johnny Weissmuller, Brenda Joyce
1945, RKO, Banner

Jan. 23 "HANGMAN'S KNOT"
Randolph Scott, Donna Reed
1952, Columbia, Screen Gems

Jan. 30 "THE PATHFINDER"
George Montgomery, Helena Carter
1953, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Comedy Clubhouse 5:00-6:00	WEWS 195,100
Dateline; News; Wea. 6:00-6:30	WEWS 143,700

KYW Total Area Homes: 148,100 Metro Rating: 13 Share of Audience: 36

FRIDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 10 "DOG OF FLANDERS"
Frankie Thomas, Helen Parrish
1935, RKO, UAA

Jan. 17 "THE SARACEN BLADE"
Ricardo Montalban, Betta St. John
1954, Columbia, Screen Gems

Jan. 24 "HELL BELOW ZERO"
Alan Ladd, Joan Tetzel
1954, Columbia, Screen Gems

Jan. 31 "TANGIER"
Maria Montez, Sabu, Robert Paige
1946, U-I, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Comedy Clubhouse 5:00-6:00	WEWS 184,400
Dateline; News; Wea. 6:00-6:30	WEWS 147,100

KYW Total Area Homes: 358,000 Metro Rating: 35 Share of Audience: 52

SATURDAYS 9:00-11:15
Program: SATURDAY AT THE MOVIES

Jan. 4 "DADDY LONG LEGS"
Fred Astaire, Leslie Caron
1955, 20th Century-Fox, 20th Century-Fox

Jan. 11 "IMITATION GENERAL"
Glenn Ford, Taina Elg
1958, MGM, MGM

Jan. 18 "THE NAKED SPUR"
James Stewart, Janet Leigh
1953, MGM, MGM

Jan. 25 "UNTIL THEY SAIL"
Paul Newman, Joan Fontaine
1957, MGM, MGM

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-9:30	WEWS 358,400
Hollywood Palace 9:30-10:30	WEWS 254,200
Gunsmoke 10:30-11:00	WJW 231,000
News; Press Box 11:00-11:15	WJW 182,300

(Continued on page 62)

British Com'l TV 3-Yr. Exchequer Tab: $210,000,000

London, April 7.

Apart from normal taxation on profits, the levy on advertising revenue which comes into force at the end of July will withdraw an extra $140,000,000 from the video industry during the next three years (period of new indie broadcast licenses). And, not considering transmitter rentals, the commercial web will contribute more than $210,000,000 to the national Exchequer during the next three years.

These are the calculations of Lord Derby, chairman of Television Wales And The West. In his statement accompanying the station's accounts, to be presented to shareholders on April 23, he says that TWW's "contribution" by way of transmitter rental (which accrues to the Independent Television Authority) and the ad levy will probably be in the region of $3,000,000.

Says Lord Derby: "While it is true that no new industry has developed at such a rate and with such spectacular success (as tv) within living memory, it is also true that no new industry has ever been called upon in its infancy to make so adult a contribution to the National Exchequer."

Later, Lord Derby "regrets" the shortterm licenses issued by the ITA since the three-year limitation "makes planning difficult and inhibits proper training schemes and the long term development of creative talent."

"But," he states, "in view of the intended introduction of a second commercial channel, it was probably wise to contract on the footing that when it comes into operation fresh contracts would then be offered by the Authority."

For the year ended Dec. 31, 1963, TWW showed a profit of $1,752,761 after tax of $2,263,251. Previous year's after-tax profit was $1,617,020. In its first full year of operations, TWW (Enterprises) Ltd., the station's legit-oriented subsidiary contributed $186,027 to group profits before tax.

Notwithstanding the slight increase in profits, the 1963 dividend was maintained at 95%.

DULUTH CHANNEL 10 OPENED TO BIDDERS

Washington, April 7.

FCC opened channel 10 in Duluth, to all bidders and proposed an interim operation on the space to speed up a third television service for that city.

Move came in wake of Commission's refusal to reconsider a decision of last May denying WDUL Television Corp. more time to complete WHYZ-TV as channel 10 in Duluth. A month later FCC brushed aside an application to sell the outlet to Producers Inc.

In its 4-1 decision FCC said the channel is available for assignment and invited competing applicants to propose an interim operation in order to speed service.

Dissenting was Minnesotan Commissioner Lee Loevinger. Backing the refusal to reconsider were Chairman E. William Henry and Commissioners Robert Bartley, Robert E. Lee and Frederick Ford.

7 Arts Film Package Sold in 20 Markets

Seven Arts has notched sales in 20 markets to date for its volume 9 package of 215 Universal post-50 cinematics. Latest sales, all inked last week, include WAPI-TV, Birmingham; WTPA-TV, Harrisburg; KSOH-TV, Las Vegas; WGKT, Miami; WRGB, Schenectady; and WSYR-TV, Syracuse.

Some top titles in the new batch of features are "Magnificent Obsession," "To Hell and Back," "Six Bridges to Cross," and "Winchester '73." Pix are being offered in four parts or in one package.

'NAKED CITY'

starring PAUL BURKE and HORACE McMAHON

...for High-Power Action!



99 hours and 39 half-hours of big TV entertainment... big ratings! This outstanding network series which Newsweek called "the best and most stylish show on American television" continues to win new laurels in syndication. More than 60 stations have already licensed Naked City...and 70% of them are programming it in prime time against top network competition. Here are just a few recent ARB ratings results...

KTVI, St. Louis—16
WBRZ, Baton Rouge—24
KOB-TV, Albuquerque—25
WWL-TV, New Orleans—23
WTVR, Richmond—14
WBTV, Charlotte—16
KDAL-TV, Duluth—22

Looking for Action?

Naked City has it!

Presented exclusively by

SCREEN GEMS

Friendly's Quest for Angles

Continued from page 31

newscasts should get a similar play." In that way, Friendly contended, "our regular newscasts won't be exclusively recounting what happened in the news, but they will be originating news as well." That commanding position of electronic journalism has been assumed by broadcasting's coverage of elections. It will be assumed in other areas, too, Friendly avers.

The third area in which Friendly is moving is that of "digging." He has appointed Jay McMullen to head up a newly organized unit within CBS News, the function of which will be to explore in depth various news areas. (McMullen was the "CBS Reports" producer-reporter who did "Biography of a Bookie Joint" and the more recent documentary on the business of dope traffic).

Friendly, who took over the CBS News helm from Dick Salant about four weeks ago, foresaw some changes within his division, although he declined at this time to spell out specifics. Arthur D. Morse has been named exec producer of "CBS Reports," a post formerly held by Friendly. Morse had been a "CBS Reports" staff producer, whose credits include the documentary on the cigaret-cancer controversy and "The Catholics and the Schools."

Houston, Tom Beck has been named news director here for KILT, the Gordon McLendon operated station. Beck comes from KTRH here.

JOHNSON WAX IN SATURATION BUY

In a major participation deal for the current season on CBS-TV, Johnson's Wax bought a saturation contract in the evening and daytime schedule.

Johnson's inked for participations in "Perry Mason," "Alfred Hitchcock Hour," "Rawhide," "East Side, West Side," "Suspense," "Great Adventure," "Route 66," "High Adventure," and the series of summer specials. Company also bought 81 minutes in the morning minute plan.

DuPont signed for participations in "ESWS," "Rawhide," "Nurses," "Hitchcock" and "Perry Mason." Nestle bought participations in "Mason," "ESWS," "Suspense," "Route 66," and two summer series, "Celebrity Game" and the series of hour outings, called "All-Time Specials."

McGannon Raps Intellectuals

Continued from page 25

leaders" of their communities. "To fail in this regard would be an irreparable default." He said that radio and tv were not merely mirrors of society but also a force within it, a force that "must be guided toward good uses and away from evil ones." He said that American Broadcasting, which takes both its existence and strength from expanding democracy, would be remiss in not using all its powers to help enlarge "the franchise of all Americans"—this appropriate to his main theme that broadcasting is deeply rooted in the essence of democracy and that "all power of mass media derive from the people themselves." These media, he said, only become big when millions of people choose to make them so and continue to be vital only through the people's choice.

McGannon devoted much of his address to answering intellectual critics of tv and radio whom he equates with Alexander Hamilton as having high motives but a questionable instinct for democracy. They are, he said, "The elite who have always found it hard to trust the people's judgments and tastes, even though history has so often reversed such a lack of faith." The intellectuals, he stated, ask television for more serious programs and yet tend not to watch it themselves. They fail to understand that modern mass media are something new in history, and further they are stubbornly unwilling to accept "the basic role of advertising as an inherent part of the American scene."

"They do not see that advertising with all its limitations, is 'the voice of democracy' without prior selection of prejudice, to everyone. This simply is not true in other societies," he said.

McGannon received the industry's highest award for what presenter Gov. Leroy Collins called "his innumerable and inestimable services" to the industry. The reward itself recognized specifically his leadership of Group W and the innovations and inspiration he generated therefrom; his pioneering of and superior service in the group operation concept of broadcasting; his dynamic participation in industry affairs, much of it through chairing NAB committees; and other services to his community and country and to the academic world.

Henry Challenges

Continued from page 25

he said that community antenna (which he recognized as itself a form of pay-tv) and wire enterprises are "not the invention of money mad moguls but primarily a response to expressed public needs." They are betting, he said, that the American viewer wants something more from his television set than the present system makes available.

Of CATV he said, "we should seek ways to integrate it fully into our national television system. We should not shrink from hard choice when community antenna television threatens to thwart basic purposes of the communication act. It must not be permitted, for example, to hamper the development of UHF. But we must make a strenuous effort to find measures which will allow both kinds of television to survive."

He warned the exponents of free tv that they "cannot get protection without providing a service worth protecting. You cannot beat something with nothing."

Yes, Anne

Continued from page 31

and a result "Captain Kangaroo" would soon go to KTRE.

Lewin said little Anne's letter had broken the ice at the net, averring "We are most grateful to those at CBS who were far more understanding than perhaps those of us far away would give them credit."

Lewin received a thank you note from the girl and also a letter from FCC Chairman E. William Henry who said it was "heartening" to find a licensee who would go to such time consuming lengths to help a young correspondent.

The untutored agriculturist of the mid-west are becoming tired of seeing these refugee's from Mayo's clinic on the one-eyed monster. Somewhere in this land there must be an independent film producer with enough guts to tell two stories which do not concern the removal of a gall bladder. The undersigned is not a member of our large social group known as village idiots. If you listen, we shall make a bundle.

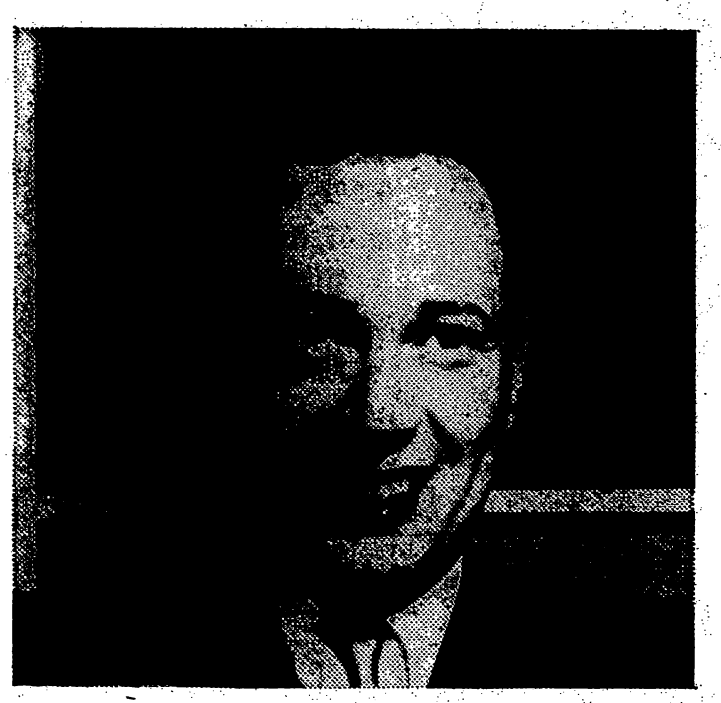
Contact H. B. LUNSFORD

15 North Miami St., Peru, Indiana

WBEN-TV

programs for 885,900 households...

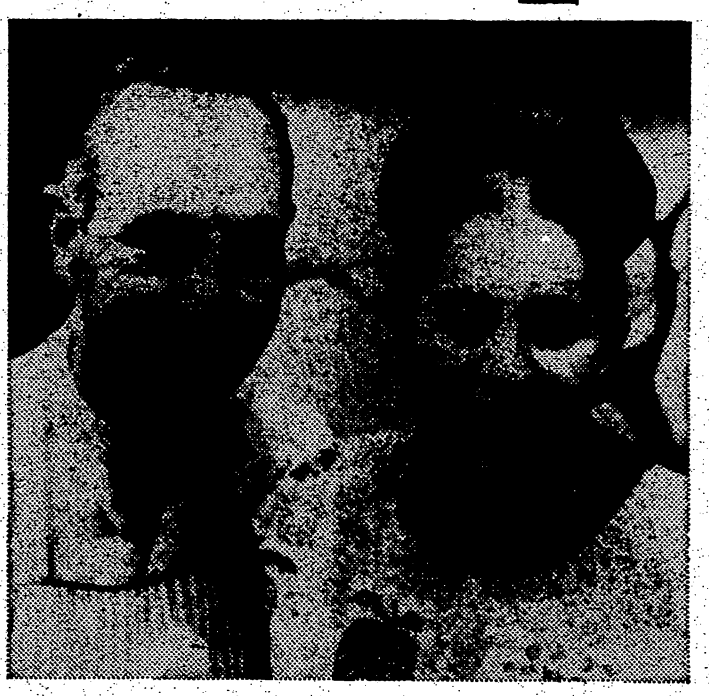
THAT'S WHY YOU SELL MORE ON CH. 4



JOHN CORBETT

SPEAKER OF THE HOUSE

12:15 – 12:30 P. M. Mon. thru Fri.



BILL AND MILDRED MILLER

MEET THE MILLERS

1:00 – 1:30 P. M. Mon. thru Fri.

These two daily weekday programs of WBEN-TV reflect the practical side of selling . . . the side advertisers like to be on.

Practical because their content is all about the home, homemaking, home planning, home cooking which is what people at home find interesting and informative. In Western New York television, WBEN is the only station where they find such programming.

Both John Corbett and the Millers have enjoyed top audience loyalty for over a decade, proving their worth as entertainment and proving their value to satisfied sponsors.

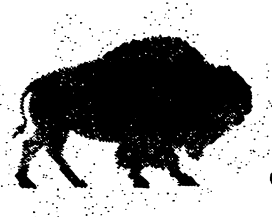
If you are interested in the households that last year spent over 1.3 billion at the retail level (plus the vast Canadian market) you'll find them on these Ch. 4 "home" shows. And you'll find these experienced TV salesmen "at home" with your product.

Nationally represented by: Harrington, Righter & Parsons

WBEN-TV

affiliate of WBEN radio

The Buffalo Evening News Station



CH. 4

CBS in Buffalo

New for 1964-65

77 SUNSET STRIP



149 HIGHEST RATED HOURS FOR STRIPPING

Here's the program that offers just about everything—*77 Sunset Strip*. Bristling action. Breathtaking suspense. Bright romance. Bustling humor. Bouncy music. And best of all . . . bulging network ratings. Over the first four of six seasons *77 Sunset Strip* ran on the network, Warner Bros. produced 149 hour-long episodes. These, the highest rated episodes in the series, are now available for the first time on an individual market basis.

Averages 40% Share of Audience

During the first four seasons on the network, *77 Sunset Strip* averaged a whopping 24.6 rating, good for a 40% share of audience.* These are the seasons when the dashing team of Bailey and Spencer set the standards for future private investigator series. When "Kookie," the jive-talking parking lot attendant made hair-combing a teen-age must. When the up-beat theme music of *77 Sunset Strip* caught the fancy of millions of television viewers—and even non-viewers.

Stars Zimbalist, Smith and Byrnes

Starring Efrem Zimbalist, Jr., as Stu Bailey, Roger Smith as Jeff Spencer, and Edward Byrnes as "Kookie," *77 Sunset Strip* also features Louis Quinn as Roscoe, the horse-racing specialist with a nose for news, and Jacqueline Beer as Suzanne, the pretty Gal Friday. Big name guest stars, too! Ask about Warner Bros. new Monday-to-Friday program concept—"The Sunset Strip."

**Nielsen National, Oct-Apr averages 1958-59, 1959-60, 1960-61, 1961-62*

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

Also: ROOM FOR ONE MORE · THE DAKOTAS · THE GALLANT MEN · CHEYENNE · HAWAIIAN EYE · LAWMAN

1ST AGAIN!

SEVENTH STRAIGHT MONTH-*



COURAGEOUS CAT CARTOON

*LATEST MARCH NIELSEN REPORT
WABC-TV, New York

COURAGEOUS CAT 5.0

Captain Kangaroo 2.5	Sandy's Cartoons 1.5	Today 4.0

130-Complete 5½ Minute Episodes in COLOR or BLACK & WHITE

Tele Features— Inc.

for details contact
AL ODEAL, President
516 FIFTH AVE., New York 36, N.Y.
YU 6-4979

TV Followup Comment

Continued from page 42

minced in spelling out the precarious position of the U. S, and our friends there. For all that, though, the viewer was offered little that couldn't be found in an educated reading of newspapers.

Of course, the pictures were there, always a tv plus factor viz a viz the print news medium. A big opportunity, though, was missed. Most everyone in the documentary made a point in stressing that the war will be won or lost on the basis of which side wins native support. Yet, there wasn't one interview of any length with a non-government native, a village leader for example. How does the "man in the paddie" feel about the new government of General Khanh? How did he feel about past Saigon rulers? Does he care who occupies Government House and, if not, why not? If the "man in the paddie" is the key to the Vietnam situation, he should be one of the focal points of a documentary on that subject.

The program, in the main, offered a "view from the top," leaders telling about the Vietnam situation. There were interviews with the new Vietnam ruler, Defense Secretary Robert McNamara, Ambassador Henry Cabot Lodge, all spelling out the tough, hard road there. Madam Nhu, in Paris, offered some counterpunches against official U. S. policy, in her interview with Charles Collingwood.

In the opening segment, Senator Wayne Morse was on the screen for a few moments saying we had no business in Vietnam. His position was never examined again, illustrative of the choppy nature of the documentary.

Horo.

Repertoire Workshop

For its contribution to "Repertoire Workshop," the series of shows locally produced by the CBS o&o's, the New York flagship, WCBS-TV, came up last Tuesday night (31) with a showcase for young Gotham artists of Puerto Rican heritage. It was an interesting glimpse at the culture of a large segment of New York's Spanish-speaking population who's image has been widely identified only with the steaming tempos of "West Side Story."

In this half hour titled "Feliz Borinquen" (happy Puerto Rico), the Puerto Rican performers displayed more sedate and cultivated facets of their lives through their poetry, songs and dances. Raul Davila, an actor, introduced each of the turns and also effectively recited an English translation of Puerto Rican poems. Polly & Jaime Rogers headed the dance troupe which contributed the liveliest moments of the stanza with their folk dances which were given very sophisticated choreographic treatments.

Carloa Pinza was the vocal star of the show with her saucy rendition of a pop tune, "You're Too Dangerous," and of a lilting folk number, "Lamento Borincano." In the classical vein, tenor Emilio Belaval and soprano Martina Arroyo contributed two fine Spanish art songs. Pianist Saudhi Adelina Ramirez also sparkled in her performance at the keyboard. Alfredo Antonini's large studio orch backed up the principals in excellent style. *Herm.*

Jack Paar Program

Cassius Clay, heavyweight champ and converted Black Muslim, failed to guest on NBC-TV's Paar show Friday (3) as originally scheduled but Oscar Levant and Robert Morley filled in admirably. Clay, it's understood, was unwilling to rehearse and he also regarded the program's taping date (two weeks prior to the telecast) as inconvenient for him.

Levant's quips flew fast: For example, on the Sinatra Jr. kidnapping—"At first I suspected music critics." On Elizabeth Taylor—"I'd call her the other woman of the year." Effervescent and articulate, Morley expounded on a variety of topics ranging from gambling to reactions of a baby at birth.

Paar, who charitably dropped his "feud" with the preceding "That Was the Week That Was" program, "for Lent" as he put it, resumed his disparaging references to his lead-in airer. "In any event," he said at the signoff, "we're on after Henry Morgan reads the comic books to you." *Gilb.*

Ask The Manager (KGO-TV)

Based on the very legitimate premise that the viewer has the right to ask questions of a tv station and let it know how he feels about the fare offered him, "Ask the Manager" (KGO-TV, San Francisco) has its points. Second showing Thursday night (26) was smoother than the preem a month back.

Format has David M. Sacks, ABC veep and general manager of the station, seated at a desk, with George Rodman, station's competent public information chief, feeding him queries sent in by vox pop. It's billed as spontaneous and unrehearsed and undoubtedly is.

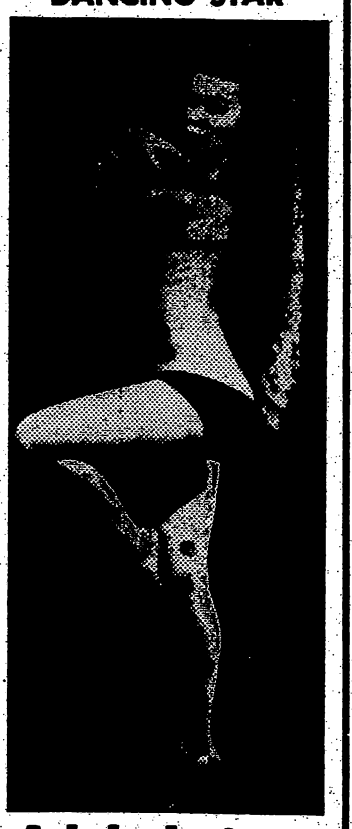
Unhappily, the program doesn't come over with much impact. Questions generally are on the blah side: "What happened to The Greatest Show on Earth"? Why doesn't Dick Stewart have a larger studio?" etc.

Sacks, a personable, warm guy off-screen, comes off strictly on the frosty side. Articulate and very opinionated, he seems a little too high-handed.

Sacks opened with a blast at tv critics, who he said serve no useful purpose when they review a show. Their job, in his view, is to print info on television (and KGO sends out more "information" than any other local station). He came up with an observation about how critics may have damned "Beverly Hillbillies" on its birth, as if the success of that show made fools of all who saw it as pure corn.

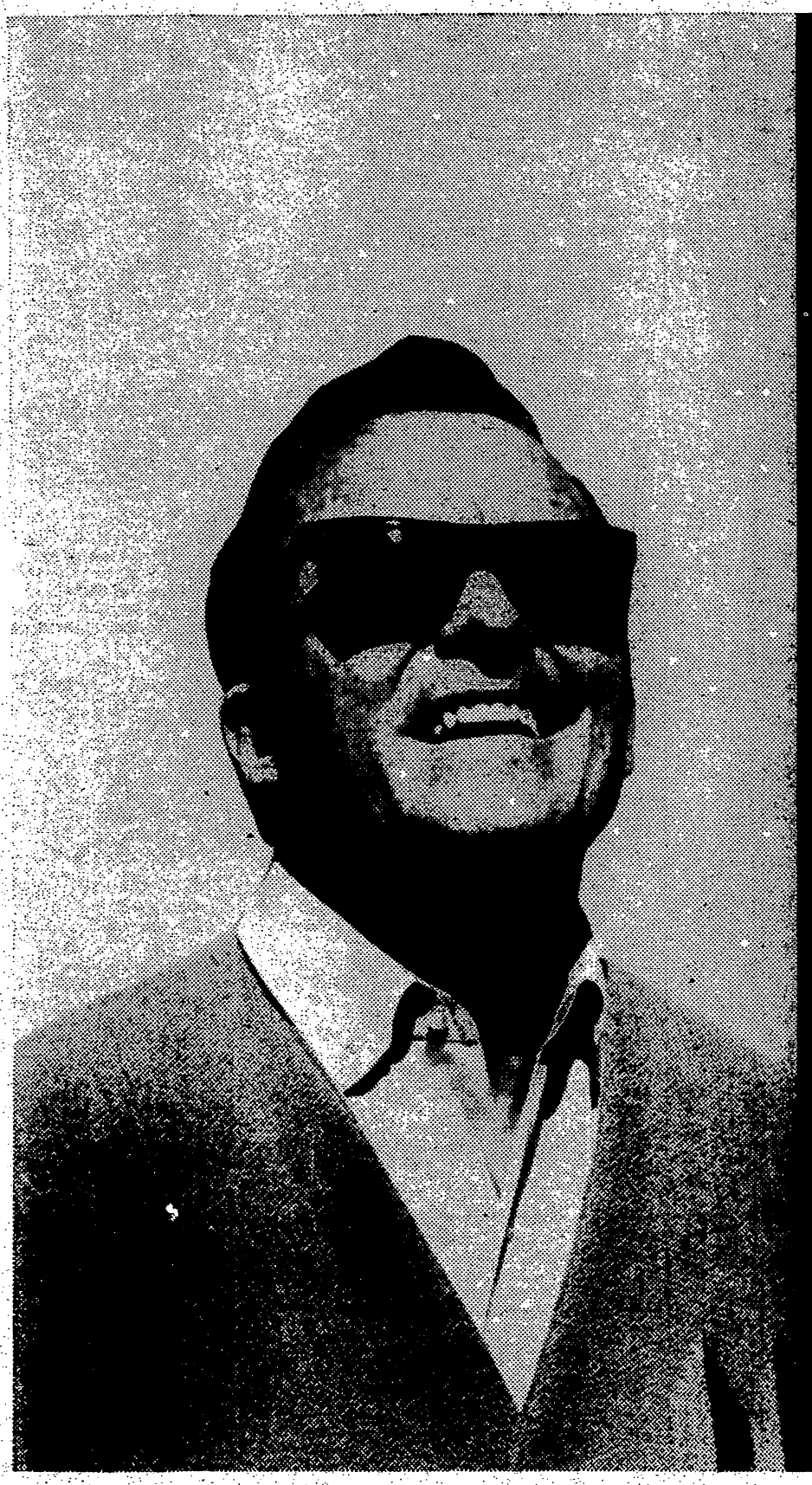
Placed on the defensive by a letter rapping the "hypnotic" Anacin commercial—"PAIN . . . tension . . . PAIN . . . headache . . . PAIN etc."—Sacks alibied it by saying the presidents of the networks had cleared it, even though he reserved his opinion. *Cwin.*

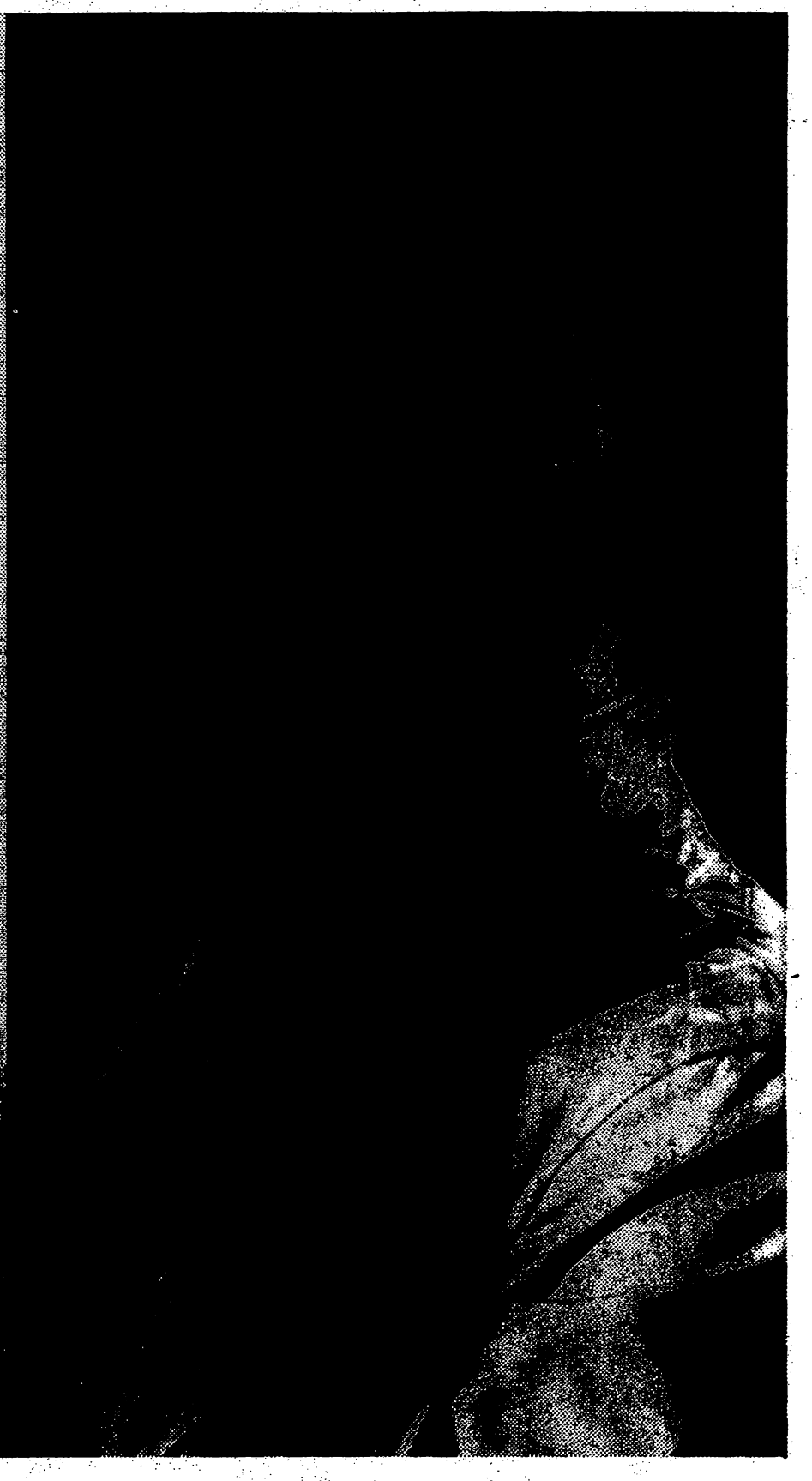
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Douglas by day Allen by night
Group W, by George!

Group W put Mike Douglas on television five days a week and Steve Allen on five nights a week. Each heads 90 minutes of big-budget, big-star entertainment that brightens the television scene.

Both shows grew from one idea—the continuing need to create fresh, new entertainment for the Group W stations. But they are produced in two totally different ways. *The Mike Douglas Show* originates from KYW-TV in Cleveland. It is produced by KYW-TV with the creative backing of the Group. *The Steve Allen Show* is produced by the Group itself in Hollywood.

Group W productions can be Steve Allen, Mike Douglas, a series on Communism in 33 lectures, Specials for Children, or 15 cameo productions on American art. Each is a direct result of the creative, financial, and management resources of the Group. Each points up the role of the Group as a vital third force, along with networks and local stations, in broadcasting.

GROUP W

WESTINGHOUSE BROADCASTING COMPANY

WBZ • WBZ-TV BOSTON • WINS NEW YORK • WJZ-TV BALTIMORE • KDKA • KDKA-TV PITTSBURGH • KYW • KYW-TV CLEVELAND • WOWO FORT WAYNE • WIND CHICAGO • KPIX SAN FRANCISCO



Inside Stuff—Radio-TV

Television and radio stations were honored over the weekend at the 30th annual National Headliners Frolic in Atlantic City. Plaques were presented at the awards luncheon on Saturday (4). Television awards were given to WXYZ-TV, Detroit, Mich, and its president, John F. Pival, for outstanding television editorials; to KMSP-TV, Minneapolis, for public service as exemplified by "The Forgotten", in which conditions in a Minnesota security hospital were brought to light; and to WRCV-TV, Philadelphia, Pa., and Robert J. Shafer, news director, for consistently outstanding coverage of news events as exemplified by its comprehensive coverage of the dramatic rescue of two miners imprisioned in an abandoned shaft for two weeks.

In the radio category, awards went to: KNX, Los Angeles, for consistently outstanding coverage of news events; WSAC, Fort Knox, Ky., and Byron E. Cowan, president, for consistently outstanding editorials; WAIT, Chicago, Ill., and Maurice Rosenfield, executive director, the Public Service Award for its successful campaign to free a man facing death for murder following conviction eight years earlier.

It won't get NBC News back in Moscow, but the recent memo to staff from NBC-TV toppers Robert Sarnoff and Robert Kinter reportedly will have its upbeat effect behind the Iron Curtain. NBC News staffer Tamas G. Madarasz wrote identical letters to Sarnoff and Kintner, advising that their letter, which frankly discussed the NBC brass position re pay television, made a great impression on a friend visiting the U.S. from Communist Hungary.

Madarasz said the friend was "amazed at the informal tone in which it was written, and the letter told her more about the 'American Capitalists' than I could have." He said, in fact that the letter made as great an impression on the visitor as the tour of NBC and Rockefeller Center. "She will take with her back to Hungary lasting memories of the United States, among them the memory of your letter, and I am sure many of her husband's pupils (he's a high school teacher in Budapest) will share those memories with them."

Preview of Saturday's (11) "Defenders" episode, starring Milton Berle in a dramatic role, will be held today (Wed.) at Friars Club. Reason for preview is position Berle holds with organization, that of Abbot Emeritus. For the preview, CBS-TV and arrangements committee of the Friars Club will co-host a cocktail party. Film will be shown in the Milton Berle Room of the Club and a direct telephone line will be opened to Berle's dressingroom at the Desert Inn in Las club comic, faced with an incurable disease, who attempts suicide. Script was written by Roger Lewis, former United Artists ad v.p. Vegas for some initial reaction. In the episode Berle plays a night

---

Both BBC-TV and Granada-TV in Britain have withdrawn their support from the quarterly "Egghead" tv publication Contrast which they launched three years ago in conjunction with the British Film Institute.

According to the spring edition of the paper, the sponsors felt they could no longer support it and appeals for coin from other quarters have failed. Idea was for it to build up circulation in order to become self-supporting. So far it has not done so.

Mag will continue under the aegis of BFI but will be cut in size.

Much praise is accruing to WHK, the Metromedia AMer in Cleveland, for distribution of its "Hymns of Your Church" LP, billing the choirs of 10 churches in the Cleve area. Originally, release was limited to churches in the town, but distribution has since been extended globally to religious and governmental leaders, including the governors of all 50 U.S. states, for which there's been beaucoup appreciation expressed.

Annual advertising awards luncheon (bestowing the "Silver Nail" and "Gold Key") auspiced by the Station Representative Assn. is down for April 28 in the Waldorf-Astoria, N.Y. Guest speaker will be Walter E. Rogers, chairman of the House subcommittee on communication and power.

Panic Button

Continued from page 35

the limits of its own enforcement policy. Collins' response to Harris' questionnaire seems to reflect a new feeling that trouble could be invited by creating the impression that Congress may be called in to enforce the Code.

In response to other Harris questions, Collins extolled self-regulation both by radio-tv and distillers, praised the Code ban on booze and other morally and physically sensitive products, said no more rules than already listed in the Code are needed and averred there was a distinction between hard liquor and beer and cigaret advertising.

Collins averred there "has been nothing to indicate any likelihood of change" in the Code's anti-booze provisions, even though the Code is continually reviewed and amended.

Capital Cable

Continued from page 31

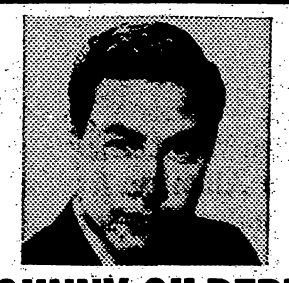
the property in the same percentage as the amount of stock bought.

"Texas Broadcasting has no connection with nor voice in management or financing of Capital Cable unless and until such option is exercised," Burke wrote.

FCC also had asked both companies for the number of CATV subscribers each has.

Capital Cable said it had 706 on March 20 but was at a disadvantage because TV Cable beat it into operation by four months.

TV Cable said it had 2,284 but is losing customers because of the blackout on programs planned for the future by KTBC-TV. Last week, TV Cable said, 23 customers quit.



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Now...a new EASTMAN Sound Recording Tape!



Take a piece of the new Eastman tape. See how tough it is... how clean it breaks under stress.

Look! No stretch...when it breaks—it breaks clean!

NEW! Support material for EASTMAN Sound Recording Tapes is DUROL Base. A specially prepared form of cellulose triacetate—smooth, tough, durable, highly flexible—provides high strength with low elongation. When equipment accidents happen, it breaks clean. Splices are made easily, quickly—with minimum program loss.

Another important feature: "Lifetime Coding," your assurance of highest quality. Printed on the back of all EASTMAN Sound Recording Tapes is a continuously repeated, permanent legend. This identifies Eastman Kodak Company as the manufacturer and provides a convenient means of indexing these tapes.

New "R-type" binder. This gives a smoother, tougher surface, thereby reducing tape noise and distortion. In addition, it provides extreme abrasion resistance, preventing oxide build-up at the head. Even more important, however, are the amazing magnetic properties of coatings of "R-type" binder which make possible two superlative tapes—both available now.

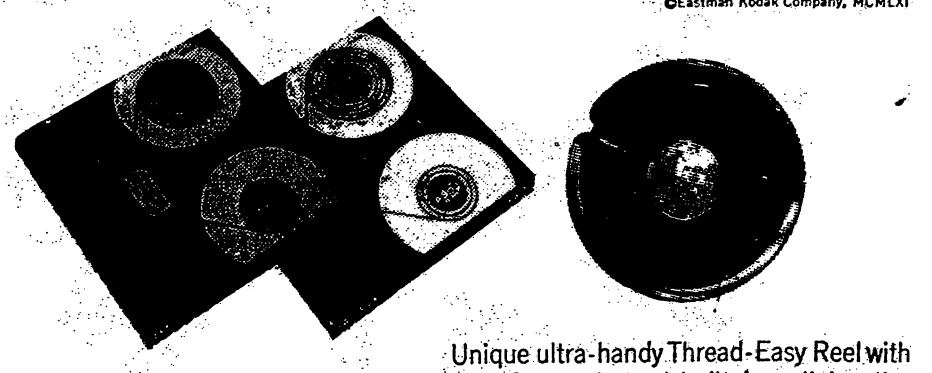
At leading electronic supply houses: Ask for Type A303 for all general recording work. It has vastly superior low-print through characteristics. Need a special purpose high-output tape with remarkably low noise performance? Try Type A304!

For information, see your electronic supplier or write

Magnetic Products Sales

EASTMAN KODAK COMPANY
Rochester 4, N.Y.

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Unique ultra-handy Thread-Easy Reel with indexing scale and built-in splicing jig.

Tanner's Travelling Tote Board

Continued from page 26

information for a demographic breakdown.

The mobile rating machine has upstaged a number of other notable exhibits at the convention among them the four new items which CBS Laboratories is reentering the equipment business, those being technical innovations it has developed itself. They include Volumax, an automatic peak controller described as a successor to the old-fashioned limiter, a single unit digital display kit originally designed for CBS News' reporting of election returns; a solid state signal generator for testing and adjusting video equipment and components; and a line of solid state video amplifiers for color or black-and-white.

Miniature and highly portable tape recorders and television cameras, capable of being used in news coverage, interviews and on-the-scene commercials, are other revelations of this year's electronic wonderland. The Sylvania 800m, 16-pound camera with a built-in monitor, one of the smallest tv cameras yet developed, is being shown. For newereel work it's intended to be used with one of the pint-sized tape recorders, such as the 78-pound Machtronics ($15,750) or the 96-pound Ampex VR660 ($14,500), or the two-piece and considerably heavier Sony ($13,900) the latter two using two-inch tape. All are capable of working out of the trunk of a car.

Sylvania also has a miniature package for remotes, a miniature camera that comes with a 2,000 megacycle studio link transmitter for sound and picture which the operator straps onto his back. ABC-TV has ordered a dozen of these for its coverage of the political conventions at $16,500 each.

Y&R TV Publicity Hit By Bristol-Myers' Exit

Young & Rubicam's tv publicity department, which has been drastically trimmed in the years in which shows have been sliced up among several sponsors, received another setback this year as Bristol-Myers withdrew its $50,000 underwriting of publicity for CBS-TV's "Candid Camera."

Now manned by a mere two men, the Y&R video drums will still beat for such as the Gulf sponsorship of the coming elections and Goodyear's gold series.

Radio Web for Schools Launched With $66,000 Grant From U.S. Agency

Washington, April 7.

Plans to link the nation's schools in a live non-commercial radio network were underway last week, with a kickoff meeting in Washington.

One necessary ingredient—money—was added with the announcement that the U.S. Office of Education issued a $65,895 grant to the National Assn. of Educational Broadcasters for the plan.

NAEB will handle the coin during a nine-month study of the needs and possibilities inherent in the edcational communications hookup.

Meeting here, a national advisory committee of university broadcasters and professors which will oversee the project, announced broadcast exec Jerrold Sandler will be the staff topper of the program. Sandler, who is now on leave from the Univ. of Michigan, will be backed by Theodore Conant, presently a consultant with the National Film Board of Canada. The staff will have offices here and in Gotham.

Initially the project will center in the east and midwest with hookups in Boston, Philadelphia, Detroit and Chicago as well as in Washington and New York.

MESSER'S 30TH ANNI IN CANADA B'CASTING

Ottawa, April 7.

When the Queen—then Princess Elizabeth—danced to "Messer's Breakdown" in this capital in '51, Don Messer's network radio show zoomed in popularity. In '56 "Don Messer's Jubilee" began weekly on CBC-TV's web and soon topped "Ed Sullivan Show" as Canada's most popular (except when up against national-league hockey).

Monday (13) Messer, who studied violin and folk music in Boston, marks his 30th year in network broadcasting with a tversion of one of his earliest radio shows. Besides regular singers Marg Osburne and Charlie Chamberlain, he'll have originals Duke Neilsen, Ned Landry and George Cromwell. Chamberlain was also an original.

Storer's Swap

Milwaukee, April 7.

Two of the Storer stations, WITI-TV, Milwaukee, and WJBK-TV, Detroit, have swapped program toppers. Dean McCarthy, who had been operations and program manager of the Milwaukee station, was switched to the Detroit anchor as program director.

He's succeeded in his previous post by Bob Oliver, who had been asst. program director of WJBK-TV.

'Saigon Soundie' As Hal Kanter's Vietnam Contrib

Hollywood, April 7.

As the USO cannot send performers to entertain the 16,000 U. S. servicemen in South Vietnam, Hollywood showfolk are doing it by proxy—via what probably will be one of the most star-studded and talent-enriched radio shows ever taped.

Hal Kanter has been mustered as producer and now in turn is enlisting top pix, tv and music names. He also will tap top scripters and get it all down on tape for airing by Armed Forces Radio out of Saigon April 26.

Certainly not since height of World War II has there been such an undertaking—and probably not even that conflict saw so vast a show planned, i.e., so much top talent on one program.

Unique aspect of South Vietnam is that American troops have no area—either along fringes of fluid hit-and-run war in the field where they serve as advisers, or in Saigon itself where rear echelons are based—at which large groups can be concentrated to watch a USO show or any other type entertainment involving concentration of onlookers.

Viet Cong red infiltrators twice have bombed film theatres in Saigon attended by American servicemen. No attempt ever has been made to put on a live show for them in the boondocks; they would be sitting ducks.

Consequently Henry Cabot Lodge, U.S. Ambasador to South Vietnam, and Gen. Paul D. Harkins, who commands U.S. troops in that combat theatre, asked Edwin Bond, exec director of USO, to help in situation.

Bond appealed to William Morris agency prez Abe Lastfogel, who was wartime head of USO Camp Shows. The giant radio program project thereupon was born.

It will be recalled that last Christmas Bob Hope planned entertaining in South Vietnam, but was detoured to Turkey at insistence of Gen. Harkins. When and if situation permits, USO will send small units to area.

NBC Racks Up SRO For 'World Series of Golf'

Chicago, April 7.

The 1964 edition of "World Series of Golf," two-day tv tournament to be carried on NBC-TV Sept. 12-13, has wrapped up its sponsors with Zenith Radio Corp. going for 50% of the coverage and United Air Lines and Kaiser taking a quarter each. Zenith has been an underwriter of the event since it was started two years ago.

"Series" offers pro-golf's top prize, $50,000 for the winner, and annually involves the winners of the Masters, PGA, US and British Opens. Television coverage is of the final six holes in each round, or 90 minutes worth on each the Saturday and Sunday afternoons.

CKXL 400G Sale

Calgary, Alta., April 7.

Sale of radio station CKXL, Calgary, to James and Donna Pryor of Winnipeg has been recommended by the Board of Broadcast Governors in Ottawa.

The Pryors will acquire the assets of CKXL from Tel-Ray Ltd., which is moving into new, unspecified fields of endeavor. Sale price is $400,000.

Transfer will be completed on or about April 30.



WHEN IT COMES TO WOMEN...we've got all the good numbers

In the booming 5th market, WJBK-TV covers the biggest spenders like an umbrella! Who are the biggest spenders? The 18-to-39-year old queens of the pocketbook who shower us with affection. We've been going steady with them for a long, long time because we've got what it takes to keep them happy . . . intriguing programming, featuring great movies and variety shows, the best of CBS, a full hour of dinnertime news. Call your STS man. He'll introduce you to our charmers.

WJBK-TV
DETROIT 2

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	IMPORTANT STATIONS IN IMPORTANT MARKETS
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	STORER BROADCASTING COMPANY

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.



Mgt.: William Morris Agency

The face is familiar

Television, in its better moments, shows people faces from all over the world. People want to be entertained informatively, and television is capable of drawing from everywhere to provide entertainment and information.

TV Guide magazine is a commentary on everything people see on television and want to know more about. Our viewpoint is a magazine viewpoint. Not a fan magazine. Not a house organ. We are a cocked eyebrow to television and the television industry.

We have nearly 20 million primary readers every week. More young married adults than Look, Life or Post. Active people. Today's big buyers. They're ahead of the readers of Look, Life and Post in purchases of houses, appliances, insurance and food.

In TV Guide magazine, your national advertising will be seen and read. Starch proves our readers read from cover to cover.

We've gathered possibly the finest mass magazine audience there is. You can reach it for half the cost per thousand of Look, Life or Post.

Why don't you?

SOME FACTS AND FIGURES ABOUT OUR MAGAZINE: TV GUIDE magazine guarantees a circulation of 8½ million families; it currently delivers 9,300,000 weekly. TV GUIDE magazine reaches well over five million young married readers—more than any other magazine published. Compared with Look, Life and Post, TV GUIDE reaches more families with children, more families with automobiles, and more families who spend $200 or more on household furnishings per year. The median income of TV GUIDE households is $7503. TV GUIDE offers two to three times more primary readers per advertising dollar than any other mass weekly or biweekly.

Source: Starch Consumer Magazine Report, 1963

America's Biggest Selling Weekly Magazine

TV GUIDE



FM Group Sales Solve

Continued from page 34

AM stations are considered unless it can be proved to the buyers' satisfaction that a group of FM stations can deliver a larger audience (at a good CPM) than some of the AMs." This, he asserts, is the only way FM can offer a "mass" to mass advertisers at present. He adds that media departments frequently don't bother with FM in making mass buys because it involves too much work for the little money involved; whereas the single billing, single order and single CPM calculations for the group buy makes for the same ease and efficiency as a single AM station affords.

To date FMGS has secured more than $300,000 worth of group business from such sponsors as Allstate, DeCaf, Corn Products, Lorillard, Carleton cigs, American Express, Texaco, Phillip Morris and United, Pan-Am and National Airlines, many of which had never used FM before. The Chicago group is made up of five stations (WCLM, WDHF, WFMF, WFMQ and WKFM) and the Los Angeles of eight (KBIG, KBMS, KFMU, KGLA, KMLA, KNOB, KRHM and KUTE). The sales organization hopes initially to set up similar groups in the top 10 and eventually the top 25 markets.

'Bat Masterson' Sales

Eight new sales have been clicked off on "Bat Masterson," putting the Gene Barry starrer in 123 markets.

New deals tabulated by distributor United Artists Television include: WALB, Albany, Ga.; WJHG, Panama City, Fla.; WMAZ-TV, Macon, Ga.; WFTV, Orlando, Fla.; WRCB, Chattanooga, Tenn.; WKOW, Madison, Wis.; XETV, San Diego, Calif.; and WNOK, Columbia, S.C.

ABC-TV Daytime Biz

Arnav Shoe Corp. inked for a regional buy of minutes throughout ABC-TV's daytime sked starting in August to bow its A-OK Children's Shoes, new line of plastic bootery for youngsters. Leber, Katz & Paccione is the agency. The campaign is for the northern states.

The network also renewed daytime blue-chippers Bristol-Myers, Whitehall, General Foods, General Mills and Lever for the second and third quarters.

Wm. Morris Taps Kolmer For Brillstein's Spot

Lloyd Kolmer has been named head of the William Morris Agency sports dept. Chore will be assumed along with his current assignment which is in the commercials field and the servicing of various shows.

Kolmer succeeds Bernie Brillstein who resigned to go with the Martin Kummer-Agency. Arnold Sank and Bert Kammerman have Brillstein's other duties split between them.

FM Pushers Vaulting Gap

Continued from page 34

is contracted by TWA through 1964. LaBrie has some other ideas cooking, and assertedly other sponsors awaiting.

Apparently the medium's only other packaging practitioner at the moment is Roger Colman, who doubles as an FM rep (28 stations), and who hatched the pending "Paris This Week" half-hour format for a potential Air France ride.

In LaBrie's truism, "If you want to buy time you don't need me." This is by way of accenting his function as factotum, a role that includes a followup assist on merchandising the show. Virtually all that remains for Foote, Cone & Belding, the airline's agency, is to supply the hour's two low-key commercials plus the open-and-close billboards. The show has mid-evening bookings on two stations (for alternating nights) in New York, San Francisco, Boston and Los Angeles. In Chicago it's a one station carry.

As a series, the LaBrie package is not "just music," but an exploration of the realm, from "The Children (disciples) of Bach" to "England's Golden Age: from Elizabethan to Elgar."

As an apostle should, LaBrie speaks of FM as "the last source at an inexpensive price for large advertisers to build image," but admonishes the contemplative advertiser to regard the medium "as a 52-week buy"—and, of course, to think of it in terms of concept.

Multi-market amortization of said concept is, of course, implicit for a national advertiser given the cost-per economics of FM, and certainly where a programming middleman is involved.

Meanwhile, as between Colman and LaBrie, there is a cheerfulness of outlook for the medium. Colman, without clarifying his optimism, declares that timebuyer fidelity to numbers is "cooling," to the advantage of FM. He also remarks that agency folk are nowadays more "anxious to learn" about the medium, while LaBrie independently suggests the same by asserting FM's figures "are finally starting to make sense to people."

Such comment adverts to (a) the mounting FM set sales—from 1,500,000 in 1959 to 5,100,000 last year and a projected 6,400,000 for this, and (b) the mounting tunein as a corollary. This last is not uniform on the FM band, but certainly has been invigorating the class clientele stations. Chicago's WFMT, for instance, is consistently outpointing some of its AM rivals (and getting richer in the process); and there's also the "Philadelphia Story"—the January-March Hoopers that vaulted no less than three FMers (WPBF, WPEN and WDVR) past the NBC o&o, WRCV (AM, that is).

British Sizzle

Continued from page 31

tion—which has been developed since Sir Hugh Greene took office as director-general and since Stuart Hood moved in as program controller—was one of the contributory factors in the birth of the recent clamor for a "strong" BBC chairman who could "curb" Sir Hugh's influence.

But probably the major factor in this particular squall, which localized itself over Parliament, was certain aspects of BBC-TV political video coverage, principally the exposure of politicians to severe and searching on-screen scrutinies deemed unfair in some high circles.

Appointment of Lord Normanbrook as Corporation chairman gives little clue as to any change in BBC-TV policy for he is an admitted fan of both "Z Cars" and "TW3", two shows which have on occasion been deeply involved in should-it-be-screened? controversy. His reservations on BBC programming are not yet known, however.

In his role as "buffer" between BBC and the Government, which has sometimes been sorely pricked by the web, it could be that he has plenty.

Denver—Frank E. Roberts, former Portland, Ore., radio newsman, has joined KBTR here as news director and head of program operations.

Roberts will direct both news and other program activity at the station, which schedules six hours of news a day.



She brews a great pot of coffee and swings a mean typewriter. But don't ask her what a roll-top is. She'll tell you it's a new kind of hair-do. For she lives in one world—today's world. We at WABC know her world. So...

We give her news (every half hour). Allan Jefferys' reviews (all the latest Broadway shows). And the music modern America digs. Herb Oscar Anderson gets her day off to a bright start...tells her how to dress for the weather, how late her train will be. When she's home for an evening, Scott Muni keeps her purring with music and masculine charm. The Bruce Morrow Show tucks her in at night. But if she doesn't feel like sleeping, there's always Bob Lewis' All Night Satellite. WABC stays with our gal...and she stays with WABC.

One more thing about this girl wonder: she shops on her lunch hour till the cash registers ring *till!*

Got the picture? Give her the word on... WABC

AN ABC OWNED RADIO STATION

Represented by Blair Radio



BUDDY HACKETT

Mgt.: FRANK FASKE

450 Broadway, Brooklyn, N. Y.

EV 4-6000

In the UK it's now



On Monday, 6th April, we changed our working name to 'REDIFFUSION', which is easier to read and remember.

The company name remains the same–
Associated-Rediffusion Ltd.,
Television House,
Kingsway,
London, W.C.2.

Teenagers Learn ABC's of TV

South Bend Youths Produce Quiz Show For Notre Dame Station

By JESSE GROSS

South Bend, April 7.

The annual liquidation of WJA-TV, a teenage project here, has begun following completion Saturday (4) of its local tele quiz show, "Can You Name It?" WJA-TV, a Junior Achievement venture in South Bend, is the firm name for the corporation of high school youths responsible for the total production, selling and televising of "Name It" over WNDU-TV, the Notre Dame station affiliated with NBC here.

"Name It" was the third Junior Achievement project to be carried over WNDU, all running 13 weeks. During the 1962-63 session, the program was also a quizzer, "If I Could Trade Places," and in the '61-'62 semester the teenagers from the South Bend and neighboring Mishawaka area put together a variety show.

"Name It," which was telecast Saturday nights at 6 p.m., was a half-hour entry as were its predecessors. The show, sandwiched between network sports and news programs, was in competition with news on the other two tv stations here, WSBT-TV and WSJV-TV, affiliated with CBS and ABC, respectively.

The kids not only do virtually all of the production work on the shows with technical assistance from WNDU staffers, but they also solicit advertising and write most of the blurbs themselves. The 13-week stretch allows for 52 one-minute commercials and the youngsters have been scoring a complete sellout. Each minute went for $48, but if purchased on a 13-week basis the cost per minute was reduced to $45.

Annual capitalization of $300 for the teenage corporation is raised through the sale of stock at 50c a share with a limitation of five shares per person. Last season, a profit of 22c was paid for every 50c invested. Around $2,200 was grossed by the venture last season on which the net was around $1,700. This season's gross is expected to be the same with a higher net because of lower costs.

Liquidation of the video venture at the end of the 13-week cycle is required as all Junior Achievement companies throughout the country are established and dissolved during a period running from October through the end of April. Junior Achievement is an educational organization sponsored by local businessmen for the purpose of enabling teenagers to learn how business operates through the establishment of miniature corporations under the direction of a counseling body. In the case of WJV-TV, the counseling is undertaken by WNDU.

Counseling the students on the "Name It" venture were Dale Brown, a WNDU salesman; Bill Siminski, a producer with the station, and Mrs. Ann James, of the WNDU auditing department. The teenage executive producer of the quiz show was Gary Weinstein who also functioned in that capacity on last season's "Trade Places" program. Incidentally, all but two of the "Name It" shows were live as compared to only three live editions of "Places."

The teenage corporation pays the station $40 per week for rentals. Last season sets, flats, etc., built by the school kids, cost $63 and at the end of the semester were sold to the station. These were rented this season for "Name It" at a minimal fee. On "Places" $160 in prize money was handed out over the 16 weeks ($5 per prize), but for "Name It" gift certificates provided by local businessmen in exchange for free plugs were given away. On March 28, "Name It" guests were Lloyd Allen, mayor of South Bend, and Mrs. Margaret Prickett, mayor of Mishawaka.

Weinstein, incidentally, is also associated with WNDU as a regular parttime employee. He's the only highschool student employed by the station which does use Notre Dame students. He began working at the station last summer on the production staff, mainly as a cameraman and averaged about 35 hours work weekly. Since the start of school last September, Weinstein has been working at the station from 8 a.m. to 10 p.m. daily, prior to the start of classes.

Betty Furness Blasts TV's Distaff Cliches

Columbus, O., April 7.

"More realistic" portrayal of women on tv was called for by Betty Furness, radio and tv personality, in an address before members of the Columbus Chapter of the Academy of Television Arts & Sciences here.

Miss Furness made the point that there are no normal-type gals shown on the typical tv show. "They are either scheming to outsmart their husbands or they are completely scatter-brained types," she said. Miss Furness pointed out that even some programs with families don't have mothers, citing "My Three Sons" and "Bachelor Father" as examples.

The tv-highlighted inadequacy of women has even reached commercials, she said. "Appliance repair men, grocery clerks and now an in-the-flesh Mr. Clean are telling women how to keep their homes clean and in repair.'

Miss Furness stated that she felt there is a definite need for a good afternoon women's interest program on the nets. "Not just a cooking and sewing show, but one along the lines of the old 'Home' shows." It need not be elaborate but it should give women credit for some intelligence and their important contribution to all areas of modern life."

From Hope To Goodson-Todman

Continued from page 30

Robert DeCoy and California assemblyman Mervyn Dynally were listed among the 30 shareholders.

BMI boss Carl Haverlin was among 52 stockholders of the Voice of Pasadena Inc., a group of advertising and broadcasters in the running for the spot.

Promising to donate all of its interim profits and 10% of coin for five years thereafter to the etv station was Crown City Broadcasting Co. It predicted a first year profit of $429,473. Among its 12 partners is Robert Valliencour, a director of WAII-TV, Atlanta and WIBC-AM-FM, Indianapolis.

Averring it could pull a $420,000 profit was KFOX Inc. which wants to move its station in Long Beach to Pasadena. Company predicted $840,000 revenue and $420,000 costs.

Standard Broadcast Co., a Storer Broadcasting subsid and licensee of limited timer KGBS in LA, also pumped for KRLA's frequency. Standard figured it could clear a $200,000 profit from $1,500,000 revenue coin. It listed last year's profit at $16,472 a drop from the $59,054 tallied in 1962.

Parent company Storer also reported a profit decline from $6,264,641 in 1962 to $5,223,780 last year.

Several other neighbors also tried to get in on the Pasadena Act.

Among them were Broadcasters of Burbank which holds 20% of KBLA, Burbank and Hi-Desert Broadcasting Corp. which operates daytimer KDHI in Twenty-nine Palms. Hi-Desert requested KRLA's frequency and some of its power for its operation.

Trying to manuever the allocation to Topanga was the Topanga Malibu Broadcasting Co. Trying to wiggle the frequency to Arroyo Grande was KCBH which operates there. Arthur Crawford, owner of KCBH-FM, Los Angeles applied to move the frequency to Whittier.

The Tacoma (Wash.) Tribune Publishing Co., licensee of KTNT-AM-FM-TV there holds minority interest in a company which applied to continue KRLA's operations in Pasadena. Heading the Pasadena Broadcasting Co. is Los Angeles pubrelations man Edward J. Flynn.

Trying to move the allocation to Costa Mesa—Newport Beach was Charles Jobbins. He submitted the lowest construction cost estimate —$22,067.

The business-civic group Broadcast Foundation which tried to save KRLA from the revocation axe by operating it with profits going to the Los Angeles educational tv station re-applied as the Oak Knoll Broadcasting Corp. It requested an interim grant for the outlet.

Also filing to keep the present operation going were Pasadena Civic Broadcasting, California Regional Broadcasting Corp. which promised locally oriented cultural programming and the Bible Institute of Los Angeles, licensee of KBBI-FM, Los Angeles and KBBW, San Diego.

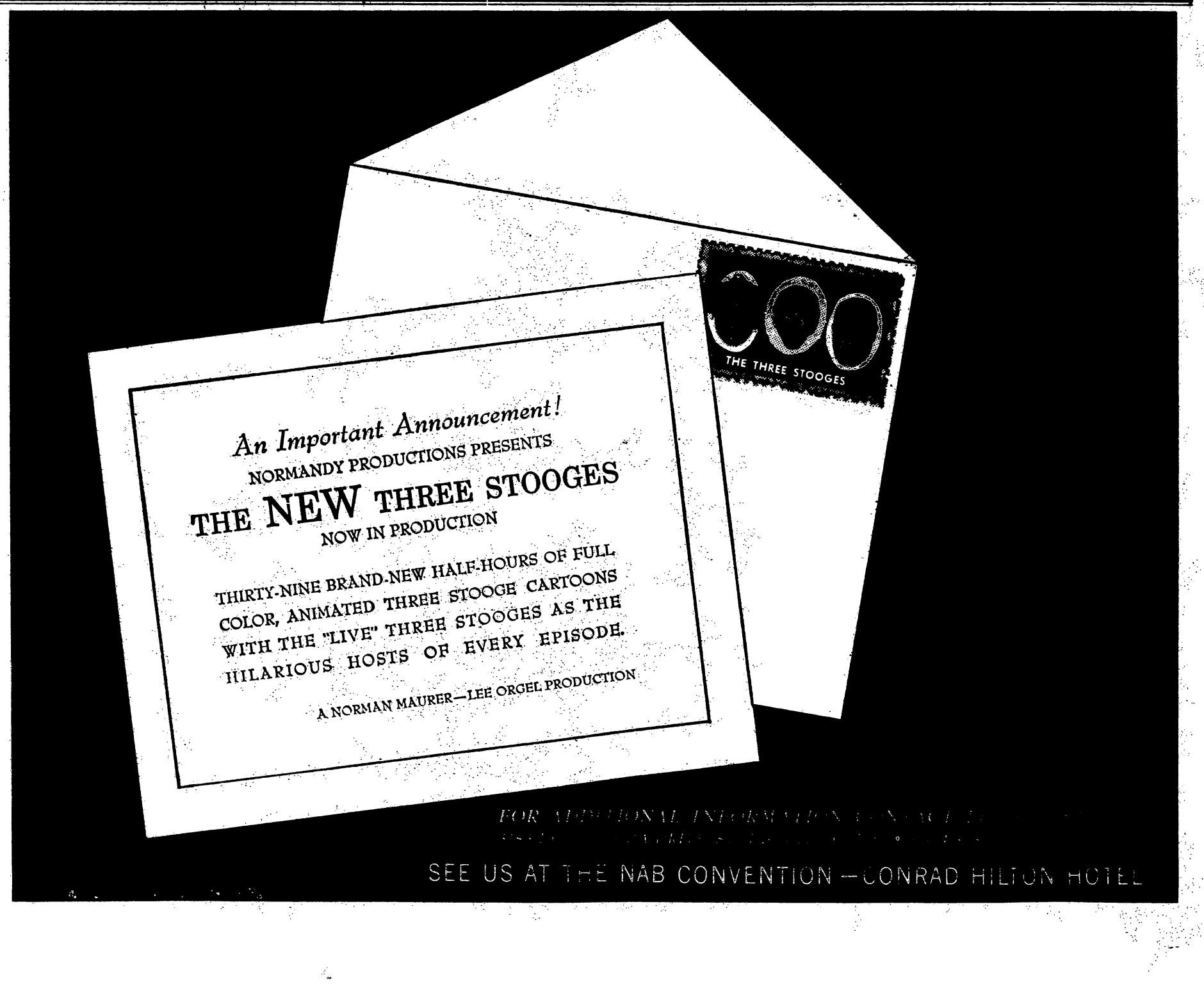
Jerry Levin

Continued from page 34

"have a pervasive concern." Often, therefore, "a story may be representation of the broader problem besetting a whole area or state." Choice examples would be the stanzas on lowering the voting age, and on medical care for the indigent in New Jersey's Middlesex County.

Not at the outset (nearly a year ago), but soon after, "Community Dialogue" began hitting the Monday news pages in New York. This now occurs with virtual clockwork, as with also most other Sabbath newsmaker shows via Gotham radio and tv.

"Dialogue" does a channel 5 repeat each following Saturday ayem.



LET'S TALK MOVIES!

LAST YEAR WTIC-TV TELECAST

- **180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.**
- **157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.**

NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.

THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite

with many, many more to come!



For television leadership in movies, look to

WTIC-TV3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

Harris On Public Affairs

Continued from page 27

be advertised on the air, and he assessed this opposition as "very real and very, very dangerous."

"If broadcasting is to survive as a free medium it must become more professional and less commercial minded. Broadcasting is too important to be left exclusively to the mores of the market place."

The Congressman's address to NAB membership served as a preface to two papers and a panel discussion on the subject of "freedom and fairness—the right to know," which was flawed as a convention feature by the lack of a devil's advocate. It apparently had been expected that J. R. Wiggins, editor and exec viceprez of the Washington Post (D.C.), would play the articulate heavy but instead crossed them and started an argument, better than any of the broadcasters on the panel, as to why tv and radio deserve total freedom of expression.

He noted that if the consequences of free expression in the electronic media might involve the loss of license, broadcasters were understandably going to be very timid and careful about what they say. Told that the press was envied for the immunity it had from government restriction he said, "If the broadcast airwaves are a national resource, so are trees—and a diminishing one at that. Remind the government that wood pulp is made from trees, and that's what we publish our papers on."

The two papers, that of Wiggins and the other of Rex Howell, prexy of Krex-AM-FM-TV, Grand Junction, Colorado, both stressed the point that both electronic and pencil reporters would have to "improve their image" or show better and less obtrusive conduct in the courts if the news media are to win the fight for access to court rooms and other hearing rooms from which they are now barred.

For the rest of it, the panel pretty much belabored the obvious.

ABC Film's Brazil Deals

ABC Films within the past three weeks has racked up 48 sales to stations in Brazil, according to global sales topper Harold Klein.

Deals involve seven properties, including "The Fugitive," "Breaking Point," "The New Breed," "Combat" "The Rebel," "Casper, the Friendly Ghost and Company," and "Ben Casey."

The Portuguese-dubbed shows will air in 15 Brazilian markets, including Rio and Sao Paulo.

A WORD FROM WGAN RADIO-TV, PORTLAND, MAINE

"BY WHOSE MEASURE..."

By whose measure is the Broadcaster's neck to be stretched and cut to fit the "regulated" cloth?

Should the Federal Communications Commissions set the pattern through interpretation of the law, based on what the Chairman feels is the public's interest?

Should the members of Congress make specific the intent and integrity of that body by setting forth a new Communications Act?

Should the National Association of Broadcasters adopt the role of watchdog and policeman as a sort of friendly sovereign?

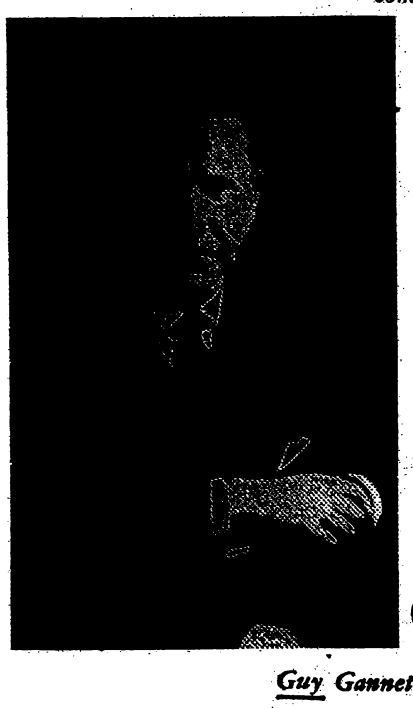
Or should the individual broadcaster, who is older in time, talent and understanding of the business set the pace of programming... carry the torch of viewer and listener rapport... lead the way in divining the needs and wants of an audience... and, in sum, make the daily decisions that auger for the continued growth of the art of broadcasting.

To put the word "Broadcasting" in the words of Robert Louis Stevenson, "Nor will the practice of Broadcasting afford you pleasure only; it affords an admirable training. For the Broadcaster works entirely upon honor."

The public is quick to pounce on the rats in every enterprise. Though broadcasting is not fully free of problems it does operate somewhere between Ivory Soap and Sir Galahad, as anyone who has ever met and talked with broadcasters quickly learns.

By whose measure is the Broadcaster's neck to be stretched and cut?

There are many who brandish competitive tongues and swords but the militant broadcaster does not fear the truth. He will gladly wear the measure of cloth put together by the millions of American viewers and listeners.



Gene Wilkin
Vice President

Guy Gannett Broadcasting Services

John Blair Companies ◉ CBS Television
NAB • TIO • Mort Bassett Co. • TAC • BPA

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 48)

WEWS — Total Area Homes: 274,600 — Metro Rating: 29 — Share of Adience: 54

SUNDAYS 10:00-12:00
Program: SUNDAY NIGHT MOVIE

Jan. 5 **"MOON FLEET"**
Stewart Granger, George Sanders
1955, MGM, MGM

Jan. 12 **"CONSPIRATOR"**
Robert Taylor, Elizabeth Taylor
1950, MGM, MGM

Jan. 19 **"THE GIRL IN WHITE"**
June Allyson, Gary Merrill
1952, MGM, MGM

Jan. 26 **"CAUSE FOR ALARM"**
Loretta Young, Barry Sullivan
1951, MGM, MGM

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Candid Camera 10:00-10:30	WJW 311,900
What's My Line? 10:30-11:00	WJW 264,000
Sports; Late Show 11:15-12:00	KYW 64,100

NBC's Old Coast Studios, A 26-Year Old Landmark, Making Way For Bank

Hollywood, April 7.

The big steel ball will start swinging next week to demolish a landmark that stood its corner at Sunset & Vine for the past 26 years. Last rites were said over the NBC studio last week at a ceremonial driven to cover by unseasonable rain. On the site will rise a complex of steel and concrete—a high rise office building, hotel and an edifice to house Home Savings & Loan, owners of the square block, which was bought by NBC in 1938 for $250,000 and sold for $3,500,000.

NBC radio and tv is now concentrated in Burbank. The mid-Hollywood site was in its second life as a landmark for millions of visitors. Previously it had been the studio of Famous Players-Lasky, forerunner of Paramount Pictures. RCA moved into its own building a block away.

Raising a capsule of memorabilia from the well in the foundation for further repose in the Hollywood museum set up a stubborn resistance. Jacked to the top it was found that the bottom had slipped its mooring so salvage operations were employed. It did serve, however, as enough of a ceremonial to mark the passing of a broadcast studio through which passed a few million visiting tourists. Once restored to its original form, Anne Baxter posed for the photogs while Sol Lesser, prexy of the Museum, said a few appropriate words and John K. West, who commanded the electronic citadel for a dozen years, was calmly nostalgic.

When NBC moved from the back lot of RKO in Hollywood to its palatial new edifice, big time radio was just coming into its own. Among the shows that took the Hollywood signoff on the network to christen the "last word" in radio facilities were Chase & Sanborn, Jack Benny, "One Man's Family," Amos 'n' Andy, Lum 'n' Abner, Marion Talley, Rudy Vallee, Bing Crosby, Maxwell House, Hollywood Mardi Gras, Burns and Allen, Frank Morgan, Fanny Brice, Robert Taylor, Tyrone Power, Jimmie Fidler and Elza Schallert. To give the studio a stature comparable to N.Y., it was called Radio City—without West added as later became customery.

NBC publicity at the time proclaimed that "the studio faces west in the direction of Beverly Hills and Santa Monica" and "the new plant was opened without klieg lights or parade of celebrities which characterize all Hollywood premieres." NBC "Carnival" was accorded the honor of being the first show to come out of the new studio.

Columbus, O.—Paul E. (Snook) Neal has been appointed program director of WBNS radio, Columbus, succeeding Parke Blanton, who resigned to take a position with WTOP-TV in Washington, D. C.

Neal joined WBNS in 1934 as a musician. During the 30 years of association with the station he has served as musical director and traffic manager.

PAULEY TO ADDRESS NEW MEXICO B'CASTERS

Albuquerque, April 7.

Robert R. Pauley, prez of ABC radio network, is skedded to be top guest speaker at the 13th annual New Mexico Broadcasters Assn. convention in Albuquerque April 17-18.

Pauley will be featured speaker at the convention's opening night banquet on April 17 at the Western Skies Hotel here.

Other speakers booked include Stephen Labunski, general manager of WMCA in New York, Alvin M. King of NAB and state's governor, Jack Campbell.

Bob Williams of Farmington station KENN is association prexy.

Evelyn Lawson's TVer With Cape Cod Players

New Bedford, Mass., April 7.

Star Nite, a new half-hour variety show, produced by Evelyn Lawson, featuring performers appearing in Cape Cod strawhats and niteries during the summer season, will preem June 23 over WTEV, Vance Echersley, general manager, announced. It will run for 13 consecutive weeks.

Because of its three major summer theatres, niteries and other summer stock companies, Cape Cod plays host to more show business celebs than any other area of it size in the country. In addition to the visiting stars, many names in the lively arts are permanent or summer residents of the Cape.

"Star Nite will not be just an interview program," Miss Lawson, who is a newspaper correspondent, stated. Each segment will have a definite format designed to form a framework that will enhance the star's personality and arouse public interest in vehicles currently playing on the Cape.

Cary to Desilu Int'l

Hollywood, April 7.

Peter Cary is being transferred to Desilu Sales International division, after having been western and southwestern sales manager for the syndication company. He begins a tour of Desilu's foreign offfices April 18, when he and DS veepee-general manager Richard Dinsmore leave for company's London offices.

Jerry Lee, previously with MCA-TV and Official Films, has been named western sales manager and Hurley Graffius, who has been director of biz affairs, has been named southwestern sales manager.

Publicist Art Franklin Sues Barry & Enright For $125,000 Damages

Art Franklin, Manhattan publicist, is asking $125,000 in damages in a breach of contract action against Barry & Enright Productions filed last week in N. Y. Supreme Court. The suit originally named NBC as well, but web was dropped as a codefendant when it was learned the statute of limitations was operative.

The suit claims that in a 1958 agreement with B&E, Franklin was to serve as p.r. counsel and "advisor" for all B&E shows aired by NBC. Plaintiff says the contract was breached Jan. 23, 1959, and alleges that the network "maliciously" induced the break.

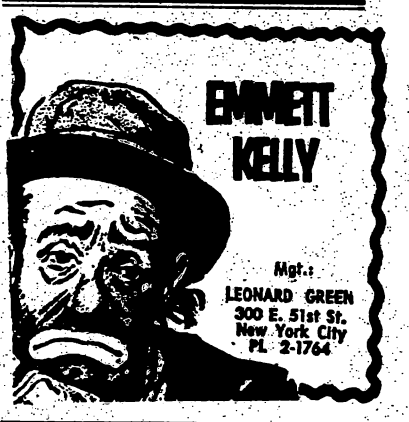
Franklin says his pact with B&E called for a $450 weekly fee, plus expenses.

Automation Marches On

Honolulu, April 7.

KGMB is the fourth of Oahu island's 16 standard-band stations to switch to automation, with about 80% of its air time being fed via its new equipment.

Exerything's automated except for news, special events and an across-the-board afternoon disk jockey show. On Saturdays and Sundays, it's operated entirely by automation.



Top television station in major midwest market
SEEKS
a first-rate writer-producer for its documentary unit. Must have strong working experience in all aspects of the field. If you're the top man in your market and ready to move up, we'd like to hear from you. Please send full details of broadcast experience and productions to.
VARIETY, Box V-3588,
400 North Michigan Ave.,
Chicago 11, Illinois



"Wacky hilarious journeys on board the fictional s.s. Flying Wind..."*
There You Are, But Where Are You?
"MIRVISH IS WONDERFUL!"
A Novel by ROBERT F. MIRVISH
at concocting funny episodes that get even funnier as they develop. He is a master of the running gag. Very entertaining.
*Publishers' Weekly
"...Down to Earth Pleasure!"
—Bert Lahr
Star of "Foxy"
DUTTON $3.95



Everyone is Playing Robin Hood



Every day in the week—



and here's what happens!

BRISTOL-JOHNSON CITY, M.F. 5:00 PM—**61%** SHARE
PITTSBURGH, M.F. 8:00 AM—**38%** SHARE
SYRACUSE, N.Y. FRI. 7:00 PM—**34.5%** SHARE

Four years of peak network success... universal parental acclaim...unmatched response for sponsor promotions...these are just a few of the reasons why Robin Hood offers unsurpassed strip programming. Add to these proven assets an enthusiastic audience that not only watches the program loyally but makes it a part of its playtime...an audience that draws additional recruits each year as a new generation discovers television-you can see why Robin Hood is unrivalled for station and sponsor.



Produced by Sapphire Films, Ltd.

Watch for our new series on man's invincible will to survive—**SURVIVAL!** with James Whitmore

Official Films 724 5th Ave., N.Y.19, N.Y. PL 7-0100

OF

From The Production Centres

Continued from page 39

aired April 21, the eve of the school board meeting . . . **John Callaway** moderating a new WBBM Radio pubaffairs opus, "Opinion Unlimited" . . . WGN's **Ward Quaal**, agency topper **Fairfax Cone** and director of NAB's Code Authority **Howard H. Bell** cut a "Your Right To Say It" program this week on the broadcasting challenge to correct program and commercial abuses . . . **Norman Ross** doing another medical special for WBKB April 19, this one with **Dr. Erich Uhlman**, "The Man Who Knows Cancer" . . . **George Condon**, whilom WBBM-TV press chief, is new p.r. manager for Alberto-Culver . . . WIND doing a two-part documentary on the X-15 rocket plane, with **Jim Slade** reporting on-the-scene . . . Announcer **Carl Greyson** becomes a 15-year man with WGN Inc. this month . . . **Franklyn MacCormack's** all-night stand for Meister Brau on WGN Radio clocked five years last week.

IN LONDON . . .

Post Office's February figures for the total tv licenses holders here amounted to 12,863,011 and sound radio license holders totalled 3,028,603 for the same month . . . Ulster-TV bringing in a new hour long family magazine program "Parade," coordinated by **Mike Kent** . . . **Roy Orbison** set for ABC-TV's April 18 edition of "Thank Your Lucky Stars" . . Granada-TV picked up and slotted the **Robert Taylor** show, "The Detectives," which goes out Tuesday 8 p.m. from April 12 . . . New fest of Christian songs due from ABC-TV next Sunday. Titled "Hallelujah" they feature Salvation Army Bands, guitar-playing priests and Christian folksingers . . . Same station to launch a new religioso documentary from April 12 . . . **Peter Dimmock**, BBC-TV's sports chieftain to quit his on-screen activities to concentrate on administration of his department . . . Rediffusion started a new series of "Gunsmoke" . . . **Danny Kaye** wings into London April 27 for opening night of his vidshow on BBC-2 . . . Associated Television signed **Beverley Todd** of the "No Strings" musical cast to a prime spot on the "London Palladium" bill . . . **Ethel Merman** recorded a 50-minute

IN WASHINGTON . . .

CBS correspondent **George Herman** feted at luncheon April 2 at chichi Georgetown City Tavern on his 20th anni with web. He received a set of pewter tankards from CBS News veep and general manager **Blair Clark** who came down from Gotham for the fest . . . **Mac McGarry** of WRC will emcee Wednesday (8) Cherry Blossom get-together of New York State Society here . . . WTOP-TV is breaking in live with reports from CBS correspondent **Roger Mudd** on civil rights filibuster in Senate . . . Educational outlet WETA-TV preemed four-program series "Religion and the Arts" Friday (3) D.C. chapter of Junior Chamber of Commerce polled local residents on political preferences with results broadcast on WTOP radio-tv . . . WRC-TV aired special Sunday (5) on Virginia income tax laws for residents in nearby northern Virginia suburbs

IN PHILADELPHIA . . .

Dr. George Gerbner, associate professor at the Institute of Communications Research of the University of Illinois, named dean of the Annenberg School of Communications of the University of Pennsylvania. He assumes post in summer (July 1) . . . ABC-TV news correspondent **Lisa Howard** to receive the 1964 Award for outstanding achievement in journalism and communications from Theta Sigma Pi, at the women's journalists' annual dinner at the Warwick (24) . . .

Edward Devenney, promotion director for WPBS (Evening Bulletin station), appointed to the new post of editorial director for WIBG . . . WCAU-TV's award-winning documentary "Conformity," selected for showing at the 1964 American Film Festival . . . **Les Keiter**, WFIL, WFIL-TV sports director, to follow each Phillies' telecast with his "Baseball Wrapup" . . . **John O. Downey**, CBS veepee and general manager of WCAU, to serve on CARE's public relations advisory committee . . . **John A. Scheider**, CBS v.p. and g.m. of WCAU-TV, appointed chairman of the advertising section of the Catholic Charities Appeal for the third consecutive year . . . **Vincent D. Judd**, formerly with Bendix Corp., appointed manager of the auto radio operation of Philco's Lansdale division. Firm has contract with Ford Motor Co., Philco's parent company, for the manufacture of a portion of its radio requirements for the 1965 Ford line

IN ST. LOUIS . . .

Grant Williams moderator for a new "At Your Service" feature on KMOX radio weekdays. The show tailors its topics (fashions, interior decorating, etc.) for housewives . . ."Food For Fun," a program produced by KMOX-TV featuring Globe-Democrat Food Editor **Marian O'Brien**, will be the station's offering in the annual public affairs series exchange between CBS o&o's . . . KPLR-TV will televise action from four NAB playoff games starting Saturday (11) . . . KSD-TV weathergirl **Mary Frann** named hostess for a new "Perspective" p.a. show designed for college and upper high school students . . . **Clif St. James** slotted a drawing contest for the kids on his "Corky the Clown" show and pulled a whopping 13,000 tallies . . **Howard DeMere** running a series of telephone interviews with prominent recording stars of the past on his "Metronome" series, a vintage music show on weeknight KSD radio.

IN SAN FRANCISCO . .

Frank G. King, KTVU vice-president, named general sales manager effective April 1 . . . KRON-TV looked into farm workers problem Sunday in its symposium, "After Braceros, What?" with three experts pontificating . . . **Fred Van Amburg**, night deejay, has switched to KFRC . . . Same station has appointed **Carlton Cordell** news director . . . **Mel Torme** slotted for the current week on **Dick Stewart's** KGO five-a-week morning bash . . . He'll be followed by **Bill Cosby** and then by **Corbett Monica** and **Barbara McNair** . . . **Helen Bentley** of KCBS served as commentator at fashion and art show for benefit of the Sisters of Notre Dame de Namur . . . Radio KSFO bought a 900-pound shorthorn steer from a youthful 4H breeder at a livestock expo and handed it over to St. Anthony's dining room, a local charity.

IN BOSTON . .

Tony LaCamera, tv editor, Boston Record American, and **Tom Covey**, veep Bresnick Agcy., did stint on WEEI's "Conversation Piece" with **Paul Benzaquin** Friday (3) discussing "radio tv ratings and audience preferences" . . . A new daughter, **Johna Jo**, arrived March 31 to family of WNAC-TV program director **George W. Cyr** WEEI currently running on the air contest in which it is offering pay listeners 1964 Federal Income Tax up to $250. So far station has received more than 5,000 entries . . . WBZ-TV p.r. chief **Joe Ryan** hosting press luncheon for **Nancy Ames**, NBC's "TW3" girl who came in Monday (13) to entertain at Boston Press Club's annual awards dinner . . . **David Allan** show on WNAC-TV hosts **Mike Todd Jr.**, Monday (13) on his "America Be Seated" minstrel show, which plays the Wilbur Theatre here before its World's Fair run in New York . . . Lighting director **Ferd Manning** in Hub Monday (13) to conduct seminar in creative lighting techniques at WBZ-TV . . . WNAC radio continues with its yak yak programs across the board inspired by WNAC-TV prexy **William McCormick** . . . **Paul Benzaquin** featuring a "hot line" news commentary on his WEEI show.

IN MINNEAPOLIS . .

Perry Como's special to be televised from U. of Minnesota campus Thursday (9) will include comic **Bob Newhart**, pianist **Peter Nero** and thrush **Keely Smith**. University glee club will take part, too . . . Closed circuit tv of the Indianapolis 500-mile Memorial Day race is slated for Minnesota State Fair Hippodrome in St. Paul. Arena which has capacity of 12,500 will be scaled from $2.50 to $5. Promoters had $2,500 in advance orders before mail order opened last week . . . KRSI AM and FM, ABC affiliates in Twin Cities, will broadcast from the Symphony Ball here April 25, feeding part of the coverage to the web. Show will feature Minnapolis Symphony Orchestra and **Meyer Davis'** band. KRSI has arranged to air the event in stereo through its AM and FM operations . . ."Open Mike," W

IN TORONTO . .

Four horse races will be carried live every day except Sunday on Hamilton's CHCH-TV beginning this week and until the end of the Canadian racing season Nov. 28. The Hamilton station tried race coverage as an experiment last summer and it was an instant hit. They are the first station in Canada to offer the races every day . . . A 12-week nature series, a new hour-long film drama series about present day life in an industrial community and a new children's series on space are highlights of this summer's CBC-TV season. The drama series—"The Plane Makers"—focuses on the Scott Furling Aircraft Co., and the stories deal with people who work there . . . "Dr. Finlay's Casebook," and hour long BBC film series that proved popular last summer, will be back again this year. "Singalong Jubilee", from Halifax, also will be back . . . A Wayne & Shuster special seen in Canada last May has been sold to Associated-Rediffusion Ltd. of England

TOM DUGGAN QUITS KTLA IN SILENT HUFF

Hollywood, April 7.

Tom Duggan, KTLA's controversial news commentator, has exited the channel for reasons known only to himself.

Duggan, with KTLA for the past five months, phoned station veepee-general manager Stretch Adler Friday (3) to tell him he was resigning, effective immediately. Adler, but told Duggan to put it in writing. Duggan then wired his official resignation, and did not appear on station Friday night (20) as scheduled.

Adler reported Duggan gave him no reason for his action. Duggan has been sharing a commentator-type program on KTLA with Bill Stout, on in the early evening and late at night. No replacement is planned.

FM Moves

Continued from page 27

seeking to sell their medium on an unduplicated audience basis.

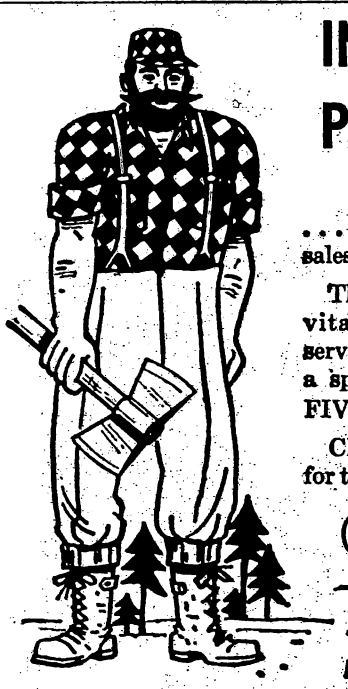
Educational and income levels of FM homes were found to be greater than the norm for other broadcasting media.

Phillip W. Wenig, SRDS Data prexy, reported that his major findings were these, based on a top 34 market survey:

1. FM and AM were two separate mediums, reaching different people and different kinds of people.

2. In light of the better income and educational levels of FM homes, these homes were rich in the use of major appliances. In consumer products, FM homes held their own.

NAFMB prexy, in his report, forecast that in the fiscal year starting July '64, FM broadcasters will gross about $40,000,000. He predicted that the gross would climb to $100,000,000 the next fiscal year, on the basis of increased sale of FM sets, the sales ammunition being supplied by researchers, and the growing use of FM by advertisers.



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Pub. Rel.:
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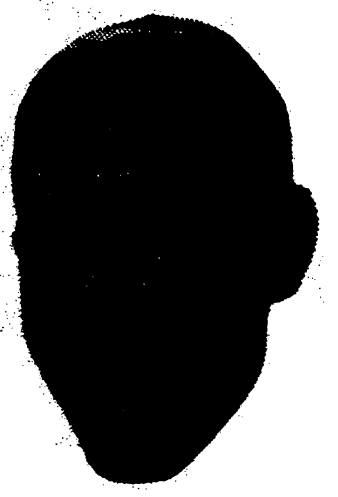
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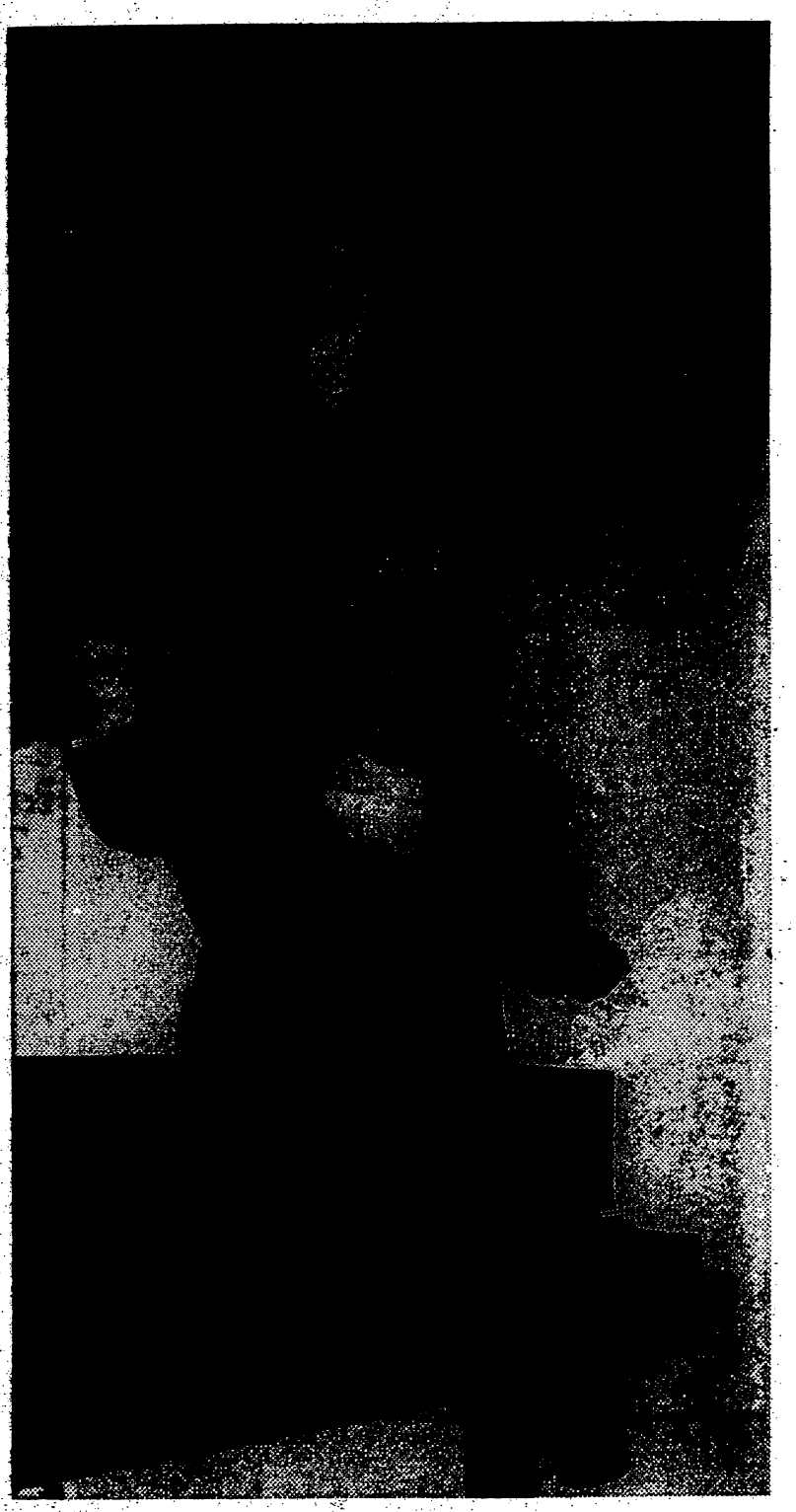


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NAB's Own Vast Wasteland

Continued from page 1

meeting place for camaraderie and glad-handing, or to witness at first hand the latest fashions in gadgetry and syndicated film, or an opportunity for the network officialdom to greet their respective affiliate body, the question is raised: does this in itself justify the time, effort and expense involved for the individual NAB membership?

On a more meaningful level, they already know most of the answers, the byplay and the maneuverings, even before check-in time, to such vexing and disturbing problems that beset the industry, such as overcommercialization, piggybacking, the cigaret-cancer controversy, the booze blurb, the doghouse status of their leader, Leroy Collins, the "better deal" persuasions of FCC chairman E. William Henry and, in the case of the affiliate, the kind of shake they're getting from the network. But they also know that, in terms of resolving any of the important issues, whether it's the new era of CATV, the challenge of pay-tv or the aforementioned whiskey and cigaret advertising, the convention provided little if any fresh enlightenment. Mostly these are for the inner-sanctum deliberations and considerations of the directorate. All in good time (but certainly not at the over-populated sprawling NAB convention) the broadcasters will know where he stands and what will be expected of him.

The refusal of President Johnson to extend greetings to the convention (even as a gesture on tape), despite official NAB persuasions and the known fact that he's already committed himself to address the annual publishers' conclave, has hardly the effect of bolstering the ego or the stature of the convention delegates. They've long been conditioned to this second-class citizenship status, partly of their own making—but the fact that the LBJ association with broadcasting via the Austin station ownership hasn't particularly helped to assuage feelings.

If, as many contend, the broadcasters themselves are in large measure to blame for their lowercase status in the broad spectrum of communications, it's attributed in part to their own inertia and selfish lack of involvement as, primarily, they stand ready and willing to champion any and every cause that would conceivably translate itself into an additional source of revenue. They like the way things are going, with billings at new peak levels, and their complacency shrieks. Otherwise, it's argued, they couldn't care less who's doing what to whom and their indifference toward industry matters, so long as it doesn't rock the local boat, has assumed appalling proportions.

If, to many, Collins remains the "villain," it's because his efforts to bring a new kind of order to the industry might possibly siphon off some of the station operators' (and network's) lucrative income. In contrast, their big hero today is Walter Rogers, chairman of the communications subcommittee whose needling of Henry and his FCC brethren and pro-industry stances have endeared him as the sweetheart of the kilocycles.

They played it safe (and with complete justification) in the designation of Group W's Don McGannon for this year's distinguished service award, for few will argue his contributions for a more purified industry have been enormous. The applause for "man of the year" McGannon was sustained and enthusiastic. (But that's about as "sustaining" as any of the broadcasters want to go.) If they were attentive to the '64 agenda with its all-too familiar and pat format, it's because nothing, but nothing was asked of them.

Whatever the solution to a more constructive meeting of the industry minds (and there appears to be increasing agitation for at least a separation of the AM boys from tv with their own individual conclaves to permit a proper probing-in-depth and thus allow for a "convention format" with a broader definition of the issues at stake), it's generally conceded that not until such time as NAB can spell out "needs angrier broadcasters" will the industry organization be in a position to don its proper mantle as a meaningful and creative force.

B'casters On Booze & Butts

Continued from page 27

superior to the others that everyone is ruled by what they say—then I would have to agree that they need harnessing. But the plain truth is that they're not all that potent."

Chick Kline, FM Group Sales Inc., Chicago: "My view is that distillers get the best advertising in the world on television without even buying it. When it comes to glamorizing drink, how do you top the glamor of a western hero or a private eye slugging one down before he goes after his man?"

Ward Quaal, exec v.p. of WGN Inc., Chicago, and a staunch exponent of the Code, sees the need for revisions to cope with the booze-and-butts problems. He says: "The broadcast Code will have to come up with narrative material to serve as guide posts, asking each station to cope with the problem according to his own situation. The No. 1 responsibility of the code now is to halt the dramatization to youth that there is something attractive or good about using tobacco. It is ridiculous to deprive cigaret companies of our advertising facilities, but they will have to use more discretion and with cognizance of the fact that we have an obligation to the people we are serving. More people die of obesity than of cancer, so that carried to extremes food becomes a death-dealing item. The code will need refinements and perhaps a little more sophistication."

Martin Umansky, KAKE-AM-TV, Wichita, Kans.: "Liquor is illegal in our state, so it's totally out of the question for me. And yet I feel that, for other markets, perhaps the code ought to be relaxed somewhat so that hard liquor advertising could be carried in the late hours. If advertised discreetly, it might help people to learn about the proper and gracious use of liquor. Good advertising creates a certain amount of knowledge. An alcoholic is going to be an alcoholic whether we advertise whisky or not."

Wally Nelskog, prez and g.m. of KIXI, Seattle: "We haven't even considered taking liquor advertising. However, if the Code is modified we'd take another look, but this is by no means to say that we'd use it even then. As for cigaret advertising, the best thing to do is to take all of it off the top 40 stations."

Ralph Beaudin, prexy of WLS, Chicago: "the Code needs our support or it is nothing. This station goes with the Code. If whisky is considered unacceptable, we won't allow it on the station. If the Code were to permit it, then we probably would too."

Max Bice, g.m. KTNT-AM-FM-TV, Tacoma, Wash.: "the problem is strictly one of children. It's something you can't control and I wouldn't take liquor advertising even if the code were modified."

Elmer Troutman, asst. mgr. WIRC-AM-FM, Hickory, N. C.: "We have had beer advertising for some time and we took some wine advertising with some trepidation a few months ago, but there was no unfavorable reaction. We're in what is popularly called 'the Bible Belt,' and Code or no Code I strongly doubt that we would take hard liquor advertising. The community wouldn't go for it."

Richard Brown, prez KPOJ, Portland, Ore.: "Although I think broadcasting is being discriminated against in not being able to advertise a legal business, I personally will not have hard liquor advertising on my station even if the Code is modified. It's just not for tv."

Marshall Carpenter, prexy of WDTM (FM), Detroit: "hard liquor advertising can be handled tastefully, and on a classical music station the audience is sophisticated enough to handle it. But personally I don't care to promote the use of tobacco and never have, even before the surgeon general's report. I've had occasion to turn down tobacco advertising, but I intend to get involved in advertising liquor. It seems a shame that sophisticated people might not be allowed to be served by an advertiser who wants to serve them."

Gordon Brown, owner of WSAY (AM) Rochester, N. Y. and WNIA (AM) Buffalo, and part owner of WOKR-TV, Rochester: "Those who are getting into hard liquor advertising are inviting stricter Federal control and we'll eventually end up with Federal control of rates. Multiple and corporate control of the stations has invited a tendency for the fast buck."

Performers on Swedish TV Get 35% Pay Hike; 4-Month Dispute Ends

Stockholm, April 7.

After a nearly four month wage dispute between the Swedish Broadcasting Co. and the Swedish Theatrical Union, the groups agreed on an average wage raise of 45% for dramatic performers. The increase means that performers will receive 53% more for radio appearances and 35% more when they take part in television programs.

The new agreements cover all Swedish and foreign dramatic performers. Although the Swedish Theatrical Union did not get as large wage raises as it requested, its chairman, actor Erland Josephson said "We regard this agreement as a big step forward. We also hope that it will help other cultural workers who appear on radio and tv."

Reliable sources say that now that the dramatic performers succeeded in getting substantial raises from the Swedish Broadcasting Co. they will soon start negotiations for similar raises from the film industry.

Atlanta—Two new FM stations soon will be on the air in Georgia: WDEC, Americus, and WJAZ, Albany.



Transistor Tape Recorder Works on Flashlight Batteries

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This new, all-transistor, Continental '101' records (and plays back) up to 2 hours on a single 4" reel. Its dynamic microphone picks up any sound within a broad radius with astonishing fidelity. Its bass and treble-control allows you to adjust the tone to your own taste. Its constant-speed motor with capstan drive insures distortion-free performance and broadcast-quality tapes. Ruggedly built . . handsomely styled . . . surprisingly low priced. See it, hear it, try it . . . at your favorite hi-fi dealer or camera store.

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ASCAP VS. B'CASTERS: ACT II

Things Aren't Too Bad in Jazz Today, Goodman Sez: Raps Norman Granz

By DAVE JAMPEL

Tokyo, April 7.

"Some jazz is more far out than classical music," said Benny Goodman. "It's a fact, not a matter of criticism."

Goodman was discussing his unique merging of jazz and classical for his sellout eight-city Japan swing. In the first half of his concerts, he soloed with a 35-piece chamber group from the Nippon Philharmonic on Mozart's "Concerto for Clarinet." For the balance of his program, Goodman assumed a more familiar stance with a new jazz quartet, featuring Richard Shreve on piano, Monty Budwig on bass and Colin Bailey on drums.

"It's a very interesting experiment," the clarinet maestro observed, "But I did this last year in New Yprk and I've always done a little bit of it."

Goodman dismissed the possibility that some people sit through only the half of his concerts that coincides with their musical persuasion. "Either they go or they don't go," he said.

"There's no doubt in my mind that some people don't like it," he continued. "I think there are some jazz diehards who don't like the classical part. But you can't please everybody.

"I think the time will come when this will be common procedure," he reflected. "I'm not really trying to convert anybody. But it's a funny thing, when people see somebody friendly playing classical music they accept it better. It's still my clarinet, but using a different vocabulary."

Although he is not as actively involved in the jazz wars as in the days when he pioneered the widespread acceptance of that music with his brilliant big bands and combos, Goodman demonstrated in his performances that he is not yet ready to take a back seat.

A Changing Business

"I've always had trouble explaining this, but you take a fellow like Isaac Stern. He doesn't tour 50 weeks a year. That's the nature of our business now," Goodman said.

"Being that this business has become a concert business, we use the same procedures," he added. "At the time when we used to work 50 weeks a year, people asked how we could stand the pace. Now they ask why we don't work more."

Goodman has little sympathy for those jazzmen who complain about limited job opportunities.

"I think one of the things about jazz musicians who squawk—and I suppose I'll have to speak generally—is that they have a holier-than-thou attitude," Goodman opined. "They should keep in mind that there is an audience and that people don't have to like what they do. I think a little self-criticism isn't bad either," he said.

Goodman does not concur that things are especially difficult in

(Continued on page 72)

SHOLES COMPLETES VICTOR A&R SHAKEUP

Joe Rene, indie arranger-producer, has joined RCA Victor's New York pop artists & repertoire staff. With this appointment, pop a&r chief Steve Sholes completes the reorganization of the department. In the wake of Hugo & Luigi's exit from the label, Sholes said he'll review all independent production deals.

Sholes plans to unify the New York, Nashville and Hollywood a&r operations and the radio-tv promotion force. He added that publishers will be told which a&r producer is responsible for the recordings of a particular artist.

Musical Heist

Honolulu, April 7.

Thieves raided the Musicians Association of Honolulu office and walked off with $1,800 worth of equipment.

Loss was itemized as a $1,200 calculator, a $400 typewriter and a $200 adding machine.

Italian Disk Best Sellers

Rome, April 7.

Lacrima sul Viso ..... Solo (Riccordi)
Non Ho l'Eta ..... Cinquetti (CGD)
Quando Vedrai Ragazza (UA) Pitney
Ogni Volta ..... Anka (RCA)
Please, Please Me .... Beatles (Parlophon)
Un Bacio Piccolissimo (Carosello) Robertino
Sabato Sera ..... Filippini (MRC)
Citta Vuota ..... Mina (Ri-Fi)
Stasera No No No .. Germani (Jolly)
The M'Importa Mondo Payone (RCO)

AFM Now Holds Integration Reins For Chi Locals

Chicago, April 7.

The long-stalled merger negotiations between the all-Negro Local 208 and the larger Local 10 have been taken out of the hands of the Chicago disputants by American Federation of Musicians' national prexy Herman Kenin. The two Chi locals have gone past two deadlines for the completion of the negotiations set by the national office and the case will go from local mediation to national office arbitration.

Kenin has in his hands detailed proposals for the merger as seen by both Windy City locals and it will be up to him to do by fiat what the negotiators have failed to do at the bargaining tables in six months here.

While the two locals have invoked a veil of secrecy about the proposals, it has been learned that there are large differences of opinions in the two presentations.

One Local 10 negotiator said that the proposals actually incorporate many of the disagreements that had been resolved through bargaining, but that the two locals had revived them in order to end up with a better compromise.

British Musicians Union Explains Units Exchange Deal Continues With AFM

London, April 7.

Britain's Musicians Union in the last few days has made it plain to local beat groups with ambitions of going to the U.S. that the MU's one-for-one exchange agreement with the American Federation of Musicians stands for groups as for other tooters.

In other words, for every British outfit that plays the States, an American "counterpart" must be booked in the U.K. "within a reasonably short space of time." According to Harry Francis, MU exec who pioneered the initial exchange agreement, the Anglo-U.S. exchanges need not, however, be on a group-for-group basis.

Francis said it would be perfectly acceptable to the union if, say, an American jazz band was imported into Britain in exchange for a local beat group.

Clarification of this situation—which in fact has been operating since the days when American rockers like Bill Haley came over to the U.K. in the early days of the Yank rock 'n' roll boom—comes at a time when several British beat combos are dickering for U.S. concert and tv-radio engagements.

LICENSE DICKERS AT CRUCIAL POINT

By HERMAN SCHOENFELD

At the financial pinnacle of its 50-year history, the American Society of Composers, Authors & Publishers is now finding itself in the most precarious situation since its 25th birthday in 1939 when its music was blacked out on the airlanes.

The new critical juncture again finds ASCAP at loggerheads with the broadcasters over new licensing agreements. About 85% of the Society's revenues of nearly $38,000,000 is now hanging in the balance of current litigation and negotiation.

ASCAP is facing a variety of resistances from its various broadcast customers, but all of it adds up to one proposition—the broadcasters want to pay less money for music performance rights. The independent radio stations want a reduction in the ASCAP blanket license fee; the independent tv stations want a new form of per-program license in which syndicated shows would be excluded from the deal; and the radio networks, led by CBS Radio, also want a per-program license that will not involve any flat fee or guarantee of any minimum payment to ASCAP. All of these hassles are now in the courts, chiefly in N. Y. Federal Court which has jurisdiction over rates under the antitrust decree.

ASCAP's frustration in attempting to come to terms with its biggest user of music was reflected at last week's meeting of the New York membership at the Americana Hotel. While much of the griping about ASCAP's leadership came from the circle of perennial dissidents, a real undertone of dissatisfaction with the turn of events was also distinctly heard in the tirades against Broadcast Music Inc.

A demand was made by veteran songwriter Johnny Redmond that ASCAP publishers with BMI affiliates step off the Societv's board ASCAP's general counsel Herman Finkelstein said he too was opposed to the dual allegiance of any publisher on the board, but stated that this was not the opportune time to launch such a fight.

ASCAP prexy Stanley Adams also applauded a proposal, made by Barney Young, that ASCAP writers conduct a "freedom march" against the broadcasters. For the past decade, Young has been a doggedly litigating anti-BMI zealot but his onetime affiliation with BMI was thrown coldly in his face by Pinky Herman.

Herman is another perennial ASCAP critic whose customary lengthy broadsides now have to be trimmed to a five-minute floor discussion limit. Herman was unable to formulate any specific critique within his meager allotment of time and was granted a five-minute extension which also proved insufficient.

Hopeful notes were struck in reports that ASCAP was now in the process of developing new customers. Among them are toll-television and community antenna operators, with which ASCAP is now attempting to open negotiations. ASCAP originally granted a cuffo license to the Hartford toll-tv operation because of its experimental nature, but now feels the time has come to set a reasonable rate.

ASCAP will be making a special foreign distribution of $1,067,999 in May from coin received from England, Sweden and Italy.

Stravinsky's New Work

Jerusalem, April 7.

World premiere during the 1964 Music Festival in Israel is Igor Stravinsky's newest work, "Abraham and Isaac." Robert Craft will conduct it there on Aug. 20.

Composer ("Prince Igor" as he is sometimes called) got the inspiration when he visited Israel in 1962 as a guest of the Festival.

Int'l Disk Biz a 2-Way St. as Liverpool, Nashville 'Sounds' Do O'seas Shuffle

British Disk Best Sellers

London, April 7.

Can't Buy Me Love .. Beatles (Parlophone)
Little Children ..... Dakotas (Parlophone)
Just One Look ..... Hollies (Parlophone)
Not Fade Away ..... Rolling (Decca) Stones
Bits and Pieces .. Clark Five (Columbia)
I Love You Because .. Reeves (RCA-Victor)
Anyone Who Had a Heart (Parlophone) Black
Girl Belongs Yesterday (United Artists) .... Pitney
I Believe ..... Bachelors (Decca)
Boys Cry ..... Kane (Fontana)

British Disks' U.S. Click Spurs Yank Grooving in U.K.

London, April 7.

At a time when the penetration of British disks in American charts has sparked a search for British platters and songs, a further development of the success British record producers have at the moment is the increasing numbers of Yank artists who are waxing while on visits to the U.K.

Following Bobby Rydell's hit a while back with his British-made disk, "Forget Him," the Pye label has recorded other American vocalists like Sammy Davis Jr., Chubby Checker and Big Dee Irwin. Frank Sinatra also recorded for Pye on his last visit here.

At Decca, Roy Orbison was committed to wax and Gene Pitney, who hit here with a Rolling Stones composition, "That Girl Belongs To Yesterday," cut another two British titles, "I'm Going To Find Myself A Girl" by The Avons and Joe Meek's "Lips Are Redder On You," which were flown to the U.S. immediately after the session.

EMI, like most other diskeries, is coping with an increasingly large contingent of local waxers. But it has still found time to record Richard Anthony, Bobby Vee and some Continental artists such as Germany's Rex Gildo. If Connie Francis comes in in May, she too is expected to press a couple of sides here for EMI.

Philips is according U.S. jazz singer Mark Murphy unprecedented treatment. In an effort to establish him here as a leading jazz vocalist, the label plans to employ three musical directors on Murphy's British album. There are Johnny Gregory, a top maestro with string arrangements; Johnny Dankworth, leading British jazz arranger, and Tubby Hayes, another acknowledged jazz musician and composer-arranger.

As one Decca spokesman said: "It seems Britain's success in America is attracting a lot of Americans to our recording studios. Equally, it seems our record producers are more determined than ever to prove their worth as hit makers of world class."

NARAS Making Tri-City 'Grammy' Awards May 12

National Academy of Recording Arts & Sciences will make its "Grammy" awards on May 12 at ceremonies in Los Angeles, New York and Chicago. Awards will cover 42 categories in all phases of disk making.

Final nominations, on which the NARAS members will ballot to select the "Grammy" winners, are due to be disclosed this week.

The international disk business is now witnessing its heaviest two-way traffic in talent. While the practitioners of the "Liverpool sound" have been and will be prominently displayed in one-nighters in this country, the exponents of the "Nashville Sound" will be maintaining the balance of trade by touring through Europe. It's all part of a deliberate plan to merchandise disks with the razzle-dazzle of in-person appearance by the artists.

Sparked by climbing sales of its country artists abroad, RCA Victor laid the groundwork for a tour by four of its top Nashville names, Chet Atkins, Kim Reeves, Anita Kerr and Bobby Bare, through Germany, Austria, Denmark, Sweden, Norway, Holland and Belgium.

Tour, which opened Saturday (4) in Hamburg, is the largest of its kind by country artists, most of whom have limited their overseas appearances to U. S. Armed Service Camps.

The Nashville artists will be paid minimums against percentage for their concert appearances, but the chief consideration is the merchandising boost to disk sales abroad.

European impresario Karl Buchman is promoting the concert tour, but the idea for it stemmed from Dario Soria, RCA Victor's v.p. over the international disk division who is now in the Far East studying the potential for similar promotional activity in Japan. Dick Broderick, merchandising manager of Victor's international disk department, helped lay the groundwork for the Atkins, et. al., tour.

Impact of the country genre overseas is indicated in the fact that Jim Reeves has racked up combined sales of nearly 800,000 on two disks in England, "Welcome to My World" and "I Love You Because." Bobby Bare has been on the Norwegian lists with "Detroit City" and "500 Miles From Home." Atkins has been a steady seller throughout Europe.

Tour of the Nashville artists is part of a calculated worldwide promotion for all of its artists via live appearances. In the past year or so, tours have been made by Paul Anka, Neil Sedaka, Della Reese, Al Hirt and Peggy March. Miriam Makeba goes over in May, opening at the Olympia in Paris, May 13-14.

The Atkins troupe will play concerts every night through April 23, covering 12 cities and some Army bases. Werner Muller's orch will accompany the American artists. There were plans to record the troupe on tour, but local union restrictions have caused RCA Victor to shelve this project.

COL STAFF SHUFFLE UPS WEISS & OTHERS

Eugene Weiss, former regional sales manager for the northeastern area, has been promoted to general manager of Columbia Records Sales Corp. Maurice Hoffman moves into Weiss' former slot while William Farr, merchandising director for CRSC, has been assigned additional responsibilities of training field sales personnel. Weiss will report to Bill Gallagher, Columbia's v.p. of marketing.

In other staff assignments, Jack Tessler joins Columbia Records as manager of international promotion and merchandising services, reporting to Harvey Schein, v.p. and general manager of Columbia Records International. Tessler moved over from United Artists, where he was assistant director of foreign publicity.

Richard Killough has been promoted to associate producer in Columbia Masterworks' artists & repertoire division from his former slot as music editor.

The Beatles No. 2, Elvis 'Cousins,' Goulet-Jenkins' 'Manhattan Tower,' Village Stompers Top New Albums

"THE BEATLES SECOND ALBUM" (Capitol). This followup to the Beatles' first smash LP shapes up as another smash. The combo is now hotter than ever and this LP contains two of their top numbers, "Roll Over, Beethoven" and "She Loves You." Other big numbers are "Long Tall Sally," "You Really Got a Hold on Me," "Money," "I Call Your Name," "Please, Mr. Postman" and "I'll Get You." The performances are properly juiced up with pounding beats and high-flying vocal sounds. A photo layout on the jacket will please this combo's juvenile fans.

ELVIS PRESLEY: "KISSIN' COUSINS" (RCA Victor). Once again, Elvis Presley comes up with virtually an automatic LP hit. Taken from the soundtrack of the MGM pic of the same title in which he stars, a solid selection of tunes is delivered with savvy by the singers, whether it be a light country item like "Smokey Boy," a lilting ballad like "One Boy Two Little Girls" or a rocking number like the title song. There are also two non-film songs, "Echoes of Love" and "Long Lonely Highway."

ROBERT GOULET - GORDON JENKINS: "MANHATTAN TOWER" (Columbia). This is a top flight production of Gordon Jenkins' rich musical bouquet to New York, a full-length work that has had only two other disk versions since it was written a couple of decades ago. Robert Goulet handles the narrative and vocal assignment in impressive style, registering with special force in the classic "New York's My Home" and the ballads and special material, "Never Leave Me," "Once Upon a Dream" and "Married I Can Always Get." As conductor, Jenkins has shaped the orch and chorus into a swinging ensemble which handles its own material lucidly and backs up Goulet excellently. A montage of color photos of New York round out this attractive double-fold package.

THE VILLAGE STOMPERS: "MORE SOUNDS OF WASHINGTON SQUARE" (Epic). The Village Stompers continue to blend folk and Dixieland stylings for solid effect. After taking off with their "Washington Square" slice some time back, the group has become firmly established in the widening Ivy League market, with its many offshoots. This takes in a large area. In this LP the unit should corral considerable attention. Joe Sherman has provided the slick Stompers arrangements for the outing and the instrumental group takes off strongly on them.

GLORIA LYNNE: "I WISH YOU LOVE" (Everest). A fine songstress, Gloria Lynne has cracked into the bestselling lists with the slick title song of this LP "I Wish You Love" becomes the takeoff point for an excellent songalog demonstrating Miss Lynne's blues-favored style on a group of standard ballads. She registers with particular effectiveness on songs like "This Is My Beloved," "Indian Love Call," "I Know Love," "If You Love Me" and "End of a Love Affair."

"QUINCY JONES EXPLORES THE MUSIC OF HENRY MANCINI" (Mercury). Arranger and former bandleader Quincy Jones has prepared and executed a fine tribute to composer Henry Mancini. Played by groups of some of the ten tooters on the hipster circuit today, the items, culled from Mancini's film and tv scores, are presented with slick jazz phrasings that set off the Mancini sound with style and rhythmic quality. There's a hip sound throughout but not so far out as to eliminate squarer Mancini fans. Withal, a fine set of musical slices which deserves programming and buyer attention.

SAMMY KAYE ORCH: "COME DANCE TO THE HITS" (Decca). Sammy Kaye, after a long absence from the hit lists, is surging back into contention with this entry. His l. .lowing workover of the pic tune, "Charade," picks up considerable momentum in a groove which diverges from the maestro's trademarked "swing and sway" sound. In this set, Kaye has varied the style, using organ effects for rocking overtones while yet maintaining an overall smooth, listenable sound. Book includes such standards and recent hits as "There I've Said It Again," "Washington Square," "Dominique," "Fools Rush In," "Danke Schoen" and "Red Sails In the Sunset."

FRANCOIS RABBATH: "BASS BALL" (Philips). This is another striking jazz session out of France. Bassist Francois Rabbath and drummer Armand Molinetti combine talents to produce some compelling percussive and melodic sounds. The mascularity of Rabbath's bass is particularly extraordinary, extending the instrument's range with some near-incredible effects. The duo's talents are displayed most sharply in numbers titled "Walpurgis," "Ode D'Espagne" and "Basses En Fugue." Any of the other nine numbers are just as interesting in different ways.

"THE FALL OF THE ROMAN EMPIRE" (Columbia). Dimitri Tiomkin's big and blustery score for Samuel Bronston's "Fall of the Roman Empire" is presented by an 110-piece London orchestra under the baton of the composer. The fulsome backgrounds have been nicely captured and, for some reason, are almost more effective on wax than they are in the film where the music becomes obtrusive after a time. For the disk, Tiomkin selected some of the more listenable themes, many of them quite rousing. Those wishing a bit of musical remembrance from the film will find this LP a substantial and often rewarding effort.

JIMMY SMITH: "WHO'S AFRAID OF VIRGINIA WOOLF?" (Verve). Organ wailer Jimmy Smith has a spirited and swinging session with this album, material for which was arranged by Oliver Nelson and Claus Ogerman. Although Smith is on a high and driving pace throughout the set, there is a lot happening in all that noise. The "Who's Afraid of Virginia Woolf?" of the LP's title is a two-part item with lots of hard blowing by Smith. The driving sounds build to big and loud proportions and get their message across with relentless zeal. Other bits are largely in this vein. Those who dig the hard-swinging organ combo sound will have a ball. Others better stay away or be sizzled to death by the drummer's cymbals.

"SURF PARTY" (20th Century-Fox). Jimmie Haskell and By Dunham have penned some rollicking surf music sounds for the film, "Surf Party." Contributing their vocal and instrumental efforts to the picture and this LP are such as Jackie De Shannon, Kenny Miller, the Astronauts, the Routers, Pat Morrow and the Big Wheels. All provide rocking performances,



LAWRENCE WELK
Presents His New Hit DOT ALBUM
"EARLY HITS OF 1964"

under the baton of Haskell who has a big musical section of the LP to himself. Surf music has become a part of the teener sound habit and this session should please their taste.

JACKIE WASHINGTON: "VOLUME TWO" (Vanguard). The Vanguard Records has a knack for coming up with fine folk talent and Jackie Washington is a perfect example. With this, his second LP for the company, the singer-guitar player does a nifty job on a large array of folk items. He has a clear, simple approach to a song both vocally and instrumentally. Folkniks will dig this second effort.

Artist-Disk Deals

Chess: Johnny Nash

Johnny Nash, pop singer formerly with ABC-Paramount, has been signed to Chess Records, Chicago-based diskery. Leonard Chess, prexy of the diskery, will supervise Nash's recording activities with his first releases due out in the next couple of weeks.

Liberty: The Ventures

The Ventures have had their original five-year pact with Liberty Records extended for another two years. Combo is the label's highest grossing act.

Deutsche Grammophon: Evelyn Lear

Evelyn Lear, American soprano who is now a regular member of the Berlin, Vienna and Bavarian opera companies, has signed an exclusive contract with Deutsche Grammophon. Her first recording will be a Richard Strauss song recital and Bach's "St. John Passion" with Karl Richter conducting.

Colpix: Rip Taylor

Rip Taylor, comic, has been signed by Colpix Records. His first release, "How Does I Feel," will be released next week.

Reprise: Michael Callan

Singer Michael Callan has inked a pact to cut an album and two singles for Reprise. His first disk will be a coupling of "Some Days Everything Goes Wrong" and "My Home Town."

Longplay Shorts

MGM Records tying in an LP merchandising campaign with **Cal Tjader's** tour of college campuses as part of the "Ford Caravan of Music" . . . Tiparm Music has published a "Clancy Bros. & Tommy Maken Songbook" culled from their Columbia Records LPs . . . Singer-writer **Rod McKuen** on a 21-city tour to promote his first Capitol Records LP. He records his second set May 1 before going on a three-month European concert tour . . . Columbia Records will shortly be recording the Broadway cast album of "Hamlet" with **Richard Burton** in the lead . . . Columbia's releases this month include 11 popular LPs, two Latin-American albums and eight Masterworks LPs in addition to the soundtrack from "The Fall of the Roman Empire."

To promote its basic 55-album "The Columbia Masterworks Library of Great Music," Columbia is giving away free a two-volume 10-LP set of "The Columbia Encyclopedia of Music" with every side . . . Judy **Collins** and **Judy Henske's** folk LPs on the Elektra label getting sales boosts via their concert and night club dates . . . **Rich Little**, Canadian impersonator, working out the format of his Christmas LP for Capitol . . . **Jane Morgan** now preparing her second LP for Colpix . . . **Enoch Light** unveils his new Command album sound today (Wed.) . . . **Rusty Warren** coming up with her first serious LP, "A Portrait on Life". . . Boxoffice Records issued its first LP, "Bedtime Stories, Italian Style," with special material written by **Eli Lloyd Hoffman**, Broadway pressagent.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ARETHA FRANKLIN . . . . . SOULVILLE
(Columbia) . . . . . Evil Gal Blues

Aretha Franklin's "Soulville" (Non-DeLaruet) is a fast-moving blues number which hits with powerful impact via this songstress' performance against a swinging background. "Evil Gal Blues" (Modern Aget) also gives her a sharp piece of material to work out stylishly. Both sides have been culled from Miss Franklin's latest "Unforgettable" LP.

* * *

THE FOUR SEASONS . . . . . RONNIE
(Philips) . . . . . Born To Wander

The Four Seasons' "Ronnie" (Saturday-Gavadima) registers as another nifty ballad dished up in commercial style by this hot pop quartet. "Born To Wander" (Saturday-Gavadima*) is a good folk-styled slice also rendered sharply.*

* * *

JAMES BROWN . . . . . HOW LONG DARLING
(King) . . . . . Again

James Brown's "How Long Darling" (Loist) is a hardhitting blues number which this singer projects with his down-deep style. "Again" (Robbins) is a sedate slice of this fine oldie which could get another jukebox spread on the strength of the new version.*

* * *

JACK SCOTT . . . . . WIGGLE ON OUT
(Groove) . . . . . What A Wonderful Night Out

Jack Scott's "Wiggle On Out" (Jack Scott†) swings smoothly down a rocking groove with a cute lyric which could catch on big via this arrangement for voice and guitars. "What A Wonderful Night Out" (Jack Scott†) is a pleasing ballad with a light country flavor.

* * *

RAY ANTHONY . . . . . LET'S ALL DO THE SWIM
(Capitol) . . . . . Everybody Do The Swim

Ray Anthony's "Let's All Do The Swim" (Kinglet†) hopefully is aimed at launching a new dance, "the swim." The name may be new but the beat is the same old rocking one in an uptempo groove. "Everybody Do The Swim" (Kinglet†) is more of the same toe-tapping parlay of vocal and instrumental effects.

* * *

GARNET MIMMS . . . . . ONE GIRL
(United Artists) . . . . . A Quiet Place

Garnet Mimms' "One Girl" (Keetch, Caesar & Dino-Rittenhouse†) is a strong ballad in the contemporary groove which this young singer projects in striking style for across-the-board impact. "A Quiet Place" (Rittenhouse†) moves with a neat beat through a good rocking number.

* * *

FARON'S FLAMINGOS . . . . . LET'S STOMP
(Columbia) . . . . . I Can Tell

Faron's Flamingo's "Let's Stomp" (Roosevelt†) is a Mersey beat takeoff on a rhythm number which was a hit a couple of years ago and could return on the current tidal wave of British rockers. "I Can Tell" (Berkshire†) is a typical rocking number delivered in a British version of how an American blues singer could have handled it.

* * *

BURL IVES . . . . . FOUR INITIALS ON A TREE
(Decca) . . . . . This Is Your Day

Burl Ives' "Four Initials On A Tree" (Pampert) gives this veteran folksinger a solid ballad idea which should get wide circulation among all age groups. "This Is Your Day" (Hallyjo-Pat) is another highly pleasing side also due for lots of spins.*

* * *

DIANE RAY . . . . . NO ARMS CAN EVER HOLD YOU
(Mercury) . . . . . Tied Up With Mary

Diane Ray's "No Arms Can Ever Hold You" (Gilt) is a well written ballad slanted right for the teenage market via this songstress' rendition in the modern manner. "Tied Up With Mary" (Lyn-Lou Raleight) is a cute rocking ballad also with good chances.

* * *

BILLY BISHOP . . . . . BIRMINGHAM JAIL
(TCF) . . . . . Honey Man

Billy Bishop's "Birmingham Jail" (Charleston-Jonathan Glennt) comes across as a slow, rocking slice by a good blues singer who gives new impetus to this familiar melody. "Honey Man" (Picturestonet) picks up tempo with an interesting rhythm & blues entry.

* * *

JON EARLY . . . . . THE BEST MAN
(United Artists) . . . . . Mr. Happiness

Jon Early's "The Best Man" (United Artists), the title of which is pegged to the upcoming UA film, is a solid ballad with a well-written lyric which this newcomer handles very effectively in legit style. "Mr. Happiness" (Unartt) changes pace with an okay uptempo number.*

* * *

FREDDY . . . . . BY THE WAY
(MGM) . . . . . I'll Hold You In My Heart

Freddy's "By The Way" (Roosevelt†) gives this German singer a lilting ballad which he handles very skillfully in English for big potential in this country. "I'll Hold You In My Heart" (Adams-Vee & Abbott†) is a fair oldfashioned type of sweet ballad.

* * *

DICK & DEEDEE . . . . . NOT FADE AWAY
(Warner Bros.) . . . . . The Gift

Dick & Deedee's "Not Fade Away" (Nor Va Jak†) hits hard as fresh rhythm number which this team projects sharply against a catchy background. "The Gift" (Odin) changes pace with a lilting ballad with a fine lyric also handled very well.*

* * *

KING'S ALLEY BAND . . . . . KING'S ALLEY
(Four Corners) . . . . . Grasshopper

King's Alley Band "King's Alley" (Shapiro-Bernstein) shapes up as a colorful instrumental import from Germany that fits into all programming formats. "Grasshopper" (Mills*) is another catchy number due for spins.* Herm.

*ASCAP. †BMI.

VARIETY ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	11	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
2	2	22	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
3	4	8	**BEATLES** (Vee Jay) **Introducing Beatles** (LP 1062)
4	3	9	**HELLO DOLLY** (Victor) **Original Cast** (LOCD 1087)
5	6	6	**BARBRA STREISAND** (Columbia) **Vol. III** (CL 2154)
6	5	16	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
7	8	25	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
8	7	35	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
9	13	11	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
10	9	11	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
11	11	9	**AL MARTINO** (Capitol) **Living A Lie** (T 1975)
12	17	8	**NANCY WILSON** (Capitol) **Yesterday's Love Songs** (T 2012)
13	10	4	**JOHN GARY** (Victor) **Encore** (2836)
14	14	29	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
15	22	17	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
16	—	1	**LAWRENCE WELK** (Dot) **Early Hits of '64** (DLP 3572)
17	16	6	**ROGER WILLIAMS** (Kapp) **Solid Gold Steinway** (KL 1354)
18	21	11	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
19	12	7	**JOHNNY MATHIS** (Mercury) **Tender Is the Night** (MG 20890)
20	20	4	**BOB DYLAN** (Columbia) **Times Are Changing** (CL 2105)
21	—	1	**ELVIS PRESLEY** (Victor) **Kissin' Cousins** (LPM 2894)
22	—	1	**SERENDIPITY SINGERS** (Phillips) **PHM** (200-115)
23	19	11	**VENTURES** (Dolton) **In Space** (2027)
24	25	19	**BEACH BOYS** (Capitol) **Little Deuce Coupe** (T 1998)
25	32	126	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
26	18	21	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
27	—	1	**CHAD MITCHELL TRIO** (Mercury) **Reflecting** (MG 20891)
28	23	4	**MARKETTS** (WB) **Out of Limits** (W 1537)
29	27	3	**RAY CHARLES** (ABC-Par) **Sweet & Sour** (480)
30	28	3	**AL HIRT & ANNE-MARGARET** (Victor) **Beauty & the Beard** (LPM 2690)
31	29	5	**FRANK FONTAINE** (ABC) **How Sweet It Is** (470)
32	15	21	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
33	24	13	**RICK NELSON** (Decca) **For You** (DL 4479)
34	38	2	**GLENN YARBROUGH** (Victor) **Time to Move On** (RCA 2836)
35	26	34	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
36	30	12	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
37	40	5	**PEGGY LEE** (Capitol) **In Love Again** (T 1969)
38	31	9	**KINGSMEN** (Wand) **Louie Louie** (657)
39	35	64	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
40	42	52	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
41	33	53	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
42	37	33	**NEW CHRISTY MINSTRELS** (Columbia) **Ramblin'** (CL 2055)
43	41	26	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)
44	34	17	**TRINI LOPEZ** (Reprise) **More at P.J.'s** (6103)
45	45	2	**NEW CHRISTY MINSTRELS** (Columbia) **Today** (CL 2159)
46	39	50	**BARBRA STREISAND** (Columbia) **Barbra Streisand Album** (CL 2001)
47	36	17	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
48	44	13	**JOHNNY MATHIS** (Columbia) **Romantically** (CL 2098)
49	46	97	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
50	43	23	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)

PP&M Lone Yank Winner In Britain's Gramophone Record Retailers' Awards

London, April 7.

Gramophone Record Retailers Assn., in its National Record Awards, has cited only one American act in the org's top 16 pop and classic disk categories for 1963. Artists are Peter, Paul & Mary, Warner Bros.' pactees, who collected the accolade for best country and western/folk music side, "Blowing In The Wind."

Best pop singles went to The Beatles for "She Loves You," best light vocal to Harry Secombe for "If I Ruled The World," best light orchestral to Ken Thorne's "Legions Last Patrol," best soundtrack/original cast recording to "Pickwick," best children's disk to Wally Whyton for "50 All-time Children's Favorites."

Best spoken word record was "Face to Face with Gilbert Harding," best humorous record was "Fool Britannia," best dance disk was Joe Loss' "Go Latin With Loss," best non-English record (in language of country of issue) was The Singing Nun's "Dominique."

In the jazz field, best orchestral record award went to Kenny Ball for his "Golden Hits" album and the best modern jazz wax was Johnny Dankworth's "What The Dickens."

Classical citations went to Sir John Barbirolli for his "English String Music," Benjamin Britten for his "War Requiem," Birgit Nillson for "Siegried and London Wind Soloists for Mozart Wind Music."

Bedside Network Marks 16th Anni

The Bedside Network of the Veterans Hospital Radio & Television Guild, comprised of broadcasters and songwriters, will be marking its 16th anni April 17 at a ball at the New York Hilton where ASCAP prexy Stanley Adams will be guest of honor.

Adams was chosen as a representative of the music biz which has contributed an important share to the Bedside Network's service to hospitalized veterans.

The Hilton ball will be a fund-raising event with a large roster of show biz names participating, including Richard Rodgers, Gwen Verdon, Bud Collyer, Beatrice Lillie, Allan Sherman, Sally Ann Howes and Carol Knox, among others. A contingent from Washington, D.C., including Mrs. Perle Mesta will also attend.

Co-chairmen of the ball are Mrs. Oscar Hammerstein 2d; Saul J. Turell, president of Walter Reade-Sterling Inc.; Robert F. Hurleigh, Mutual Broadcasting System president; and Mrs. Hyman Melzer, secretary-treasurer of the Guild.

During 1965, the Guild brought its "show biz therapy" to 123,122 patients via volunteer teams which helped the hospitalized vets to tape musical and and radio script shows. The volunteers do not entertain, but assist the patients in recording their own shows.

Volunteers also help in two outpatient clinics in the N.Y. area. In Pittsburgh, tv programs are produced by teams of Guild members and patients.

"Bedside Network" shows often include plays written by patients, interview shows and discussion programs which are played back over the hospital's closed-circuit system for the entertainment of the veterans. Songs used by the music groups contain the lyrics of hundreds of standards most requested by the singers.

Accompaniment is provided by volunteers such as Alfred E. Simon, WQXR, N.Y., director of light music; composers Alex Kramer, Dorothy Fields, Walter Biship; Leighton Guptill, of Watson-Guptill publishers; publicist Bill Stutman; Tom Shepard, Columbia Records producer; and Elou Williams.

The Guild also holds contests each year in which the GI's work is judged by a panel of celebrities with prizes for the top entries. Arlene Francis, Garry Moore and Mike Wallace judged such a contest recently.

Orchestra Leaders Assn.'s Suit Fails To Void 802 Deal With N.Y. Hotelmen

Efforts by the N.Y. Orchestra Leaders Assn. to break an agreement between Local 802, the N.Y. unit of the American Federation of Musicians, and the Hotelmen's Committee and the Restaurant League of N.Y., failed in N.Y. Federal Court last week.

Judge Dudley B. Bonsal denied Angie Bond and other orchestra leaders a preliminary injunction against the terms of labor contracts negotiated by Local 802 and the users of live musicians.

The Orchestra Leaders have been waging a long battle against the AFM policy of including within the union's membership the working musicians and their immediate employer, the bandleader.

In this case, the court refused to grant an injunction against the 802 contract on the grounds that the plaintiffs failed to show irreparable harm and because the practices under attack are longstanding and had the acquiescence of the plaintiffs. The basic contention of the union is that the user of the music, and not the bandleader, is the real employer of the musicians.

Local 802, meantime, has established a policy that orchestra leaders who are employers may not attend the April price list membership meeting which will vote on scales and other terms and conditions of employment. Union took this action to conform with various Federal Court decisions, although there has been no ruling specifically compelling he union to bar the orchestra leaders.

The Orchestra Leaders have been fighting for such a distinction, but are protesting their exclusion on the grounds that they are still dues-paying members of Local 802 and cannot be prevented from attending this meeting since the bylaws do not differentiate between orchestra leaders and sidemen.

Orchestra leaders have been campaigning against increases in the sidemen prices, claiming that "these uncontrolled increases" never took into consideration whether the public could or would pay for them. "These arbitrary increases," they contend, "have resulted in the steady decline in the use of live music."

Main spokesman for the Orchestra Leaders and plaintiffs in various action against Local 802 and the AFM are Joseph Carroll and Charles Peterson. They recently moved to set up a similar organization of orch leaders in Chicago.

In another action involving Local 802, a group of musicians brought suit in N.Y. Federal Court against the local's officers. Action seeks a permanent injunction restraining them from violating parliamentary procedure in membership meetings which, it is charged, have been adjourned before competing its business.

Jazz Unit's N.Y. Preem

American Jazz Ensemble, a group of U.S. musicians residing in Rome, are making their New York nightclub debut at the Village Vanguard tomorrow night (Thurs.). The combo was originally booked here for a one-night performance at the Phoenix Theatre, N.Y., but now may extend their stay beyond the two-week stand at the Vanguard.

Quartet is made up of clarinetist Bill Smith, pianist Johnny Eaton, drummer Jerry Tomlinson and bassist Barre Phillips.

Philly Orch's Summer Hqtrs.: Saratoga Springs

Philadelphia, April 7.

The Saratoga Performing Arts Center, Saratoga Springs, N.Y., will become the permanent summer home of the Philadelphia Orchestra in August, 1966. Announcement of the move was made jointly last week by Dr. Harold G. Wilm, chairman of the Center's board of directors, and C. Wanton Balis Jr., president of the orchestra.

The opening season will offer 20 August concerts, five a week for four consecutive weeks. These will include two fully-staged operatic performances and four student concerts. Eugene Ormandy, the Philadelphians' regular conductor, will be music director of the Saratoga Festival.

Ground will be broken in the fall for an open-sided amphitheatre located in a sloping wooded site in an 1,800-acre, state-owned reservation south of Saratoga Springs. Plans call for a capacity of 5,200 seats under cover and al fresco accommodations for an additional 7,000 persons on the surrounding lawns.

Amphitheatre will hold a completely equipped stage, stage house and orchestra pit. The total cost of the installation including landscaping and construction of extensive parking ares is estimated at $2,400,000.

Philadelphia Orch's participation in the festival will make it the first major symphony to give permanent year-round employment to its musicians.

Executive director of the Saratoga Festival is Richard Leach, who also heads the Saratoga Performing Arts Center. A former program director at Lincoln Center, Leach expects shortly to announce an additional four-week program for the month of July at the New York state spa.

Col Nabs Track Score To Goldwyn Jr.'s 'Lovers'

Columbia Records prexy Goddard Lieberson, who recently presented a gold disk to Samuel Goldwyn for the "Porgy and Bess" soundtrack LP, has now made a deal for the soundtrack score of "The Young Lovers," which Samuel Goldwyn Jr. is both producing and directing. Film is scheduled for summer release.

Sol Kaplan, who wrote the score for "The Victors," has the music assignment for "The Young Lovers."

A Beatle's Book

John Lennon, the songwriter-member of The Beatles, has turned author for Simon & Schuster with an offbeat book of wit and humor titled "In His Own Write." It was published March 21 in England and within two weeks sold over 100,000 copies.

S&S' American edition will tee-off with a first print order of 50,000 copies.

Victor Rolls 2-Mos. Drive To Push Presley Platters

Amidst all the hoopla about The Beatles, RCA Victor has launched a two-month campaign in behalf of the contemporary heavyweight champ of the disk business—Elvis Presley. Campaign will mark Presley's eighth year on the label and the sale of over 100,000,000 disks worldwide.

The Victor drive is keyed to the release of Presley's new LP, "Kissin' Cousins," but will also focus on the 36 single, 20 LPs and 23 EPs all still active in the Victor catalog.

Gurwitch Joins ASCAP As International Rep

Arnold A. Gurwitch has joined the American Society of Composers, Authors & Publishers as international representative, working in the Society's foreign department headed by Dr. Rudolf Nissim. Gurwitch will tour abroad on goodwill missions to ASCAP's foreign affiliates. He is an attorney who had been with the law firm of Rosen, Seton & Sarbin.

In another staff appointment, David H. Harmon was named district manager of ASCAP's New Orleans office.

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May 19—DALLAS, TEXAS
May 20—FT. WORTH, TEXAS
May 21—HOUSTON, TEXAS
May 22—PITTSBURGH, PA.
May 23—CHICAGO, ILL.
May 24—Matinee—ST. PAUL, MINN.
May 24—Evening—MINNEAPOLIS, MINN.
May 26—SIOUX FALLS, IOWA
May 27—DES MOINES, IOWA
May 28—CHARLOTTE, N. C.
May 29—BALTIMORE, MD.
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VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	3	4	TWIST & SHOUT Beatles	Tollie
2	—	1	CAN'T BUY ME LOVE Beatles	Capitol
3	10	4	SUSPICION Terry Stafford	Crusader
4	1	11	SHE LOVES YOU Beatles	Swan
5	6	6	MY HEART BELONGS TO YOU Bobby Vinton	Epic
6	2	12	I WANT TO HOLD YOUR HAND Beatles	Capitol
7	4	8	PLEASE PLEASE ME Beatles	Vee Jay
8	7	6	HELLO DOLLY Louis Armstrong	Kapp
9	8	6	GLAD ALL OVER Dave Clark Five	Epic
10	20	3	CROOKED LITTLE MAN Serendipity Singers	Phillips
11	15	4	SHOOP SHOOP SONG Betty Everett	Vee Jay
12	5	7	FUN FUN FUN Beach Boys	Capitol
13	13	4	THE WAY YOU DO THINGS Temptations	Gordy
14	9	9	DAWN (Go Away) Four Seasons	Philips
15	—	1	DO YOU WANT TO KNOW A SECRET Beatles	Vee Jay
16	16	7	KISSIN COUSINS Elvis Presley	Victor
17	28	3	NEEDLES & PINS Searchers	Kapp
18	25	3	THINK Brenda Lee	Decca
19	21	4	MONEY Kingsmen	Wand
20	14	6	HI HEEL SNEAKERS Tommy Tucker	Chess
21	11	12	JAVA Al Hirt	Victor
22	17	6	STAY Four Seasons	Vee Jay
23	—	1	FOREVER Pete Drake	Smash
24	22	3	DEAD MAN'S CURVE Jan & Dean	Liberty
25	—	1	HEY, BOBBA NEEDLE Chubby Checker	Parkway
26	26	3	NADINE Chuck Berry	Chess
27	—	1	YOU'RE A WONDERFUL ONE Marvin Gaye	Tamla
28	—	1	SHANGRI-LA Robert Maxwell	Decca
29	—	1	ROLL OVER BEETHOVEN Beatles	Capitol of Canada
30	23	8	PUPPY LOVE Barbara Lewis	Atlantic
31	24	7	BLUE WINTER Connie Francis	MGM
32	33	4	I SAW HER STANDING THERE Beatles	Capitol
33	12	9	CALIFORNIA SUN Rivieras	Riviera
34	18	6	FROM ME TO YOU Beatles	Vee Jay
35	—	1	BITS & PIECES Dave Clark Five	Epic
36	—	1	HIPPY HIPPY SHAKE Swinging Blue Jeans	Imperial
37	—	1	WHITE ON WHITE Danny Williams	UA
38	19	9	NAVY BLUE Diane Renay	20th-Fox
39	—	1	NEW GIRL IN SCHOOL Jan & Dean	Liberty
40	—	1	THAT'S THE WAY BOYS ARE Lesley Gore	Mercury
41	—	1	THANK YOU GIRL Beatles	Vee Jay
42	—	1	MY GUY Mary Wells	Motown
43	—	1	TELL IT ON THE MOUNTAIN Peter, Paul & Mary	W. B.
44	—	1	EBB TIDE Lenny Welch	Cadence
45	36	2	ANGELITO Rene & Rene	Jox
46	37	2	GUESS WHO Sunglows	Sunglow
47	—	1	ALL MY LOVING Beatles	Capitol of Canada
48	45	8	WHO DO YOU LOVE Saphires	Swan
49	29	9	I LOVE YOU MORE AND MORE Al Martino	Capitol
50	30	9	SEE THE FUNNY LITTLE CLOWN Bobby Goldsboro	UA

Chi Tooter Local Bans Discotheque

Chicago, April 7.

Disk twirlers in supper clubs may be all the rage in Paris, at the Hotel Drake in New York, and on the Coast, but as far as the Chicago Federation of Musicians is concerned its "discotheque stay away from my door."

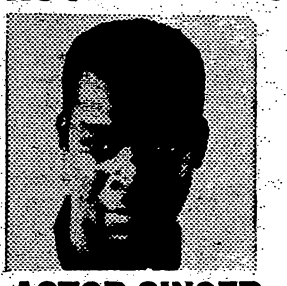
Chi AFM prexy Barney Richards has flatly turned down requests from the Buttery in the Ambassador East and the Town & Country Room in the Palmer House for diskologist shows with or without supporting live music per the AFM compromise at Shepheard's in Gotham.

As with most hotels in the Windy City, Richards' thumb-down is final since he could cut off the bands from the important convention and club date biz in the hostelries. The Ambassadors and the Palmer House are even less likely to test his authority because of the former's traditional society band policy in the Pump Room and the latter's show policy in the Empire Room.

Local 10 union execs have expressed surprise that the New York local went along with the compromise. "Any way you slice it," a board member told VARIETY, "it is taking work away from musicians. The players are being put out of work by their own records and are not being compensated for it."

The edict brings up the possiblity that Chi may be used as a base for a new attempt by the AFM to get performance fees from records per ASCAP. The issue, which was kicked around Congressional hearing rooms for years, may be in for another round of discussions.

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On the Upbeat

New York

Dolores Hawkins has been set to record for MGM Records . . . Singer-guitarist **Eddie Hazell** into the Towne, Toronto, June 15 for two weeks . . . Shapiro-Bernstein Music formed a new ASCAP subsidiary, Camelback Mountain Music . . . **Benny Goodman** will play during the opening performance of a new **George Balanchine** ballet, to music by **Morton Gould**, at Lincoln Center April 29.

Jimmie Rodgers, Gale Garnett and other folk acts touring colleges April 8-23 . . . Award Music signed **Gregory Carroll** and **Paul Kaufman** to exclusive writing pacts . . . **Chubby Checker** opens at the Casino Royal, Washington, April 13 . . . Columbia Records leased space in 1650 Broadway for its Blackwood Music subsidiary . . . **Hilda Polak** joined staff of **Gerald W.** Purcell Associates in charge of concert bookings.

Wemar Music publishing the Johnny Brandon score for "Cindy," off-Broadway musical . . . **Sammy Kaye** touring the nation starting with Skyway Room in Memphis' Hotel Peabody April 17 . . . **Bob Hilliard** writing the lyrics to **Bernard Green's** music for Chrysler Corp.s "Show-Go-Round" at the World's Fair . . . Songstress **Bernadette Castro** into the Boulevard, Queens, April 17 for 10 days.

London

"Panorama," BBC-TV's top current affairs entry, profiled **Brian Epstein**, Beatles' manager . . . Granada-TV dickering with local diskeries re the release of an album of its just-recorded beat spectacular featuring **Jerry Lee Lewis** and **Gene Vincent** . . . **Little Richard** returning here May 8 . . . Ditto **Connie Francis**, it's reported . . . Island Records, one of the small waxeries here partly responsible for getting the Blue Beat phase off and running, secured a deal with EMI whereby the major diskery distributes Island's 180-tune catalog . . . **Searchers'** rhythm guitarist **John McNally** to be hospitalized for minor surgery following U. S. tour.

The HIT! OF THE WEEK

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Maryland U. Singers Click in Mediterranean

Baltimore, April 7.

Although a late February concert date in Cyprus was cancelled because of political conditions, current tour of University of Maryland Madrigal Singers has been a musical click and a peaceful visit to Near East, members report.

The Singers, a group of 16 undergrad and grad students, are making tour as part of State Dept.'s cultural exchange program (one of six academic units participating) and have sung or will sing in Greece, Iran, Iraq, Jordan, Lebanon, Morocco, Tunisia, Turkey and the UAR. Specialists in Renaissance and 16th-17th madrigals, they've added works of some contemporary American composers for this tour. On Easter Sunday group sang in Palestine's Garden of Gethsemane.

Besides appearances at the American College and University of Athens, they have concertized at such political opposites as the Turkish Airforce Base at Izrin and the Greek towns of Thessaloniki, Mytilene, Crete and Patras. Tour members report, however, that subject of Cyprus is rarely if ever raised with them but Cyprus date was scratched just to be on safe side.

Cleffer John Thompson Estate Set at $1,049,277

Tucson, April 7.

An amended inventory of the estate of Dr. John Thompson, composer and music educator who died here March 1, 1963, lists the appraisal at $1,049,277, which includes music copyrights valued at $553,655.

Tis other assets were real estate, stocks, bonds and cash. Principal beneficiaries in the iwll are his widow and two sons.

DEL SERINO JOINS BOURNE

Del Serino, pop songsmith, has joined Bourne Music's staff, working with Larry Taylor, general professional manager.

Bourne recently formed its own label, Murbo Records, and has issued several albums in conjunction with its educational department.

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Les Brown Spells Martin In 1st Grove, L.A., Stand

Los Angeles, April 7.

Freddy Martin, new entertainment director for Cocoanut Grove and whose own orch holds an all-time longtime record there, has set Les Brown's band for its first Grove stand June 4-July 4. Martin will be playing Newporter Inn, near Balboa, all summer.

Meanwhile, Martin will select other orchs to later spell his crew during summer at nitery.

Folk Music, Jazz Bashes Helped Soothe Studes At Florida's 'Muscle Beach'

By ODIE ANDERSON

Daytona Beach, April 7.

The tidal wave of college and university students engulfing this east Florida seashore city to varying degrees for the past two weeks is now subsiding, leaving in its wake an avalanche of empty beer cans, a sizable amount of cash and a sigh of relief from city police.

The exodus followed the climatic Easter Sunday peak, when an estimated 90,000 students, at a ratio of about eight boys to each girl, wound up the annual trek with a final sun, surf and "suds" spree.

The recovery from the vacation will doubtless take longer than that required for recovery from the mid-term exams, which prompt the celebration. Students were stacked in most of Daytona Beach's some 40,000 room rentals—reported an averaging $10 per day per person and some went as high as $25 a day per.

Exaggerated cowboy hats, of the Homer & Jethro type, were everywhere, with a barker-type plastic bowler — available at concession stands along the beach — running second in the choice for headgear. Frilly bikinis and Bermuda shorts were topped with heavy college sweatshirts, many bearing identifying school names.

Convertibles, compacts and sports cars bore license plates from Georgia, the Carolinas, Alabama, New York, Ohio and Kentucky predominantly, with a sprinkling from other states and in addition to the thousands from Florida.

Many students brought their own musical instruments, horns, guitars and bongo drums, and impromptu hootenanies and jam sessions sprang up along the 23 miles of public beach at all hours of the day and night, to supplement planned entertainment provided by city fathers.

Cued by belief in the soothing charm of music, a group of folk music artists sponsored by the Ford Motor Co. and a second jazz group headed by the Rev. Ed Beck of Nashville, an All-America U. of Kentucky basketball player, and sponsored by the local ministerial association, were imported on a trial basis.

Both groups gave scheduled concerts and informal day and night performances, spiced with talent hunts among the revelers. The success of the venture was acclaimed when, after the initial session, it was reported by cleanup crews that the surrounding area was completely lacking in empty beer cans Latter were considered acceptable ammunition by past vacationers who found displeasure in any particular event.

The excess of manpower gave the minority group of coeds a field day. But applied sexology seemed to be nixed, as the hordes of collegians exhibited a marked preference for togetherness, which prompted officers to limit gatherings to a mere 2,000.

Although bars did a banner business with the usually well-heeled youngsters, it was obvious that the majority, even among fraternity friends who fanned the firewater flames, were novices with intoxicants This, plus the uncooperative sunshine, probably accounts for students departing with more headaches than sunburns.

Boosey & Hawkes Names W.S. Pope V.P.-Gen. Mgr.

W. Stuart Pope has been named vice-prexy and general manager in the U.S. of Boosey & Hawkes, music publishers. He succeeds David Adams who returns to the London main office to take over the top music post there.

Pope most recently had been in Johannesburg, where he was general manager of the South African branch.

Inside Stuff—Music

It's more than a coincidence that Katyna Ranieri was selected by the Academy of Motion Picture Arts & Sciences to sing the song, "More," on the awards ceremony show to be telecast April 13 over ABC-TV. Miss Ranieri is the wife of Riz Ortolani, composer of the tune from "Mondo Cane," which won one of the five song nominations. Her rendition was also heard on the film track and was one of the over 65 disk versions of "More" which publisher E. B. Marks Music snagged since the pic was released.

Once again, there's evidence that you can't keep a good song down. "I Wish You Love," which has been having a good run in the bestselling charts via the Gloria Lynne recording on the Everest label, is a 1946 copyright by Leeds Music. Tune was written by French singer-composer Charles Trenet. Charles Beach wrote the English lyric in 1956 and since that time the song has picked up 55 different recordings. The slice by Miss Lynne has been the biggest to date and has established "I Wish You Love" as a good sheet music copy seller, a relative rarity among current pop hits.

Lyle Kenyon Engel has come up with an unusual pocketbook compendium for Bantam titled "500 Songs That Made The All Time Hit Parade." Tied to the sing-along cycle, it includes the lyrics of 500 standards with due billing to the authors and coyright credits to the publishers. Engel also packaged a "Betsy McCall's Song Along Party" record as a promotion for McCall's magazine. Mag is advertising it at $2.98 and has sold over 5,000 copies to date.

Eight BMI-affiliated composers have been awarded 1964 John Simon Guggenheim Foundation Fellowships in music composition. They are William Balcom, Gene Gutche, Robert Helps, Ulysses Kay, Roger Reynolds, Halsey Stevens, Lester Trimble and Charles Whittenberg. They were part of 312 scholars, scientists and artists who received awards totally $1,882,000, representing the largest sum ever granted by the Foundation.

Wagner Chorale's Goodwill Tour of Central America

Washington, April 7.

The Roger Wagner Chorale left Los Angeles March 31 for a 10-week swing in Central America, the State Dept. disclosed here.

Group was selected on basis of recommendations from foreign service posts in the area and from the Dept.'s Advisory Committee on the Arts to send a choral group to that part of Latin America.

Goodman on Jazz

Continued from page 67

jazz today. He pointed to such successes as Miles Davis, Thelonious Monk, Ornette Coleman, John Coltrane and the Modern Jazz Quartet, citing that they are making it on their own terms.

Goodman then lashed into comments recently made in VARIETY by Norman Granz. Here in January with Ella Fitzgerald, impresario Granz, who had presented the "Jazz at the Philharmonic" tours, said, "Jazz was never really big in the United States and now there's almost nothing left."

A resident of Switzerland since 1959, Granz had noted that he hadn't promoted a JATP tour in the U.S. since 1957 and claimed, "I'm the only one who really made money in jazz." He said too, when reflecting on the pre-war big band era, "Benny Goodman and Artie Shaw were not really jazz bands as such. They were basically dance bands."

To this, Goodman responded, "He's always been considered the patron saint of jazz, yet when the business gets a little rough, he runs. And I think things had opened up a little for jazz before he came into it," Goodman wryly offered. "All he did was take a lot of established people and make a circus out of it.

"Sol Hurok will present some ballets and other things, and if he takes a bath he's doing it because he wants to. But certainly anybody who runs away from jazz like that has no right speaking about it.

"Nothing's changed," Goodman asserted. "Jazz musicians have always had problems. But you don't come in for the short ride and then quit. The jazz situation is not that bad. And if it is, you should go out and do something about it."

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SUBURBAN BUMPER NAME CROP

Tooter Union Hits Back at Hotel Ops In Shuttering of Major San Juan Inns

San Juan, April 7.

Abraham Pena, American Federation of Musicians (Local 468) president, expressed surprise that his union is being blamed for a decision to curtail or shut down four or five club operations in San Juan hotels during the coming slack season. He described the reports as planned "to discredit me personally and to weaken the membership" for upcoming contract negotiations.

Roberto Bouret, Puerto Rico Hotel Assn. executive director, told the local press four or five San Juan Hotels will either "curtail or close down nightclubs by April 15." Bouret placed the blame on the musicians' union because of what Bouret termed "an iron-clad requirement" to maintain a minimum of 17 musicians in all clubs of class-A rated hotels.

The Americana and Ponce de Leon hotels already have closed their nightclubs, and La Concha is on the brink of shutdown. Another hotel, the Conado Beach, indicated its nitery activities would be closed two nights a week during the off-season compared to one night off during the winter.

"This is a traditional weapon of hotels," said Pena. "They say they're going to cut" before wage talks begin. He asserted that hotels are attempting to put the working musician on a seasonal basis. "We

(Continued on page 78)

AGVA Refuses Booker's License to Salmaggi; He'll Seek Producer's Permit

Guido Salmaggi, now a resident of Honolulu, capital of America's island state, does not foresee himself unable to function because of the denial of his application for enfranchisement as a booker by the American Guild of Variety Artists. He learned of the union's rejection after leaving New York.

AGVA invoked an old ruling that no talent booker connected with an advertising agency may be licensed. An apparent fear that Salmaggi would collect commissions for hiring talent for the ad shop lies behind the ruling.

Salmaggi makes his headquarters in the Honolulu offices of The Milici Advertising Agency. The letterhead thereof identifies him as director of the Theatrical Promotion Dept. Salmaggi said that the agency would handle his advertising on theatrical ventures, not the other way round.

However, per suggestions made him, Salmaggi will apply to AGVA for a producer's franchise since this will be his essential role in promoting big name one-nighters in the Hawaiian city. Additionally he is contemplating straight concerts which would come under the jurisdiction of the American Guild of Musical Artists. He reports himself a member of good standing in the International Assn. of Concert Managers.

Salmaggi is due again in New York next month when he will receive an award at Carnegie Hall on May 23 from the Federation of Italian-American Democratic Organizations. This is an echo of his 10 years at Brooklyn's Academy of Music in presenting weekend grand opera, prior to moving to Hawaii with his family. His brother, Felix Salmaggi, now is impresario of the Brooklyn Opera Co.

500G Historical Project Bow in Myrtle Beach

Myrtle Beach, S.C., April 7.

A $500,000 historical and entertainment project will open here Memorial Day weekend. It will feature a reconstructed Indian village, a replica of the original Fort Carolina, re-enactment of an attack on the fort from a Spanish ship and other attractionns.

Backing the venture is a group of businessmen from Anderson and Greenwood, S. C.

R&R 'Cavalcade of Stars' Solid $6,064 in Winnipeg

Winnipeg, April 7.

"Cavalcade of Stars" grossed $6,064 and drew 3,022 rock 'n' roll fans to the Civic Auditorium last Saturday (28). Capacity is 4,100.

Show, which headlined Dion, and featured the Ronettes and Myron Lee, surprised with its solid take. Earlier in the week, the first of two performances scheduled on the Saturday night, was cancelled with only $150 in the till. Boxoffice was expected to be slow, but a heavy door sale turned loss to a profit.

Promotion was by radio station CKY and Trans-Canada Attractions.

Nazarro's Firing Stirs Pitt Protests

Pittsburgh, April 7.

Nat Nazarro Jr., who had served the American Guild of Variety Artists as its head here for 25 years and was the only original executive member of the union at the time of his dismissal two weeks ago, is now in the middle of a showdown fight between over 400 members of the Pitt branch and the national interim committee over his firing.

Leaders of the Pitt branch, following a meeting last week at AGVA headquarters, arranged for all members to file a formal protest of Nazarro's dismissal. In addition to AGVA members, other labor leaders who have been friends of Nazarro since he took over as manager of Local 7, Pittsburgh, in 1940, are also joining in the protest. Nazarro has always been active in trade union affairs in Pitt and is a delegate to the Allegheny County Labor Council.

It was the inability of the first AGVA executive secretary here, Les Litomy, to get along with other labor heads that brought Nazarro into the picture here in 1940. Litomy asked Nazarro, a prominent show biz figure here at the time, to smooth out a few rough spots in AGVA's organizing attempts and when Nazarro did the job, Litomy turned the whole deal over to him and went back to New York.

Nazarro was a club date act in Pitt at the time, a few years after he worked at the Penn Theatre as emcee for over a year at $2,500 a week. He was permitted to continue working because there was no salary connected with the job but when the union decided to bar its reps from outside work, he was paid $50 a week. Some 23 years later, his salary had gone to $100 a week with an extra $25 for expenses.

National interim committee re-

(Continued on page 76)

Jazz Flies Birdland, N.Y., Shifting to Revue Policy

After many years on a jazz policy, New York's Birdland will shift to a revue format. First show under the new blueprint goes in April 16 with Lloyd Price as headliner. The Birdland, currently on a weekends-only policy, will change to a full date with the new show.

Birdland long was the one of the most successful jazz rooms in New York. The progressive jazzsters made it a haven for a youthful set of niterygoers, most of whom sat in the gallery where they could view the proceedings without buying anything.

Birdland, of late, has been handicapped because of the failure of new names to come along in the jazz firmament, and due to increased competition from Greenwich Village spots.

TOP SALARY LURE IN LARGESEATERS

Major headliners activity is increasingly veering outside the major cities and into the suburbs. While New York City nightclubs, outside of hotels, face a name blackout, the suburban spots with their huge capacity and kingsized parking lots are able to snag an ever-mounting supply of names. The latest to enter the name buying sweepstakes in the New York area is the San Su San, Mineola, L. I., which is throwing out offers up to $15,000 for top talent.

This amount is on par with the deals pacted by the Town & Country Club, Brooklyn, but under those shelled out by the Latin Casino, Cherry Hill, N. J. The latter spot is one of the highest salary dispensers in the country outside of Las Vegas.

The San Su San reportedly offered $15,000 to Johnny Mathis, who turned down the date. The bills that the spot has been booking are fairly high. Jerry Vale is reportedly drawing about $10,000 for 10 days at that site. In addition, the San Su San has booked Pat Henry on the bill with him.

There are other combinations that have been set at the Mineola spot that will require a lot of bankrolling. Buddy Greco is paired with Ronnie Martin and Billy Eckstine is coupled with Nipsey Russell, all of whom comprise among the most expensive cards in the New York area.

Most major headliners, also working in television and/or films, are now confining their nitery dates to Las Vegas, Lake Tahoe, Miami

(Continued on page 78)

AGVA, U.S. Dept. Foil Scale-Cutting Scheme in Circus

The American Guild of Variety Artists and the U.S. Immigration Service have tripped up a scheme whereby circus performers were being imported into the U.S. to work under established union scales. Eight girl, according to AGVA, were brought to the U.S. via Florida to work in the Clyde Beatty-Cole Bros. Circus through contractor Digger Pugh, a British subject.

AGVA contends that the original contract called for Beatty-Cole Bros. to pay Pugh $520 weekly for the girls' services. AGVA scale in this situation is $100 per performer. Union charged that Pugh told the girls they would get $28 weekly, and out of that sum they were to reimburse him for their passage from England.

At the outset one of the girls refused to work on the webbing for which they were imported. Another was deported last week after being nabbed as a shoplifter. AGVA then intervened and ordered the circus to pay union scale for the remaining performers. It also got the Immigration Service to help end this scale-cutting practice by working with the union in cases of this nature.

Abbe May Fulfill Dates ABC Booked With Cugie

Bandleader Xavier Cugat and singer Abbe Lane having separated maritally and probably professionally, indications are that the dates booked for the duo by Joe Glaser's Associated Booking Corp. may be shifted to Miss Lane as a single. Nothing is definite yet.

The team has been booked to reopen the season at the Hotel Plaza's Persian Room, N.Y. Sept. 9. Inn has not yet been apprised of disposition of the date.

Meanwhile, Cugie is testing a new act on his own. He's combined with Dorothy Dandridge and bongo player Candido for a turn which breaks in at the Elmwood Casino, Windsor, Ont., starting Monday (13).

Webb Hotels to Form Talent Buying Combine With Vegas-Tahoe as Starters

Las Vegas, April 7.

The first talent buying combine between Las Vegas and Lake Tahoe is now being formulated. The Sahara Hotel here will be paired with the new Sahara-Tahoe now being built by the Sahara-Nevada Corp., a Del E. Webb Corp. subsidiary. In addition, it's anticipated that the huge buying power of these hotels will be augmented by an expanded talent policy at the corporation's downtown Mint, which is mapping a 22-story highrise building to be started shortly.

The Tahoe operation is expected to open in June of next year. It'll be a 350-room structure on 14 floors with the main nitery room seating about 800 and the lounge having a capacity of nearly 500. In addition to the Sahara, which is in the name sweepstakes in Vegas, the buying power of this combine is expected to be enormous. Not figuring in these calculations is the firm's sister Phoenix Towne House, currently under construction, which will be opened next year with comparatively modestly budgeted entertainment.

The expansion of the Webb hotel holdings is going on under direction of A. A. McCollum, president of the Sahara-Nevada Corp., who succeeded Milton Prell in that post when latter moved up to board chairman.

McCollum pointed out that Vegas, particularly is attracting patronage from an increasingly wider orbit. He cited the case of southern California which in former years provided Las Vegas with 75% of its patronage. Today, that area provides only 65% of the visitors coming to the resort. But because of California's phenomenal growth, he added, there are more tourists from the Los Angeles area today.

Part of the Nevada growth, McCollum said, stems from the phenomenal selling to huge organizations. Las Vegas, he noted, is selling conventions to an ever widening area, and once the super-jets now on the drawing boards become a reality, it's fairly safe to assume that they'll draw visitors from Europe and other parts of the world as well.

One of the factors contributing to the tourism rise in Nevada is the ability of the resort to handle children. The Easter school holidays has been attracting the family trade, particularly at the Sahara. For that reason, it's not likely that the Sahara will turn to a nude policy since the family trade is to important to it.

Geallis Rolls 2d Hellenic Fest April 21 in Gotham

James Geallis, whose credits include production of a number of low-budget feature films, is repeating his last spring venture in concert management. He'll unveil a second annual Hellenic-Near East Music Festival April 21 at Philharmonic Hall, N.Y. Greece, Lebanon, Syria and Armenia will provide talent.

Ethnic components are purposeful, in order to dispose of tickets to the foreign colonies around New York and Chicago, the two principal stands. He proposes to tour his company to campus and other dates, as yet unbooked.

Lined up for the unit are Nicos Gournaris, Buddy Sarkissian Orchestra, Eddie Kochark, Hekki Obadia, Belcanto Trio, Kakraman, George Stratis. Others will be added.

More Raids Hit N.O. Stripperies

New Orleans, April 7.

Police continued their crackdown on Bourbon Street nightclubs Thursday (2), arresting 50 persons in 10 striptease spots. Police Supt. Joseph I. Giarusso said legal steps will be taken to put the clubs out of business.

Raided were the Sho-Bar, Blue Angel, Flamingo Club, Gunga Den, Chez Paree, Circus Club, Papa Joe's Ringside, Old French Opera House, Hotsy Totsy and Freida's Parisienne. Those arrested included dancers, barmaids, bartenders and the holders of liquor permits.

Giarusso said police made an "in-depth" investigation of the clubs which he stated were victimizing patrons and perpetrating sex crimes.

A few days before the raids, the Guys and Dolls strippery was padlocked for one year under orders issued by Civil District Court Judge Fred J. Cassibry.

On the heels of Thursday's raids, two Bourbon Street nitery proprietors said they have eliminated striptease shows because "stripping is finished in New Orleans." They pointed out that changing times and the district attorney have made stripping out of date here.

The clubs are Poodle's Patio and Madama Francine's. They will close for about a week for remodeling and will offer bands and dancing when they reopen.

Brothers Four Playing The Global Jet Circuit

Jet age show business permits such jumps as the Brothers Four closing in Tokyo June 10 and being in London June 13 for rehearsals of the new BBC-TV commercial network. From England the folksters go to Sweden and other European bookings for four-to-six weeks.

Their click "Green Fields" and "Green Leaves" disks sparked their return to Japan for 10 days of bookings in Tokyo and other cities from May 23 until June 10. The freres played Japan once before in April, '62. Mort Lewis of ITA is handling them.

Liberace Smash $21,500 In 2 East One-Nighters

Liberace scored heavily in two eastern concerts last week. His date at the Durfee Theatre, Fall River, last Wednesday (1) resulted in a record one-day gross of $12,600. Top was $6.

Liberace also did excellently at the Masonic Temple, Scranton, Friday (3) with $8,900 at a $5 ceiling.

Northeast England, Once A Vaude Stronghold, Now Flourishing With Cafe Acts

Newcastle-on-Tyne, April 7.

Cabaret entertainment has a new vogue as niteries and restaurant floorshows boom in this northeast England area, formerly a stronghold of vaude.

Amid a score of nightclubs and restaurants now featuring live talent, mainly warblers, are two prominent ones, La Dolce Vita and The Blue Parrot. La Dolce Vita has bid for Buddy Greco for a six-night appearance at a salary of $6,000, and the Blue Parrot restaurant is billing name acts like Shirley Bassey.

Clubs in the Newcastle-on-Tyne city area include Alhambra's Old-Tyme Music Hall, The Cavendish, Club A'Gogo, Club 69, Emerson's, Flamingo, Lido Continental and Michael's.

The mining town of Ashington, in Northumberland, features the Cabaret Room in its Portland Hotel. Local and London acts are booked, and the room has a resident line of dancers.

Current boom in niteries is believed due to a new yen for live acts following a surfeit of tv, plus a natural followup to the void caused by the shuttering of local vauderies.

AGVA Says Agents Shift Jurisdiction To Get Around 15% Commission Ban

The American Guild of Variety Artists and the Artists Representatives Assn. are on the verge of a jurdisdictional tiff over the question of variety concerts. AGVA charges its jurisdiction was bypassed at a recent Allan Sherman show in St. Louis. The performance was ruled a straight concert and under American Guild of Musical Artists jurisdiction.

AGVA has taken the position that this is a test case which may determine the future of all such concerts. AGVA spokesman recalled that a recent ruling by the union's national board rejected an ARA request for a 15% commission on promotional dates.

AGVA regards the Sherman concert as a promotional stand under its jurisdiction and feels that the shift to another union was made in order to circumvent its 15% commission ban. A discussion of the matter was held Monday (6) with ARA and other meets are also slated.

ARA, in addition, is seeking talks with AGVA on the status of personal managers who bypass talent agencies. Although AGVA has no jurisdiction over personal managers, it may attempt to aid the agency org by enforcing existing legislation that performers may be booked only by agents who are franchised by AGVA.

La. High Court Upholds Peeler's Obscenity Rap For 'Sexual Indecency'

New Orleans, April 7.

The Louisiana State Supreme Court has upheld the obscenity conviction of Barbara Jean Vines, French Quarter stripper. Miss Vines and Agatha Sullivan were arrested Jan. 11, 1963, at the Silver Frolics Club on Bourbon Street, for "intentionally performing in the presence of other persons with the intent of arousing sexual desire, sexually indecent dancing, posing and body movements."

Judge J. Bernard Cocke of Criminal District Court found Miss Vines guilty on May 13, 1963. Miss Sullivan was found not guilty on April 8, 1963.

Miss Vines appealed, alleging that the law and the evidence were insufficient to sustain a guilty verdict. However, Justice Frank W. Hawthorne of the Supreme Court opined that from the evidence presented at her trial "the inference is inescapable and the appellant (Miss Vines) performed these movements and actions with the intent of arousing sexual desire."

Miss Vines was sentenced by the lower court to pay a fine of $300 and serve 60 days in the Parish Prison.

Dave Clark 5 in May 29 Bow at Carnegie Hall

The Dave Clark Five will get their first Carnegie Hall, N.Y., date May 29 under auspices of Theatre Three Productions. They'll do two shows at 5 p.m. and 8:30 p.m. Earlier times were scheduled because of the extreme youth of the expected audience.

Theatre Three, headed by Sid Bernstein, also produced the Easter week rock 'n' roller at the Paramount Theatre, N.Y.

'Opry' Tall $8,140, Regina

Regina, Sask., April 7.

A healthy gross of $8,140 was racked up for two performances of "Grand Ole Opry" in the 1,860-seat Exhibition Auditorium, Saturday (21). Total attendance was 3,529. Tickets were scaled to $2.50.

Unit, booked by Marlin Payne of Billings, Mont., and handled locally by Charlie Underhill, featured Buck Owens, George Jones, Roy Clark, Ernest Asworth and Sheb Wooley.

Stewart's Highland Swing

Glasgow, April 7.

Andy Stewart, Scot minstrel-comedian who recently returned from a quick tred to the U. S., starts a tour of principal Scot towns April 23 at the Alhambra Theatre, Dunfermline, an area starved of live vaude. He will head a package show for three nights at the cinema.

Stewart's current highland and lowlands swing will be mainly through cinemas on the Caledonian Associated Cinemas circuit. He'll spend the summer heading his own show at the H. M. Theatre, Aberdeen, before short seasons in Newcastle-on-Tyne and Liverpool.

Pop Concert

Charles Aznavour

(Carnegie Hall, N.Y.)

Felix G. Gerstman, in association with Henri Goldgran presentation; assisted by Henry Birs, piano; Andre Gerard, drums; Francois Guin, trombone and flute, Pierre Sim, contrabass; Pierre Urban, guitar. At Carnegie Hall, April 4, '64; $5.90 top.

Charles Aznavour, for those who have not seen him, is built like Eddie Cantor, with the face and delivery of a latterday Al Jolson. There isn't the rich, honeyed voice of Jolson, but there is a more sophisticated showmanship and there are all those self-written songs. According to the Gallic authority who sat alongside this reviewer, the ancient art of the *trouvere*, or Provencale troubadour, has been revived in France and Aznavour is one of the four new practitioners using the medium of pop ditties to carry on an ancient and serious art expression. He is also a terrific entertainer.

In his second annual Carnegie Hall concert Saturday (14), the bard of the boulevards fed more than two dozen of his compositions to a largely French audience overflowing the hall to 250 chairs on stage, delivering the well-paced program in two 50-minute acts. Ever mindful of his U.S. listeners, Aznavour explained the theme or import of his French lyrics and in some cases sang a good English translation.

First impression is that this guy could be a waiter in a not-too-fastidious restaurant, or the guy who talks barbers into letting him put showcards in their windows, but as he warms up, his personality impresses so deeply that he won't be forgotten or mistaken for anyone else. He may be the image for Pierre Average, but he's also what every Parisian housewife would like her husband to be.

The songs run the range from "Baby, you've let yourself become slobby, so try to jack it up because I still love you" to a barker type of rouser:, "Come See The Comedians!" Along the way he likes Paris in the month of May, begs "Sarah" to write the folks a letter, asks "Qui?", advises that "You've Got To Learn," bemoans that he is 20 years older that his wife and hates her second husband already, plays an old, unsuccessful song & dance man waiting in the wings to go on, and achieves the miracle of doing a valid impression of Chevalier without strawhat or protruding lip.

For all of this there was no Beatle-like ovation, but plenty of loud and sincere mitting. He roused them with a wailer titled. "I Lost My Head," got big returns from "Lazy Days of Youth" in English, picked a woman in the front row as the target for "You Exaggerate," and switched from upbeat to blues as the situation called for.

Backing the chanter was a capable imported group, consisting of Andre Gerard, drums; Francois Guin, trombone, Pierre Sim, contrabass, Pierre Urban, guitar and Henry Birs, whose otherwise okay piano was much too intrusive on several of the supposedly *piano* passages.

If the N.Y. State Legislature is going to pass any laws to help the theatre, the first one should make it a penal offense for a photographer to wander about on stage, destroying the mood at a performance for which an audience has paid its money, as one did here.

Leve.

Inside Stuff—Vaude

Boston's $20,000,000 War Memorial Auditorium in the back bay section is expected to be open in November. But city officials still have not come to grips with the need for adequate parking for the new convention centre, which is also expected to be a showcase for one-nighters, concerts, band, circus, vaude attractions, ballet and even opera. Feeling is that the approximately 3,000 parking spaces to be provided within the huge Prudential Center, now under construction, will take care of only a fraction of the cars of those attending events. Meantime, it's understood that Donnelly Memorial Theatre, recently sold to the Christian Science Church, will not book after June.

Richard Hearne, English vaude performer, known as Mr. Pastry, has started a drive to raise $30,000 to build Scotland's first water-therapy treatment pool for spastic children. In the past eight years, the Mr. Pastry Swimming Pool Fund, founded by Hearne, has raised more than $300,000 towards the provision of 36 similar pools in the U.K.

The Alhambra Theatre in Bradford, w.k. north of England vaudery, recently staged a special golden jubilee bill to mark 50 years of show biz. Artistes who participated included Yana, Edmund Hockridge, Freddy Frinton and Billy Dainty. House opened in March, 1914, with the Wylie-Tate revue, "A Year in an Hour," starring Nellie Wallace. An independent theatre, the Alhambra is the only survivor of Bradford's six theatres and music-halls.

Vaude, Cafe Dates

New York

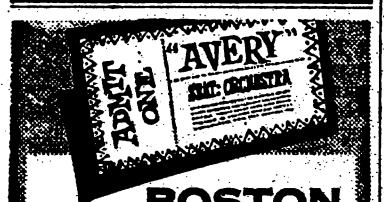
Poncie Ponce pacted for the Casino Royal, Washington, starting April 30 . . . **Betty Madigan** lined up for the Aruba Caribbean, Aruba, June 29. **Vi Velasco** goes in Aug. 31 . . . **Harmonica Rascals** set to entertain at the Texas Prison Rodeo, Huntsville, Oct. 18 and 25 . . . **Anita Bryant** to work the Rutland (Vt.) Fair Sept. 7 . . . **Frank Fontaine** booked for a string of one-nighters in May by General Artists Corp.

Personal manager **Jerry Levy** in from the Coast . . . **Van Johnson** set for a 10-day nitery tour of South America starting May 15. Itinerary includes Montevideo, Buenos Aires, Sao Paulo, Rio de Janeiro and Lima . . . **Maria Manville** started at Jilly's Monday (6) . . . Skater **Dick Button** off on a promotion tour for "Ice Travaganza," the blades show he's producing with **Paul Feigay** for the N. Y. World's Fair . . . **Clancy Bros. & Tommy Makem** tapped for the Crescendo, Hollywood, May 6.

Chicago

Trini Lopez has been set for Mister Kelly's July 27-Aug. 12 . . . **Jack Jones** down for the same spot Sept. 21-Oct. 10 . . . **Jimmy Edmunds** has signed with GAC and is booked for a series of fair dates in the Midwest in August and September . . . **Frank Fontaine** headlines the Republican State Convention at Albuquerque, N.M., May 23 . . . **Julius LaRosa** plays the Chippewa, Wisc., Home Show April 23-27, the Cabana Motel, Dallas, April 29 for 11 days and the Tidelands, Houston, May 11 for a week.

One of **Bob Simpson's** "Hits of Broadway" units has been booked into the Candado Beach Hotel, Puerto Rico, June 4 for a month with options . . . **Jimmy Dean** is inked for the Sidney, Ia., fair Aug. 11 for six days . . . **Jimmy Durante** down for the Ak-Sar-Ben, Omaha, June 8 for three days . . . **Eileen Barton** skedded for the Roostertail, Detroit, May 18 for six days.



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Rock 'n' Rollers Hit Merry B.O. Beat With N.Y. Par's 175G; Bklyn Fox 155G

Rock 'n' roll paid off in the New York area in two of the three instances where it was tried during the Easter school holidays. The N.Y. Paramount scored an impressive $175,000 for the 10-day run of its show, while the Brooklyn Fox taped out a merry $155,000 for the same period which ended Sunday (5).

The third venture, projected on a two-a-day basis at the Ambassador Theatre, N.Y., a legit house, gave two shows and fizzled out. Layout, sans film, was headed by deejay Clay Cole, who brought in an expensive cast with him.

The Paramount's presentation, headed by the Six Good Guys of WMCA, was produced by Sid Bernstein of Theatre Three Productions in conjunction with Martin Kummer. It was one of the rare instances in which a show was booked under auspices outside the Par staff. Included in the layout were Sam Cooke, Jackie Wilson, Bobby Rydell, James Brown & Revue, Leslie Gore, Four Seasons, Ruby & The Romantics, Dean Jean, Terry Stafford, Chris Crosby, American Beatles, Devotions and the King Curtis Orch. Pic was "No My Darling Daughter" (Indie).

The Brooklyn Fox cast was headed by Murray "The K" Kaufman. It included Chuck Jackson, Johnny Tillotson, Diane Warwick, The Tymes, Dick & Deedee, Younger Bros., among others. Film was "Cavalry Command" (Indie).

The rock 'n' roll sessions have become the only major stageshows in the New York area with exception of the Radio City Music Hall and the Apollo, which are regular vaude users. The Brooklyn Fox has been having these displays twice annually, the other try being during The Christmas holidays. The Par venture marked the first stager in six years.

Nothing Like Cafe Field For Polishing an Actor, Eddie Albert Points Out

Ability to play the cafe field is one of the best bargaining weapons a performer possesses, according to Eddie Albert, now at the Latin Quarter, N.Y. Prior to his current tour, he hasn't appeared in niteries for a decade.

Albert now says he will devote four months of the year to the cafes. Through this move he hopes to increase his value in television and films by giving his acting skills a sharper edge.

Albert declared that most Hollywoodites would like to go either on stage or in niteries but are not doing so because of one factor—terror. It's especially prevalent in the thespians who have devoted most of their careers to films and tv.

There are many performers who can be perusaded to appear in a play, where writers and directors shape the show and the performance. But in cafes, an artist is on his own completely no matter how many boys or girls are behind him or how many writers and choreographers have labored over his act.

Albert said that a good cafe act, as far as he is concerned, is never the same twice. In fact he is considering introducing a fire-eating bit in his current LQ stint. He learned how to eat fire while working in Marc Blitzstein's "Reuben Reuben." The only part he doesn't like about it is the gasoline fumes.

Albert asserted that a performer really has no way of completing his education until he starts meeting the public. By working cafes, he feels that he can get the most rounded instruction. It is also easier to adapt to other fields when going from cafes or vaudeville.

Albert personally got his basic education in legit through a series of George Abbott hits. His first major smash was in "Brother Rat," where the audience would return after intermission still laughing at the noted curtain line at the end of the first act.

McKellar & Scot Unit On 11-Wk. Down Under Tour

Glasgow, April 7.

Kenneth McKellar, a top Scot singer, planes from here tomorrow (Wednesday) for an 11-week tour of New Zealand and Australia. In the vaude unit with him will be Jack Radcliffe, Scotland's senior comedian; danceband maestro Jimmy Shand, chirper Moira Anderson, and folk singers Robin Hall and Jimmy MacGregor.

On his return, McKellar will sing in three recitals at the International Edinburgh Festival. He then planes out for a 10-week tour of North America.

Ken Martel Joins ITA

Ken Martel, who last week resigned from General Artists Corp.'s tv dept., has joined International Talent Associates where he will coordinate the eastern and Coast tele section. He will work with Harry Bell and Dick Birkmeier, who will continue in the tele and commercials wings at ITA.

In another move, Shelly Brodsky resigned from ITA to join the Martin Kummer office. He'll work in handling talent as well as tele packaging.

Set 'Tokyo by Night' Unit For Tour of U.S. Hotels

Tokyo, April 7.

Contracts have reportedly been signed for a show packaged by Raoul Appel at the Toyko Hilton to make an extensive tour of U.S. hotels under banner of Associated Booking Corp.

ABC v.p. Bob Phillips caught the show at the hostelry during his visit here a coupla months ago and launched talks with Appel at that time. Appel, a choreographer, is the hotel's entertainment coordinator.

Unit, to be tagged "Tokyo by Night," will headline Wilma Reading and Keiko Chiaki, both thrushes, and also 10 dancers and a few showgirls. Vibes man Seiji Hiraoka, whose combo had been backing the acts during their outings at the Hilton's Starhill supper club, is expected to make the trek to baton the accompanying Yank bands, at least during the early dates.

All of the performers are Japanese except for Miss Reading, a sepia singer from Jamaica with lotsa looks who has been playing the Far East in recent years.

Shipping out May 6, the package will play the Hawaiian Hilton en route, then the Claremont near San Francisco, Palmer House, Chi, and the Waldorf-Astoria, N.Y., before moving into the Riviera, Las Vegas, for a long run.

Shelly Davis, H'wood Cafe Op, Turns 'Do-It-Yourself' Act Buyer For His 2 Sites

Hollywood, April 7.

Shelly Davis, who assumed operation of the local Crescendo and Interlude last autumn after having flacked the niteries when they were owned by Gene Norman, avers he no longer is going to book talent blindly, but hit the road, catch acts before buying them.

"Booking from a catalog won't answer the problem of putting good bills together," he argues. "Buying from agents' available sheets without personally scouting an act can make you miss some great talent and big draws."

Davis admits he has lately bought some acts blind, but quickly advises that a new flock of openers set over coming months all have been o.o.'d by him. Among turns are:

Henny Youngman, added to April 15 bill; Clancy Bros., Bill Cosby and Timi Yuro, May 6; Jackie Vernon, May 27; Phil Foster, June 17; Barbara McNair, July 17; Womenfolk, Fran Warren, Pearl Williams, Peggy Lord and Lenny Kent for subsequent slots.

Davis also feels there's more rising new young talent to be found in New York than Hollywood—as far as niteries are concerned, "especially in Greenwich Village."

PAT BOONE SCORES IN 12-DAY TOUR OF JAPAN

Tokyo, April 7.

Promoter Tats Nagashima, who has presented many top names here, called the just-concluded Pat Boone 12-day tour of four Japan key cities "the most successful I've ever handled."

Except for two nights in this city's New Latin Quarter, the singer played concert dates, accompanied by conductor-pianist Paul Smith, drummer Stan Levey and bass player Sam Cheifetz. First part of the shows in the halls was played by the Sylte Sisters.

Tickets to Boone's dates were virtually sold out in advance—a rare situation here. Audiences overflowed to standees — right through the final night and in some cases there were also fans sitting in the aisles.

High expectation of promotional values from Boone's presencee led to release of an extra shelf of his records shortly before his arrival. Singer's Dot disks are handled here by Ken Cole's Cosdel Inc., which presses and distributes through Victor of Japan. Cole had Boone's final pair of concerts taped. Result will be a Dot LP for release here with at least several singles from the sessions making the U.S. market.

Before the unit's departure for a coupla shows in Hong Kong, Boone's manager Jack Spina was huddling with promoter Nagashima about a return tour.

Burley's Back to Buff With 6 Peelers (Count 'Em) & Discount Les Comics

Buffalo, April 7.

"Burlesk is back," it says here. And you'd better believe it. Because it says here also that "it's live at the Palace" with six (count 'em) strippers and four (discount 'em) comedians. So what do you want for $1.80? Egg in your noggin, just because it's Easter?

The Palace is off-to-Buffalo again with this burley pitch coyly titled "Gee Whiz." It is announced as being "the only burlesk in New York"—which looks like a break for the rest of the State.

The peeling follows a drought of several months dedicated to nudist pictures at the spot. Now, the nudie well has apparently run dry and the house is resuming its traditional 30-year burlesque policy at least for the nonce. And thereby hangs this review.

What has kept this operation alive for three decades is something for showmen to ponder. The medium which once furnished the training ground for numerous national and international stage celebrities has now deteriorated to the point of no return.

Scanty Talent

There does not seem to be a smidgen of talent in a whole season's stageful. Current show marks the beginning of resumed stage burlesque policy for the Spring season, with most of the personnel in for two-week stints.

Company comprises 10 people with Jet Powers, Ann Young, Miss Jubilee, Joni Jones, Shimmy Queen and G. Williams as strippers in that order and with the alleged comics as interludes between each grand peel. The treatment starts with the younger and less experienced ecdysiasts and progresses to the smoother and more sophisticated exponents. All reveal the ultimate in the art of epidermal display which at times almost attains the unattainable.

The "comedy" is practically indescribable. Everything goes—and all the way. One of the most interesting manifestations of the performance is that while the applause for even the hardest working and most seductive of the strippers was merely desultory, the comedians drew roars of laughter.

Scatological Levels

The comic interludes are inept variations of the old burley routines such as the doctor's office, the restaurant-comic waiter bit and the honeymoon hotel gambit — all brought down to the lowest scatological levels.

The only attempt to get off the subterranean floor of single entendre is Bobby Gross, the emcee who does a straight singing bit; and Mickey Jay, one of the comedians, with an outdated brass horn offering. The pit orchestra consists of four white-shirted unionists, the drummer contributing the prime ingredient to the bump and grind proceedings.

For the record and in spite of the foregoing business at the supper show Wednesday (1) (usually an off-night) was close to capacity.

Burton.

Juliette Tops Calgary Show

Calgary, Alta., April 7.

Juliette, singer who has had her own Canadian Broadcasting Corp., television show for the past eight years, will headline the Calgary Stampede grandstand show, July 6 to 11.

Show, titled "Say It With Music," is being produced by Randolph Avery of Chicago.

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AUSTRALIA

Basin St. East, N.Y.

Pat Collins, Joe & Eddie, Red Hudson-Eddie Robert-Tom Hour Trio, Louie Shelton, Gerald Tomlinson and Barre Phillips; $3.50 *cover charge.*

Eastern bow of (Miss) Pat Collins, self-labeled "hip" hypnotist who has built a considerable following among the younger Hollywood crowd via a long stand at the Crescendo-Interlude there, was an auspicious one for a first Gotham stand.

The word had evidently spread as Thursday's (2) opener found the Basin Street East tables filled with eager subjects, including some transplants from the sexy blond mesmerizer's western theatre of operations.

Big experiment here will be to see if audience grows as it did in the California climate. Opener suggested that it might. Sprinkling of celebs, some with previous exposure to Miss Collins' tender ministrations, should provide plenty of columnar tidbits.

Basic appeal of act is, naturally, funny reactions of subjects to her commands, suggestions and questions. The fast response to call for subjects probably seemed suspicious to first-time viewers. She'd do well to only accept as many as she can work with. With seven males and five females, some were given nothing to do.

The physical bit in which Miss Collins stretches a rigid male between two chairs, supported only by his neck and ankles, could be used very early as it probably convinced onlookers of authenticity of act more than any other bit.

The wide variety of types making up her first show gave act an added boost as it included an actress, actor and writer who reacted in some unusual manners, particularly the writer who continually fought Miss Collins' control with hilarious results.

Interlude - Crescendo owner Shelly Davis is in east with act to get it started. Miss Collins is ably backed musically by her own trio—pianist Eddie Robart, drummer Tom Hour and bass player Red Hudson.

Opening bit features Joe & Eddie, Negro singing duo, who had rough time getting noisy crowd to listen. Their vocal effects, while excellent, would be better showcased in a more intimate spot. Their selections are offbeat for Basin Street East.

They have an experimental sound, always pleasant even when using cross harmony or being contrapuntal. Their repertoire is broad enough to include folktunes, real and manufactured, such ballads as "Muddy Old River," a weird arrangement by Bob Gibson of "Frankie and Johnny" and even a show tune—"They Call the Wind Maria."

But pair tends to stay on too long—10 tunes per show is too hard on their voices, and unnecessary. Their numbers could be shortened for better effect. Singers have their own guitarist, Louis Shelton (fact that he's an ofay from little Rock is pointed out, unnecessarily). House has provided drummer Gerald Tomlinson and bass player Barre Phillips to round out trio.

During engagement, which winds May 13, two shows will be presented Mon.-Thurs., three on Fri.-Sat.

Ella Fitzgerald opens May 14. *Robe.*

Mister Kelly's, Chi

Chicago, March 30.

Don Adams, The Turtles, John Frigo Trio; $2.50 *cover.*

Until they invent a comedy machine that dreams up fresh gags and punches them across at computerized levels of exact timing Don Adams will have to do. And he's doing it very well at Mister Kelley's to highly receptive audience. Perhaps because of the familiarity brought about by his tv exposure, he's getting nearly as many yocks on his straight lines as he is on his payoffs.

Adams is a brash, glib and generally inventive raconteur despite an occasional time-worn anecdote. He covers the subjects that affect us all at one time or another, such as a fearful airplane flight, his frustrations on the golf course and the idiocyncrasies of wives.

He also has a neat panto bit going in a silent reading of a sexy novel, and shows a nice thespic touch in his takeoff of the old films about the British in India and in a sketch on a school for umpires.

The Turtles, the opening act, was a misfire, although Jimmy Gavin and his femme partner Maurey Haydn are young enough and new enough in the trade to rescue their overplayed attempts at satire.

Their spoofs of folk songs and of young married life are broad where they ought not to be broad and their turn shows a lack of focus, discipline and tightness. Miss Haydn is the most frequent offender in this area of aimlessness, but the duo has an amiable comedic rapport that speaks well for them in the future. *Mor.*

Shoreham, D. C.

Washington, March 31.

Gordon & Sheila MacRae, Bob Cross Orch (16); $3.50 *cover.*

The introduction went: "Welcome home to Gordon & Sheila MacRae." The MacRaes, of course, have never lived here, but they have played the Shoreham Hotel's Blue Room every year since way back when. The result has been the buildup of a local following of significant size, and their regular fortnight in the city means busy wickets at Bernard Bralove's swankery.

The act is mostly new for the "his" and "hers" team this round. Standout in the fresh material is Sheila MacRae's mimicry of Barbra Streisand. She takes Miss Streisand through several pieces of music, including a serenade to Allan Sherman, beginning, "Hello, Allan, this is mudder . . ."

Fanciers of the MacRaes would be disappointed, natch, without inclusion of the standards, such as his medley of "Oklahoma!" songs he did in the film and her impressions of Liz Taylor, Zsa Zsa Gabor and others.

In need of updating, however, is her spoof of Carol Channing as a Charleston swinging type singing "Bye, Bye Blackbird," when the greeting is no longer a farewell but a hello.

The performance is a neat blend of comedy and music, expertly tailored to bring out the charms of the goodlooking couple.

Fine showbacking and dance tunes, too, are provided by the Bob Cross orchestra. *Carp.*

Nat Nazarro

Continued from page 73

portedly removed Nazarro as an "economy move."

Lou Smolev, the Eastern regional director, phoned Nazarro to tell him he was fired, a memo following from v. p. Johnny Woods to confirm the dismissal. Smolev told Nazarro that he was being replaced by Matt Irving who has been Nazarro's assistant for the past six years.

Nazarro said that he was not too sorry about leaving and added, "I'll stay if the protest is strong enough but what good is the job, anyway? I have no reason to fight for a lost cause. I'm 60 now and I can get other jobs that pay just as well.

"I have had trouble making ends meet at the salary I'm getting, anyway. I will get severance pay, I suppose, and then there's a few weeks vacation pay. At first I felt like going into New York with a club but it's almost time I worried about my future. There certainly isn't any with AGVA."

Meantime, AGVA national board member Ted Blake said that the whole branch manager system is being carefully checked because of "Little Napoleons" who have "gone into business for themselves."

While he did not include Nazarro in this sweeping condemnation, he added that the new Jack Haley (1st v.p.) slate is very concerned with the branch manager in every area in the country.

"We are pledged to look out for the little performer," Blake said. "We are concerned with things like dressingrooms, better working conditions, welfare and firm contracts. We are also doing everything to protect the performer against the unscrupulous agent. It is this type of agent that presents the worst evil in our business."

"The Haley slate is also pledged to economy and since this is the reason VARIETY said Nazarro was fired, I see no reason to doubt it."

Harrah's, Lake Tahoe

Lake Tahoe, March 29.

Anna Maria Alberghetti with John Bubbles, Vaughn Meader, Moro-Landis Dancers (15), *Leighton Noble Orch* (18); *presented by Bob Vincent; produced for Harrah's by Art Barkow.*

Current bill at Harrah's Tahoe would be tough to top by any standards. Teaming Anna Maria Alberghetti and John Bubbles is a smart bit of booking; and Meader, despite this being his debut in this locale, is w.k. from his "First Family" album. It's a first-rate show for pure entertainment values.

Miss Alberghetti, no stranger to the Tahoe shores, has a completely new image (and show) this time around. But she retains that clarity and purity of tone that sets her apart from most other pop singers. And in the coloratura areas she displays exciting eclat. At the opposite extreme she's a natural trading lines with Bubbles in a Buck & Bubbles routine or working tandem with the song-tap artist in a "Porgy" and Bess" medley.

Miss Alberghetti opens with a dramatic "Irma La Douce," segues with a collection of "Carnival" titles, and then, as she's explaining the importance of a lyric, she's interrupted by Bubbles' scat singing from backstage. While the songstress changes from a floor-length yellow clinging creation, Bubbles makes with a couple of stories and a toast before showcasing his legomania talents in a "Tip and Tap Along" demonstration.

With Miss Alberghetti in black tux, two duo to "Summertime," and follow with a "Porgy and Bess" revival, a high point of the turn. Bubbles' raspy pipes and Miss Alberghetti's tonal clarity are skillfully blended on a medley from the score.

Topliner's exit numbers are "Non Dimenticar" and "Sorrento," both essayed bilingually. On the latter, she's highly impressive for sensitivity on the high sustained notes. Expertly batoning the Leighton Noble band for Miss Alberghetti's stanza is Bill Cassilli.

Meader, in his new act, eschews any reference to the "First Family" album, but continues to accent political satire. He has topical lines on Lodge, Rockefeller, Goldwater, Nixon, Glenn, et al, and they are incisive and observant.

He also earns good endorsement in explaining the origination of various political terms. Some of his stuff is lost on those non-politically oriented, but the material indicates full awareness of situations, both local and national.

Meader smartly paces the act, makes no attempt to over-sell. His special lyrics to "Old Man River," hitting at Government subsidies, rates top mention for inventiveness; and his story of a janitor being fired—and the resultant repercussions around the world—also shows originality.

The Moro-Landis Dancers open the curtain with a "Winter Festival" production. Albeit spring is here, the production is timely. A heavy snow was blanketing the Tahoe area as the production unfolded.

Tony Martin and Cyd Charisse in April 9. *Long.*

Slate Bros., L.A.

Los Angeles, April 3.

Vic Dana, Simmy Bow, Eddie Graham Trio; $1.50 *cover, two-drink minimum.*

In their current two-week booking of Vic Dana and Simmy Bow, the Brothers Slate have a bill that should appeal to a wide range of tastes. Dana will be bait for the younger, flashier colony of saloonatics while Bow's popularity figures to lie with the more mature, more discerning pub prowler. Neither performer should appreciably alienate the following of the other.

Dana is the headliner and performs his singing chores skillfully. But it's Bow at this juncture who merits special attention. He's an up-and-coming comedian who, were he to be given a sizable boost from influential appraisal and word-of-mouth, could cause at least a small stir in the more discriminating circles of this community.

Yet the beauty of his unorthodox comic style is that it can be enjoyed on two levels. The more intellectual recipient will appreciate the literate essence of his work while the less cerebrally-inclined customer will be pleased by his unpretentious delivery, and appeased by the occasional quasi-four-letter low-comedy-type relief he inserts.

Bow's comic arrows are pointed primarily in the direction of modern scientific gobbledegook and ancient mythological nomenclature. His dissertations sound like nonsense, but the nonsense has roots. Hidden beneath his madcap monolog is a substantial amount of academic information and an awareness of facts and topics that, properly fractured or deflated into comedy form, might amuse his jittery contemporaries in a red-tape world. He also sings.

Dana's stage presence and showmanship savvy are very impressive for so relatively youthful a performer. His singing is competent, and he seems to enjoy most the tunes with a big beat, on which he gives it the old body English. Occasionally there's some lyric feeling lacking in his interpretation of a ballad (such as on "Charade"), but he gets the right air of drama into into another ballad, "Softly, As I Leave You There."

The Eddie Graham Trio backstops vigorously, and percussionist Graham contributes a dazzling solo complete with phosphorescent drumsticks. *Tube.*

Drake Hotel, Chi

Chicago, March 31.

Carmel Quinn, Jimmy Blade Orch; $2.50-$3 *cover*

Carmel Quinn was in rare form in her hour-long opening night show at the swank Camellia House. Always a performer of freshness, grace and charm, she now rates with that handful of intimery topliners capable of creating the sort of party spirit and electricity that goes with only the bluechip supper club acts.

Miss Quinn has subtly graduated from a pert chirp with a basic Gaelic gambit to a well-rounded entertainer with a maturely beguiling way with an audience. There is in her turn a blend of naturalness and know-how that will keep her in demand for a long time to come.

While her act is essentially molded of tunes from the ould sod, it is considerably enhanced by her engaging patter and byplay with the audience. For instance, on night caught she treated several tables partially cut off from the stage by a pillar with several numbers sung at their table, chatting with on-mike and bringing them into the show.

Her ability to disarm patrons was also evident in her medley of old tunes which brought forth one of the better singalong responses heard in this room.

Miss Quinn's Irish numbers were all well-received, among them "Look To the Rainbow," a roistering rendering of "Mick McGilligan's Ball," a wistful handling of "Turn Around" and, of course, "When Irish Eyes Are Smiling." A special nod goes to accompanist Joe Merman, whose zest for playing is exceeded only by his skill in backing Miss Quinn. *Mor.*

Interlude, L.A.

Los Angeles, April 2.

Paul Winchell, Tony Romano combo (4); $1.50 *cover, two-drink minimum.*

If Paul Winchell discarded about half his material, he'd have about twice as good an act. That, at any rate, applies to the routines he exposed opening night in a turn that encompassed an extended hour and 10 minutes.

Winchell is a gifted, versatile and imaginative comedian-mimic-ventriloquist but, by too thoroughly exploiting and exhibiting too many facets of his talent over too long a haul, he neutralizes the pleasurable effect of his choicer bits and dilutes the overall impact of his act.

His routines include an upside-down impression of Jack E. Leonard, a live-and-tape vocal duet with dummy Jerry Mahoney, some lip sync shenanigans with members of the audience invited onstage, straight impressions of various celebrities, an exchange with a dilapidated Japanese dummy named "Moses," a bit in which he portrays the voice-from-within a pregnant customer, and a Charlie Chaplin takeoff. To cite just a few, the Japanese dummy bit, the lip sync routine and the vocal duet seem expendable.

It's a one-month booking. Winchell is supported visually by an anatomically spectacular female he calls "Luigi" and musically by vocalist Tony Romano and his combo (4). *Tube.*

Blackstone, Chi

Chicago, March 30.

Vicky Autier, Frank York Orch; $2-$2.50 *cover.*

In that specialized world of Continental chanteuses who work the swank hotel supper club circuit, Vicky Autier is a wholesome looking thrush unlike her more lacquered colleagues. She could also double as one of those attractive Parisian shop girls who make girl-watching worthwhile on the Champs Elysees.

Too, she has a softly lyrical voice instead of the throaty pipes usually associated with the more traditional disuses. It's particularly effective in her sensitive handling of such Seine standards as "Mon Manege a Moi" and "Et Maintenant."

She also smoothly renders "Under Paris Skies," "A Quoi Ca Sert L'Amour," a bubbling version of "La Chansonnette" and a pensive reading of her Capitol waxing of "Amor, Mon Amour, My Love."

At the piano, Miss Autier dishes out a clever number in which she counterpoints the bass chords of "Tea For Two" while playing the melodies of other tunes with her right hand, and also solos on "Our Concerto." *Mor.*

Gammon's, Pitt.

Pittsburgh, April 2.

"400 Miles Off Broadway", an original musical revue produced by Don Brockett; with Esther Lapiduss, Bob McCully, Joe Negri, Phyllis Sydney and Joe Negri Trio (Negri, Jimmy Scholl and Nick Summa). Comedy material and lyrics, McCully; music, Negri; $1.50 *cover Wed.-Thurs.,* $2 *Fri-Sat.*

Every necessary ingredient of success has been lavishly poured into this fun-filled revue for the entrance of Gammon's into the nitery field. Producer Don Brockett was handed a yock-packed script to work with and he came up with the city's most talented performers to handle the songs, skits and lines.

Show is a triumph for Esther Lapiduss (name is for real). She has been doing club dates around town for years and is an accomplished comedienne. In this revue she's been handed different material that she fields with aplomb and polish, and sets the fast pace of the show.

Phyllis Sydney is another discovery in a different setting with this revue. She's an accomplished coloratura soprano but here she handles lines deftly and her few song spots are taken care of excellently.

Bob McCully and Joe Negri, who collaborated on the show and its predecessor, "An Evening Without Desdemona Fink," have come up with another hit in both writing and entertaining. Boys are expert in devising topical and satirical material and know how to deliver it.

Show is scheduled to run for six weeks, four nights a week. If opening night reaction is any indication, revue can run as long as the four principals can stay away from their daytime duties.

Joe Negri's Trio plays the music with the skilled precision that has marked their work in Pitt for the past 20 years. *Lit.*

Skyroom, Tucson

Tucson, March 31.

Ted Fio Rito Orch (6); *no cover, two drink minimum, closed Mondays.*

Mike Crino, skipper of the plush Skyroom atop the Arizona Land Title Building in downtown Tucson, switched his customary comic-singer booking routine to dance music this month—and his gamble is paying off handsomely.

Crino's choice was the listenable and rhythmic Ted Fio Rito group, which includes drums, bass, tenor sax, guitar, accordion and the maestro at the piano. Latter's book is aimed at the 35-year-olds and up—and Twist tunes or top pop numbers are out, unless requested.

Result is a floor full of dancers, a busy Fio and a happy Crino.

The balding Fio Rito, who's been in the biz some 40 years, organized his group last November for a Lake Tahoe date and played the Fremont Hotel Skyroom in Vegas before coming here. He says he's booked solidly for the remainder of 1964.

At show caught (29), Fio Rito featured such standbys as "Toot Toot Tootsie Goodbye," "Charlie My Boy," "No No Nora," "There's a Tavern in the Town," and others. Group cuts two shows weekdays, and three on Fridays and Saturdays. *Trump.*

Riviera, Las Vegas

Las Vegas, March 30.

Louis Armstrong Orch (6) *with Jewel Brown, Kay Starr; Jack Cathcart Orch* (18), *Chorus* (12); $5 *minimum.*

A couple of show biz vets, namely Louis Armstrong and Kay Starr, hold the reins at the Riviera for the next four weeks, and there's no questioning their ability to do it effectively. Ol' Satchmo is back on the boards after leg surgery. His trumpet, gravelly vocalisthenics and toothy grin are backed by five veteran instrumentalists who come close to the best New Orleans tradition.

There isn't much pretense at production backgrounding for the current show, but with such entertainers as Armstrong and Miss Starr there is little need for it. In several numbers Miss Starr has the aid of four male singers, but this comes long after she has demonstrated amply that she can hold a stage alone with her repertoire of standards, most of which have been disk hits associated with her career.

The opening production number, credited as a salute to the Palace two-a-day tradition, is nothing more than a standard attempt to warm up the stage for Armstrong's troupe. It's a holdover number utilizing the attractive boys and girls from the house line.

Then for a halfhour Satchmo bathes the audience with that sunswept boxoffice personality, aided importantly by this group of bass, piano, drums, clarinet and trombone. Jewel Brown is an attractive songstress with the group who clicks strongly on a couple of numbers that break up the troupe's ensemble work and solo breaks.

Through it all Armstrong, with the standard horn and kerchief in hand, weaves through the proceedings with his tootling and vocals, of which his "Hello, Dolly" recording hit is inevitable along with his standby "St. James Infirmary" and "Saints Go Marching," among others.

Miss Starr, including the finale piece with Armstrong, did almost an hour at the opening, and she held the audience all the way. She goes through a well-paced turn of approximately 15 tunes, from the opening "Keep on Smiling" to finally, her "Wheel of Fortune" disclick.

The finale with Armstrong is a warmly sentimental closer that needs a little tightening. But, withal, Kay Starr remains an artful interpreter of a lyric, whether it's a ballad or rhythm tune, both of which she puts across equally as well. *Kahn.*

Iroquois G'dens, L'ville

Louisville, April 4.

Irwin Twins, Jan Street, Frank Link, Hollywood Debs, "Sticks" McDonald Orch; $2.50 *minimum.*

In anticipation of visitors soon to move in for the Churchill Downs race meet starting April 25, preceding by a week the Kentucky Derby, Iroquois Gardens is offering a modest budget show headed by the Irwin Twins (reviewed under New Acts.)

Frank Link, emcee and comic, opens with a friendly style of story telling and establishes rapport with the customers. He introes the Hollywood Debs, who step off a precision tap routine, followed by a costume number made appealing by Strobe lighting on colorful costumes, scanty but cute.

Bill highlights exotic dancer Jan Street, whose shedding of costume is more dainty than frenetic. Gal paces her routine in good taste, and femmes in the audience apparently eyed her performance as much as the males.

Long established spot intends to book some top acts, if and when available. It has set Joi Lansing for an early appearance. John Gatewood, piano stylist and local keyboard practitioner, has his usual grouping of music lovers in the Lounge. *Wied.*

Queen's Surf, Honolulu

Honolulu, April 2.

Elaine Frisbie's Puka Puka Otea Troupe (13); $2.20 *minimum.*

What started as a hobby two years ago has developed into the most exciting pro troupe of Polynesian dancers, singers and musicians ever imported to Hawaii. Each entertainer is from Tahiti, Samoa or Rarotonga, each handpicked by Elaine Frisbie, and each contributes substantially to the success of the hottest tropical show this side of Tahiti.

Run in this spacious beachside bistro is nearing the end of its first year, with just about every Waikiki b.o. record being broken by the fast-paced show that draws hometowners as well as tourists.

Troupe numbers 13, but work schedules are staggered so each night's performances (3) are staged by 10. On a seven-nights-a-week grind, talent rotation is both necessary and wise.

While the routines are both authentic and disciplined, performers display individual enthusiasm and a collective sense of humor. Although each show runs about 55 minutes, repertoire changes for each performance.

Solo and ensemble Tahitian dances, complete with frenzied hip wiggles that would make many an "exotic" dancer either blush or turn green with envy, are so uninhibited as they come, but far from vulgar. The gals are comely, the guys are handsome—and the show sparkles with sun-bronzed sex appeal.

Miss Frisbie, herself half-Polynesian (and the daughter of the late author Robert Dean Frisbie, who made his home in the South Seas), is the wife of Don Over, publisher of a thriving Pacific construction trade journal. She's been a solo name performer here for some years.

She assembled a troupe of fellow Polynesians, more or less for the fun of it, and entertained at private parties. First major commercial booking was a series of weekend dates at an unlikely, then-unknown fledgling nitery, the Sandbox, midway between the airport and downtown Honolulu. It was a lucrative deal for cabbies who picked up Waikiki tourists who already had seen Hawaiian shows and wanted to see "something different."

Spencecliff nitery - restaurant chain execs, hunting for a surefire show for the Queen's Surf, promptly pacted Miss Frisbie and her troupe. Contract runs through New Year's Eve, after which the picturesque nitery—once the mansion of the late millionaire Chris Holmes—is slated for demolition, with the site converted into a municipal beach park. *Walt.*

Palmer House, Chi

Chicago, April 1.

Allan Sherman, Bud & Cece Robinson, Ben Arden Orch; $3-$3.50 *cover.*

Allan Sherman opened to a jampacked house at the spacious Empire Room, and the enthusiasm with which his preem show was received would seem to portend a busy two frames for this poshery. He's played some concerts here, but this is the first time his hometown folk has been able to see him in a nitery setting.

It's a puzzle to some how Sherman has made such a smash out of the oldest of parlor amusements—song parody. His song substitutes are clever, but they are neither terribly hip and seldom blue—the usual formula for success in this format.

Certainly a good part of his appeal is his own unlikely stage image—portly,owlish and puckish. Too, he delivers his retreated songs with an air of boyish naughtiness as though expecting the teacher to come back in the room before he finishes.

Perhaps for this reason, his best number remains "Hello Mudduh, Hello Fadduh" with its evocations of an overweight child compensating by being overly bright. Much the same applies to his "Overweight People" version of "Over The Rainbow."

He also has a superior talent for word imagery in such numbers as "Skin" ("You Gotta Have Heart") and "Walk Through The Bronx" ("Walk Through The Storm"). Opening night customers got a bonus in that Mimi Hines was in the audience and joined Sherman in his version of "Small World."

Bud & Cece Robinson are veteran headliners-assists at the Empire Room and they carry off their terp chores smoothly and charmingly. They are at their best in their nostalgic versions of the Charleston, "Dark Town Strutters Ball" and a soft-shoe rendering of "Two A Day."

The Ben Arden house band astutely picks up the whimsical tone of Sherman's turn, and, per usual, contribs its own prime brand of dance music.

Jane Russell, Connie Haines & Beryl Davis open April 15 for two weeks. *Mor.*



NELSON EDDY

Now looking forward to his 12th year as a night-club performer, with gorgeous **GALE SHERWOOD**, at the Saddle and Sirloin, Tucson, "Best act of the year in Tucson," claimed Dick Alexander in the Arizona Daily Star last season. Bookings are now coming in for 1965.

A.P.A., Inc., handles

Cocoanut Grove, L.A.

Los Angeles, April 4.

Rowan & Martin, Enzo Stuarti; $3.50 *cover plus* $3 *minimum.*

Something old, something new is on the current Grove bill. Enzo Stuarti is the newest singer to make a local nitery bow, while Rowan & Martin are regulars who have developed a following with essentially the same material they've used for years.

Stuarti, another of the big voice, designed for romance, Italian singers, comes on with a smooth act that runs the gamut from "Yours Is My Heart Alone" through "Arrivederci Roma," a romantic medley and the inevitable operatic closing. In this case, the latter is "Pagliacci."

Stuarti is fine when he relaxes in the pleasant melodic area. But his sell is a bit too hard.

As a performer, however, Stuarti works well for the ladies. He has a sensual style, polished presence and a certain dynamic flair that give him considerable appeal for average audiences. A nice arrangement of "Exodus" is his top entry. Joe Campus is arranger-conductor.

Dan Rowan and Dick Martin are just fine, but they need new material. But they are saved by their delivery. These are two of the funniest comics working.

Martin's grinning, dumb sex-concentrated character, for instance, gets a perfect foil in Rowan's staunch straightman. Pair have superb timing and an innate sense of audience communication, even working in slapstick burlesque style.

Freddy Martin orchestra and the Eddie Bergman Strings continue for dining and dancing. *Dale.*

Bon Soir, N.Y.

Karen Anders & Peggy Hadley, Jerry Collins, Marge Cameron; Tiger Haynes Trio; $5 *minimum.*

Joining holdovers Karen Anders and Peggy Hadley in this Greenwich Village downstairs club are redhead singer-comedienne Marge Cameron and comic Jerry Collins.

Miss Cameron's strength is in her special material, as displayed in a hip, cynical number on name-gossips, "Dirt, Dirt, Dirt," a gouging satire on Richard Rogers' "These Are the Things I Love" (as auditioned by a stripper); and a standup bit on a Rheingold Girl who has become a beer souse. The rest of her stuff—the blue jokes told straightaway and the grievous ballads—she can throw out.

Collins opens slow and builds to a brilliant, breezing close. In a style somewhat remindful of Jack E. Leonard, he broadsides the audience with a flurry of insults to cap his punchlines whether they take or not—"Aren't you folks a little early for the Fair?" "I remember you from three years ago, Madame—I never forget a dress."

With sharp timing, he slips in a flock of swish bits with appropriate accents. He can soar on his theme, with the likes of such bitter reminiscences as the crows for enlisted men and the doves and swans and things for officers.

Collins winds with an incredible show biz narrative, involving all the absurdly titled acts from Frick & Frack to you name it. At one point he laments the fact that he doesn't have Lenny Bruce's guts. He's just the right shade of blue as is, however, and is particularly suited to club work that's just this side of the pokey. *Bill.*

Sands, Las Vegas

Las Vegas, April 1.

Danny Thomas, Piccola Pupa, Harry Kofal, Walter Popp, Antonio Morelli Orch, Line; $5 *minimum.*

Danny Thomas is back at the Sands, his perennial playdate since he opened the hotel almost a dozen years ago, and his return is the signal for two things: entertainment and business. And lots of both. It's doubtful if Thomas has ever been better.

One of the paradoxes of Thomas' career is that he can go directly from the push-button show biz that is television back into the saloon biz with a facility that comes only with experience, and showmanship. He certainly has a secured grip on both experience and showmanship as he parades his wealth of monologistic and other talents for an hour on the Sands stage.

The best comedy is invariably by those who resort to their humble beginnings, and it's no casual coincidence that Thomas recalls, for much of his effective comedy, his struggling youth in a city long the butt of the show biz jokesters—Toledo. His marital life, his comments on income tax, a travesty on "South Pacific," his parrot story—these are some of the humorous bits with which Thomas demonstrates how to win audiences and influence business.

This isn't entirely Thomas' show. He has a 12-year-old protegee named Piccola Pupa, whom he found in Italy a year ago, and she sings up a storm. Does three numbers with the assurance of Thomas himself, and only Thomas could follow her.

Opening night she brought down the house with her two Italian rhythm numbers and one Yank standard, the latter with Thomas. Youngster has appeared recently on Thomas' tv show.

Walter Popp remains Thomas' able musical director, from the piano, with Antonio Morelli's house orch. The show's only production number, at the opening is distinguished by the 11 gal lookers.

Show is in for three weeks. *Kahn.*

Queen Elizabeth, Mont'l

Montreal, April 2.

Carmen Cavallaro, Nick Martin Orch (12), *Salle Bonaventure Trio,* $2.50 *cover,* $3 *Saturday; no Sunday show.*

Carmen Cavallaro's piano stylings are by now so familiar that there's hardly a customer sitting through the Salle Bonaventure's 45-minute current show who doesn't know what he's getting long before walking into the elegant room.

What he gets, in fact, is true Cavallaro, with the sweeping hand movement and delicate fingerings in a style that is lyrically romantic, but never lacking the impeccable discipline of a piano virtuoso.

Cavallaro, moreover, doesn't depend on mere sound, no matter how smoothly projected, to get his musical message across. Rather, he never lets up on his showmanship, which is to sell beautiful music—whether by some tastefully informal repartee with the audience, or lighting carefully designed to create a mood.

Since showmanship is a key to his success in the case of the current Bonaventure stint, it's unfortunate that the room layout does not permit a fuller view of Cavallaro's hands working the full length of the keyboard. His choice of numbers includes almost everything from "Dancing In the Dark" to the background music he did for the Eddy Duchin film, "Voodoo Moon."

Much of Cavallaro's impact can be traced to his own sidemen, Frank Martinez on the bass and Joe Testa at the drums. Also rating plaudits for a good show-cutting job is Nick Martin's band.

It's all a display of mood creation followed by brilliant pyrotechnics at the keyboard. But the audience is captured with little trouble. Cavallaro had to beg off on night show caught.

Next: Jose Greco. *Lazo.*

Club Tropicoro, P.R.

San Juan, March 28.

Tommy Dorsey Orchestra Revue, Sam Donahue, Helen Forrest, Pied Pipers, Frank Sinatra Jr., Charlie Shavers, Jeannie Thomas; $5 *cover,* $5 *minimum.*

Musical nostalgia is the forte of the Tommy Dorsey Orchestra Revue at Hotel El San Juan's Club Tropicoro. Unit is billed as the Tommy Dorsey Orchestra by virtue of acquisition of original Dorsey band orchestrations leased for five years from the late bandleader's estate. The powerhouse crew is headed by Sam Donahue, a competent and versatile musician.

Format is highly reminiscent of the "big band" stage shows that toured theatres throughout the 1930s and 1940s. Show features vocalist Helen Forrest (long with the Harry James band); the Pied Pipers vocal quartet (a permanent fixture with the venerable Dorsey band); Charlie Shavers (trumpet-playing sideman and jazz soloist); songstress Jeannie Thomas, trombonist Larry O'Brien and Frank Sinatra Jr.

Show opens with a medley of Dorsey faves: "Opus 1," "Yes, Indeed" and "Song of India." Group has a fine tonal quality, and rips into a fast passage with precision. Shavers contribs a smooth trumpet rendition of "Embraceable You," with intricate embellishments, an updated, upbeat "Dark Eyes," plus a couple of blues vocals.

Saccharine and sentimental tunes rendered by the Pied Pipers include "Sunny Side of the Street," "Look at Me Now" and "Let's Get Away From It All." Quartet is well-rehearsed, but doesn't always stimulate the excitement the yesteryear Pied Pipers did with the assistance of Jo Stafford and Frank Sinatra Sr.

Aside from the fact that Sinatra Jr.'s voice is undeveloped and without lyrical conviction, he leans heavily on his sire for style. He intones and gestures as does his father tilting his head slightly. His choice of songs are all Sinatra Sr. pop classics: "I'll Remember April," "I Only Have Eyes for You," "I'll Never Smile Again," "Nancy With the Smiling Face" and "Night and Day," among others.

Young Sinatra does not have the lush vocal quality associated with Sinatra Sr., or the ability to slur a passage with liquid sensuality. Moreover, Sinatra Jr. goes off key occasionally. But despite all these faults, he has spunk and a promising future.

Miss Forrest still has her own sound, passion in her delivery and a fine stage presence. She warbles such oldies as "Lonesome Road" and "I Don't Want to Walk Without You." Songstress scores heavily and gives the Dorsey Revue a considerable lift. *Din.*

King's Club, Dallas

Dallas, April 1.

Dave Madden, Lynda Freeman, Raul Arrambide, King's Club Trio; private club, no cover or minimum.

Dave Madden scores solidly in his first fortnight here and the responsive patrons, by word of mouth, should lure lusty biz to this plush intimery. Comic is bullish with surefire original material, and has flawless pacing to reap biggest returns.

Madden uses headline items and worldwide events, adds fresh punch lines, and with his nervous, almost apologetic delivery, keeps the laughs rolling for hefty mitting.

He satirizes multiple subjects for his steady score, but smartly never steps on his laughs as he offers new twists on tv plugs, Metrecal, safety belts, new cars and fallout shelters.

Sock routine is his Leopoldville Hootenanny, where he dons purple glasses, red beret, a weird robe and strums guitar while singing parodied lyrics of folk tunes. Madden should click in top clubs with his beaucoup material. He has to beg off here after his 40-minute stint.

Femcee Lynda Freeman offers pleasant vocals between shows and Mexican troubadour Raul Arrambide, a fixture here, table strolls with guitar and his Spanish songs for continuous entertainment. House trio has little to do at showtime, except laugh, but dispenses good dansapation.

Show runs a fortnight, with Jerry Van Dyke due April 13 for two weeks. *Bank.*

CURRENT BILLS

WEEK OF APRIL 8

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BIRMINGHAM HIPPODROME—Edmund Hockridge, Flack & Lamar, Chris Carlsen, Four Jones Boys, Bert Weedon, The Caravelles, Toni et Margo, Billy Baxter.

BLACKPOOL TOWER CIRCUS—Charlie Cairoli and Company, The Flying Marilees, Lilian Daniels and Her Polar Bears, Konyot's Chimpanzee Rodeo, The 4 Rodriguez, Circus Schumann's 12 Liberty Horses presented by Billy Baker, The Ascots, Kimi Yokoi, See-Hee Troupe, Bartschelly, Evelyn Hans and Her Poodles, Rudi Llata, Desmond and Marks, Fuzzy-Ball Kaye and Tiny Tommy Gallaher, Our Sammy, Little Jimmy and the Circusettes.

COVENTRY—Dickie Henderson, Jimmy Clitheroe, Pinky and Perky, Jimmy Tarbuck, Susan Lane, Four Gale Boys, Los Flamencos, Ugo Garrido, Billy Winsor, Alexandra Dane, Malcom Goddard Dancers, Six In Harmony.

LONDON PALLADIUM—Lena Horne, The Bachelors, Des O'Connor, The Three Monarchs, Arthur Worsley, The Bal Caron Trio, The Del Ray Brothers, The Kuban Cossacks.

LIVERPOOL EMPIRE — Dave Clark Five, McAndrews & Mills, George Meaton, Dave Nelson, Alan Field, Susan Maughan, Mark Wynter.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

SCOTLAND

GLASGOW ALHAMBRA—Kenneth McKellar, Rikki Fulton, Terry Hall, Paul & Peta Page Puppets, etc.

KING'S—"Old-Tyme Music-Hall," with Dave Willis, Jimmy Plant, Bond Rowell, Jean Kennedy, 'Master' Joe Petersen, Davies & Gray, Nat Gonella, Trevor Moreton, 2 Rexanos.

GLASGOW KING'S—Dave Willis, Jean Kennedy, Bond Rowell, Nat Gonella, Ellis Jackson, Trevor Moreton, Davies & Gray, Master Jo Petersen, Two Rexanos, Jimmy Plant.

GLASGOW PAVILION—Johnnie Victory, Eileen Keegan, Sheila Paton, Don Gordon, Bob & Jack Young, Moxon Girls, etc.

EDINBURGH PALLADIUM—Lex McLean, The Hi-Fi's, Melody-Makers, Carr & Vonnie, Margo Bentley, etc.

AYR GAIETY — Jack Milroy, Glen Michael, Three Scott Boys, Hollander & Hart, Moxon Girls.

GLASGOW METROPOLE — Clark & Murray, Joe Gordon, Alexander Bros., Alan Beale, Ivy Carey, etc.

NEWCASTLE - ON - TYNE THEATRE ROYAL—"An Evening of Old Time Music Hall." Morris & Cowley, Dave Willis, Sandy Powell, Jill Summers, Marie Lloyd, Geddes Bros., Joan Hurley, Davies & Gray, Nat Gonella, Jimmy Gay.

Cabaret Bills

NEW YORK CITY

APARTMENT — Melodye Condos, Charles De Forest.

BASIN ST. EAST—Pat Collins, Joe & Eddie.

BITTER END—Joan Tolliver, Jim, Jake & Joan.

BON SOIR — Three Flames, Marge Cameron.

BLUE ANGEL—Rolf Harris, Ketty Lester, Dan Elliot.

CAFE AU GO GO—Grecco & Willard.

CHARDAS—Bela Baval Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Kato Fenyas.

CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.

COPACABANA—Sergio Franchi, Joey Forman, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM—Joe Mooney.

EMBERS—Joey Bushkin, Lenore Paxton.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM—Teiko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT—Sonny Rollins & Co.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL AMERICANA—Julie London, Lee Evans Orc.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Kessler Twins, Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc.

HOTEL SHERRY-NETHERLAND — Juli Christman.

HOTEL WALDORF-ASTORIA — Edie Adams, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—"Vive Les Girls," Mike Durso Orc

LATIN QUARTER—Eddie Albert, Dino Formachini, Rolly & Arry, Jack Le Cayen, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Or., Kaye Sisters.

LIBORIO—Celia Cruz, Pancho Cardenas Orc., Candido.

LIVING ROOM—Kathy Keegan, Casey Anderson, Bob Manning, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman, Teresa Celli.

RAT FINK ROOM — Jackie Kannon, Marty Walker, Sheryl Easley.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Dcrs., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.

SNIFFEN COURT INN—Renee Taylor, Joe Randi, Pepi Moreale 3.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

THE MOST—Morgana King & Kingsmen.

TOWN & COUNTRY—Buddy Hackett, Jennie Smith, Cass & Desi.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson, "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN—Maria Carillo, Lillian Cavell, Ernest Schoen Orc.

VILLAGE GATE—Nina Simone, Stratus Near East Ensemble.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE VANGUARD—Bill Evans.

CHICAGO

THE BELFRY—"Noises In The Theatre," June Ericson, Haskell Gordon, Ann Hilton, Ross Lashbrook, Bert Vallencourt.

BLUE ANGEL—"Calypso Nights" Lord Carlton, Sami Coe & Anita, Georgia Carroll, Lord Montego, Lord Smiley, Al D'Lacy Orc.

CONRAD HILTON — "Ladies First" Lucho Navarro, Wells & Four Fays, Manuel Del Toro, Marie Langenbein, Ernie McClean & Caroline Paul, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Orc.

HOTEL CONTINENTAL—Phyllis Arick, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Carmel Quinn, Jimmy Blade Orc.

LE BISTRO—Ann Richards, Connie Milano Trio.

LONDON HOUSE—Gene Krupa Quartet, Jose Bethancourt Trio.

MISTER KELLY'S—Don Adams, The Turtles, John Frigo Trio, Marty Rubinstein Trio.

OLD TOWN NORTH—Addiss & Crofut.

PALMER HOUSE—Allen Sherman, Bud & Cece Robinson, Ben Arden Orc.

PLAYBOY—Ray Hastings, Dink Freeman, Burt Taylor, Donna Fuller, Ken Coleman, Cathy Johnson.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu

SHERATON BLACKSTONE — Vicky Autier, Frank York Orc.

LOS ANGELES

COCOANUT GROVE—Rowan & Martin, Enzo Stuarti.

CRESCENDO—Jack E. Leonard, Vikki Carr.

DINO'S—Betsy Duncan, Jack Elton, Steve LaFever.

ICE HOUSE—Shaggy Gorillas, Stewart Clay, Pat & Victoria.

INTERLUDE — Paul Winchell, Tani Jones.

MELODY ROOM—Jack Costanzo Quartet, Jacqueline Fontaine.

SLATE BROS.—Simmy Bon.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOR—Hoyt Axton, Freddie Neile.

YE LITTLE CLUB—Monte Mansfield.

LAS VEGAS

CASTAWAYS—"Holiday In The Orient," Peggy Lord, Patti Kim, Bobby Stevenson Orc.

DESERT INN — Milton Berle Show, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Pinky Lee, Davis & Reese, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jose Mario, Arturo Romero Strings (11).

FLAMINGO—Mitzi Gaynor, Russ Black Orc. **Lounge:** Della Reese, Nita Crul, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Pat Moreno's Artists and Models.

NEVADA—Peter Anthony, Royal Tahitians.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA—Kay Starr, Louis Armstrong, Jack Cathcart Orc. **Lounge:** Johnny Desmond, Jack Ross, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA—Tony Bennett, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Louis Prima, Gia Maione, Sam Butera, Characters.

SANDS—Danny Thomas. **Lounge:** Martin Denny, Johnny Prophet, Vido Musso, Dave Burton, Ernie Stewart.

SHOWBOAT — Jack "Jive" Schafer, Twin Tunes, Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lili St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, De Castro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Peter L. Marshall in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Treniers, Brothers Castro, Micki Lynn.

TROPICANA — "Folies Bergere," Ray Sinatra Orc. **Lounge:** Perez Prado, Denis & Rogers, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Flapper Follies with Vespia Brothers, Elsa & Waldo, Vega Maddus, Don Staiton, Golden Girls, John Carleton Orc.

HAROLDS — Trini Lopez, Johnny O'Brien, Don Conn Orc.

HARRAH'S (Reno) — DeCastro Sisters, Nick Lucas, Judy Lynn, Joe King & Zaniacs, Red Coty.

HARRAH'S (Tahoe)—Anna Maria Alberghetti, Vaughn Meader, John Bubbles, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** Billy Eckstine, Jerry Colonna, Top Notchers, Coquettes.

HARVEY'S—Florian Zabach, Curtiss & Tracy, Town Pipers, Jack Bedient, Chessmen Jets, We Four, Orrin Tucker Orc.

HOLIDAY—Jon & Sondra Steele, Esquires, Sparklers, Charles Gould's Satin Strings.

MAPES—Jan Garber Orc, Bobby Page Show, Tunesters, Joe Karnes.

NEVADA LODGE (Tahoe)—Sawyer Sis, Max Daffner Trio.

NEW CHINA CLUB—Skip O'Connell.

NUGGET (Sparks)—Bill Dana, Gogi Grant, George Arnold Singers & Dancers, Foster Edwards Orc.

RIVERSIDE—Arthur Walsh, Riverside Varieties, Carlton MacBeth Orc.

WAGON WHEEL (Tahoe)—Rowan & Martin Gail Gali, Johnny Hamlin Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstasy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3, Georgia Kaye, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE — Tommy Dorsey Orc., Frank Sinatra Jr., Helen Forrest, Charlie Shavers, Sam Donohue, Pupi Campo, Les Rhode Orc.

DIPLOMAT—Buddy Hackett, Neil Sedaka, Dick Haymes Jr., George Foster, Van Smith Orc.

CORAL BEACH—Steve Alaimo, Bobby Hackett 4, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC—Belle Barth, Escobar Orc., Richard Tucker, Monroe Kasse Orc.

FONTAINEBLEAU—Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

LeBISTRO—Billy Daniels, Pat Morrisey, Benny Payne.

MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell, Guy Rennie.

PLAY ROOM—Dakota Staton, Mickey Gentile 3, Eddie Sack 3.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue, Dorothy Donegan.

SAN FRANCISCO

BIMBO'S—Lill St. Cyr.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin

FAIRMONT HOTEL—Ernie Heckscher Orc.

GALAXIE — Nooney Rickett V. Joni Lymon.

hungry I—John Gary, Helen Humes, Turtles.

INTERLUDE—Don Washington, Merrill Hoover Trio.

JAZZ WORKSHOP—Art Blakey Messengers.

LITTLE FOX—"Private Lives," Oliver Cliff, Marrian Walters.

McGOON'S—Turk Murphy band, Clancy Hayes.

OFF BROADWAY—Mel Torme.

ON BROADWAY—"Under the Yum Tree."

PURPLE ONION—Albert T. Berry, Rusty Carlisle.

SAFARI ROOM (San Jose)—Mills Bros.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Shirley Horn 3.

THE TRIDENT (Sausalito)—Jean Hoffman Orc.

TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

Tooter Union

Continued from page 73

don't want to work half the year and starve the other half," he added.

A three-year contract with hotels expires Dec. 1964. Pena declared that if a new contract isn't agreed to before that date hotels will not have musicians. He indicated what his 1,600-member union will be seeking in the coming negotiations.

"I will insist that musicians get wages on a year-round basis. I will also insist on a guaranteed annual wage for musicians whether clubs are open or not. This means those clubs that are closed will be asked to agree to a high scale to compensate for the closed periods."

Pena rejected the suggestion that he is rigid on maintaining a 17-piece band in each hotel room. "Each room has different minimums," he pointed out, "according to its needs."

Suburban Names

Continued from page 73

Beach and Cherry Hill, N. J. The agents say that it's still too early to tell whether the Town & Country Club or the San Su San will be included in that select itinerary. However, they feel that if the money comes up somewhat in either of these two spots, the headliners may come in.

The San Su San has been throwing out offers to Jimmy Durante, Peggy Lee, others. So far, the upper talent echelon hasn't moved, but the agents say that some are on the verge of accepting.

The midcity cafes, such as the Latin Quarter and Copacabana, Basin St. East, with half the T&C capacity, cannot consider these five-figure offers. These bonifaces readily admit that they have been hurt by failure to get the top attractions.

The trend toward suburbia, plus the static capacity of the urban boites, tend to starve the bigcity cafes of their top stars. Bonifaces, thus far, have come up with no remedy to counteract this trend.

Test Youngman For New Crosby Videocast

Henny Youngman, who was on the Jackie Gleason romp for CBS last Saturday (4), is to be tested in Hollywood for the new Bing Crosby videocast. He proceeds there from the Crystal Palace in St. Louis, where he is current.

On the Coast he is dated for the Crescendo Cafe, April 15-May 3, also a one-time April 25 on the Hollywood Palace telecast. He's had a run of eight appearances of late on the Johnny Carson tv session.

House Reviews

Star Theatre, Phoenix

Phoenix, April 2.

Nat King Cole in "Sights and Sounds" with Pete Barbuti, the Merry Young Souls (12), Joe Zito Orch (19); produced by Ike Jones; presented by Buster Bonoff; staged by Jack Regas; lighting, Robert Borod; admission scaled from $3.50 to $6.50.

One of the contradictory commentaries of the day is taking place in Phoenix. Militant pickets from CORE and the NAACP are angrily storming the bastions of the State Capitol with sit and sleepins demanding equal public accommodation laws while, up the street a piece at Buster Bonoff's 1,700 seat Star Theatre, Nat King Cole placidly unfurls a three-hour singathon before a totally mixed SRO house.

But even more startling are his 12 talented Merry Young Souls—an integrated boy and girl song and terp line. The curtain reaction to Cole & Co.'s efforts from the outfront ofays and sepias was a palm-thumping, whistling standing ovation.

For Cole buffs this eight-night stand gives moments to savor. Cole, an obliging gent with a gentle, unpretentious mien, has himself a wonderful time onstage recalling "Dance, Ballerina, Dance," "Laura," "Mona Lisa," "Ramblin' Rose" and a passel of his other disclicks.

He shepherds the Young Souls through their intricate, disciplined turn consisting of western, blues and Broadway medleys like a benigned, fatherly doyen. He also clicks consistently while noodling at the 88's, backed excellently by the muted trumpet of Reunald Jones.

Comic Pete Barbuti, a bearded young neophyte scores nicely with his r&r and airline barbs. Even though his material is sharply honed and richly original the yockster lacks onstage poise and tends to put the outfronters down when his patter starts to sag. But with a bit more exposure and confidence he will be a strong contender in the comedic derby.

Robert Barod manipulates his lights with elan and David Schupback controls the complex Star Theatre sound board efficiently. But kudos aplenty are garnered by conductor Joe Zito who paces his 19 men through one of the most complex folios heard here.

O'Haf.

Apollo, N.Y.

Jackie "Moms" Mabley, Louis Jordan (with the Lalo Wilson Quartet) La Vern Baker, Bunny Briggs, Lloyd Mayers Trio; "The Ugly American" (U).

The Frank Schiffman hospice underwent a last-minute change when one of the Soul Sisters took ill before showtime and Bunny Briggs walked into the breach. In concert with Louis Jordan (working with the Lalo Wilson Quartet), Jackie "Moms" Mabley and La Vern Baker, the Apollo has a change of pace bill in which the more traditional vaudeville verities are more evident.

The topper is Miss Mabley who is a fixture in the Harlem environs. Her homely humor keeps the Apollo customers extremely happy, and with her parodies on pops woven together in an integration medley she wraps up the house with ease and assurance.

Jordan has never abandoned a happy sound even though he has a different group of musicians working with him. He has a West Indian jazziness, combined with a strong beat and a humorous delivery, that keeps him far ahead of the audience. He hits his stride easily and continues in high gear until bowoff.

Miss Baker is another strongpoint. She is given further assurance by the piano backing of Lee Anderson, who has supplied her with some sparkling arrangements. Her highpoint is a multi-tempoed delivery of "Street Where You Live," a clever and extremely melodic treatment of the "My Fair Lady" excerpt.

Bunny Briggs is a smooth and effective tapster who infuses numorous improvisations into his legwork. Per usual, he scores strongly.

The music is in groups. Aside from the Jordan combo, there's the Lloyd Mayers Trio which supplies competent showbacking and offers a pleasant solo piece on its own.

Jose.

New Acts

AKI YOSHIMURA
Songs
25 Mins.
Monticello, Framingham

Imported from Japan by Sam Snyder (Snyder's "Water Follies,") Aki Yoshimura is a Japanese doll 5-3 who unleashes a big belting voice singing American pop songs in U.S. style for a study in incongruity which has to be seen to be believed.

Here's authentic beauty, cameo like features, complexion rivalling color ads, jet black hair piled high on head, dressed in aqua-blue lame Japanese traditional kimono and obi, who snaps her slender fingers evoking images of tea pouring and flower arranging, and belts out "Bill Bailey."

Miss Yoshimura studied singing in Japan, sang in nightclubs there, and made several films in which she sang and danced. But her swinging style, as U.S. flavored as hot dogs, was learned from American platters in Japan in long and ardous study. Possessed of a fine musical ear, she's got the words and music of the pop songs she sings down pat, although she speaks little English and needs an interperter, but it's no mere copy. She's got a big driving voice that can lift and soar and reach hushed whispers as when she sings a Japanese children's song, "Shojoji" (Honey Bear), in her native language.

This is her first U.S. appearance, and the 21-year-old lovely looks destined for big things. Tremendously photogenic, with a voice that surprises, she presents a well balanced stint of songs in Japanese together with the wild numbers she's pulled off the platters. "Mack the Knife," sung by Miss Yoshimura in her Japanese costume in English, with a Japanese accent, with flawless musical beat, is something to hear.

Opening with a Japanese song, "Suki Yaki," she shows slick stage presence, moves about mike in hand winning big response. She builds to an emotional "Sayonara" in Japanese which jolts the audience with impact netting her large rounds of applause.

Undoubtedly the most beautiful Japanese girl to set foot on our shores, and with a voice that any of our distaff top pop singers would envy, Aki Yoshimura is a sure bet for tv, films, musicals and posh nitery rooms.

Guy.

IRWIN TWINS
Singers
15 Mins.
Iroquois Gardens, Louisville

Personable identical twins, Lynn and Glynn Irwin, two lads who vocalize in the folk and pop idiom, with two guitar accomp, are newcomers who have had tv showings and Columbia recordings. Boys are smooth workers in their harmonizing, have pleasing pipes, and know how to project. Working close to the mike, they synchronize body movements without exaggeration. Their youthful clean-cut appearance made excellent impression at show caught.

Opened with "I Can Take His Baby Away," recent Columbia release, and closed with the flip side tune, "Vera Cruz." Moved at a fast clip through "Be Bop A Lula," "Jezabel," "All I Have To Do Is Dream."

With a little maturity, cleaner enunciation of lyrics, and more exposure, twins should be ready for regular bookings at niteries. With a little more seasoning, these boys should make the grade.

Wied.

Establish Free Southern Theatre For Summer Sked in Jackson, Miss., Then Local Groups, Touring Units

A pilot project, as a start toward establishing live theatre in the deep south to acquaint Negro audiences with plays that reflect the struggle of the American Negro, is scheduled for this summer in Jackson, Miss. A 10-week season of legit offerings is planned for the Masonic Temple there beginning June 13 as the initial venture of the newly-formed Free Southern Theatre.

The plays are to be presented before Negro and, in time, integrated audiences. FST, which also intends using integrated casts in some of its productions, hopes to establish permanent stock and repertory companies, with mobile touring units, in major population centers throughout the south.

A number of prominent performers and others in the arts, both Negro and white, are sponsoring the undertaking, for which a fund of $100,000 is being sought. The office of Broadway producer Philip Rose is being used by FST as the mailing address for contributions, scripts and offers of participation.

Live theatre, the FST believes, will provide the most effective means of filling the "void created by the degrading effect of inferior education in segregated southern schools; the omissions and distortions of local press, radio and television, which effectively keep the Negro in ignorance of the problems which most directly concern him and the deliberate exclusions of the Negro community from all but the most meager cultural resources that combine to ensure the intellectual and cultural isolation of the Negro in the south."

Plays by Langston Hughes, James Baldwin, John O. Killens, Ossie Davis, Richard Schechner, Douglas Turner and Ann Flagg are on the production schedule of FST, which intends using specially equipped central theatres plus community centers, schools, churches and fields in rural areas.

The companies will comprise participants from the local Negro communities and, with the cooperation of the appropriate unions, professional actors, directors and technicians.

There's to be no admission charge to the productions. Five offerings are planned for the pilot season in Jackson, with the plays to be presented also in nearby communities. Each of the presentations

(Continued on page 82)

Ready 'Lady' and 'Sound' As Stock Packages For Season at Corning, N.Y.

Packages of "My Fair Lady," co-starring Allyn Ann McLerie and George Gaynes, and "Sound of Music," headlining Lawrence Brooks, are being prepared for stock tours this summer by Omar K. Lerman and Bret Adams. The "Lady" package, which Bill Francisco will direct, will open the 14th season June 22 of the Corning (N. Y.) Summer Theatre, at which Lerman is the producer.

The "Music" package, which Bob Herget will stage, will be the wind-up bill of the Corning season, which will also include resident company presentation of "Oh Dad, Poor Dad . . .." "Take Her, She's Mine," "A Rainy Day in Newark," as well as a production of "The Fantasticks," starring Moreley Meredith of the Metopera. "The Fantasticks" is a special production Lerman is doing with John Daggett Howell of the Chautauqua Institute.

A company of 18 will be used for the "Lady" package, priced at around $5,500. The tab will be about the same for the "Music" package, which will employ a company of 19. Esther Scott, resident designer at the Corning showcase, is doing the designs for both packages. Don Jennings is musical director and Ken Costigan advance director, respectively, for "Lady." Al Evans is musical director and Ed Aldridge advance director, respectively, for "Music."

Besides his stock activities, Lerman is also administrating the Touring Arts Program at the N. Y. State Council on the Arts.

South African Director Studies American Stage

Leonard Schach, South African director-producer, is in New York following a three-month tour of regional repertory companies in the U.S. He made the trip, arranged by the American National Theatre & Academy, as a guest of the U.S. State Dept. While in Madison, Wis., he directed a production at the Union of "Hodag," by David Peterson.

Schach returns to South Africa soon to stage "Twelfth Night," which that country's national theatre will present in celebration of Shakespeare's 400th anni. At the end of the year, Schach is slated to go to Tel Aviv to direct "After the Fall" for the Cameri Theatre there.

Tyro Tunesmiths Flex Talents At BMI Workshop

The BMI Musical Theatre Workshop, regarded by some as a Tin Pan Alley version of the Actors Studio, will audition a musical adaptation of Joshua Logan's "The Wisteria Trees" April 28 at the Maidman Theatre, N.Y., before an invited audience of producers, directors, music publishers and agents.

This unusual event will be the last of three one-hour showcases to be presented at the Maidman on three consecutive Tuesday afternoons at 5 p.m., beginning next Tuesday (14).

The Musical Theatre Workshop was established four years ago by Broadcast Music Inc. to provide composers and lyricists with an opportunity to work creatively in the theatrical medium. This takes in exercises ranging from musical adaptations of classics and contemporary dramas to the creation of original works.

The upcoming showcase series represents the first time the workshop will be displaying its members' works to a collective group of professionals from the theatre and publishing fields.

Broadway musical conductor Lehman Engel, who's in charge of the workshop, will conduct the showcase programs. The adaptation of "Wisteria," which will naturally be auditioned in abbreviated form because of the time limitation, is titled, "Dancing, Dancing, Goodbye" and has book and lyrics by Marvin Schofer and music by William Goldstein. It originated as a workshop exercise, as did "Hexagon," which will be next Tuesday's workshop presentation. "Hexagon" is an original musical with book by Raleigh Bond, lyrics by Francine Forest and music by Gordon Eis. Incidentally, Logan's "Wisteria" is based on Anton Chekov's "The Cherry Orchard."

The April 21 offering will consist of songs written to a variety of plays with music and lyrics by Joan Bender, William Dyer, Carol

(Continued on page 82)

Century Lighting Sold; Ed Kook Remains Prez

The Century Lighting Co., a leading firm in legit, television and architectural illumination, has been bought by the Progress Manufacturing Co., Inc., of Philadelphia, a producer of residential lighting fixtures and other electrical equipment. However, it will retain its name and identity, with the same personnel and with Edward F. Kook continuing as president.

The entire stock of Century is included in the sale. Kook and his daughter, Patricia K. Gibbs, held all the company's shares, having bought out several other partners about a year ago. Century was formed in 1929, with Kook one of the founders.

Met's Touring Divas

Minneapolis, April 7.

Shortened from six to four days and seven to five performances, the annual Metropolitan Opera engagement at Northrop Auditorium here, May 21-24, will present Renata Tebaldi, Anna Moffo, Joan Sutherland and Leontyne Price in "La Boheme," "Manon," "Lucia di Lammermoor," "Don Giovanni" and "Falstaff."

Male complement will include Richard Tucker, Cesare Siepi, Jerome Hines, Giorgio Tozzi, Carlo Beaconzi, Anselmo Colzani and Theodor Uppman.

Pop-Price 'Forum' As Teener Show

Minneapolis, April 7.

Although it has the reputation of being somewhat naughty in spots and scarcely a show for the juvenile trade, the touring "A Funny Thing Happened on the Way to the Forum" has gone after youthful patronage, including even teenagers, for its engagement at the Orpheum Theatre here this week.

Highschool and college students were informed they'd be admitted to the better seats on the engagement's first two nights, last night (Mon.) and tonight (Tues.), at the substantially reduced price of $1.95. The regular top is $5.95-$6.50, the latter on Friday and Saturday nights. The young patrons had to buy their tickets last Friday and Saturday (3-4).

Explaining the inducement, the management referred to producer "Martin Tahse's program to interest young people in the theatre and to give them an opportunity to see good theatres at prices they can afford."

RITA MORENO SET FOR 'LOVES ME' IN LONDON

London, April 7.

Hollywood actress Rita Moreno is to take over a leading role in "She Loves Me," from Nyree Dawn Porter. The tuner, a hit on Broadway, is due to open at the Lyric Theatre on April 29, with Anne Rogers starring.

Miss Porter has had to withdraw owing to an acute attack of jaundice. Miss Moreno, who appeared in the film "West Side Story," will be making her West End debut.

Martin Tahse Schedules 'Gate' on B'way Next Fall

"Golden Gate," earmarked for Broadway production by Martin Tahse, is to begin a tryout tour Sept. 28 at the Geary Theatre, San Francisco. The presentation is a tuner with book by Richard Morris, music by John Kander and lyrics by Fred Ebb. Kander and Ebb planed to the Coast last Friday (3) to confer with Tahse and Morris.

Tahse, currently presenting "A Funny Thing Happened on the Way to the Forum" on the road, is due back at his New York office this week.

Bruce Birkenhead to Do Scozzari Play Off-B'way

Bruce Birkenhead, business manager last summer at the Cape Cod Meldoy Tent, Hyannis, Mass., plans moving into the off-Broadway area as producer of "The Bouzingos," by Richard Scozzari. Madeleine Sherwood and Patrick O'Neal are earmarked for key roles, with O'Neal also scheduled to direct.

The presentation, budgeted at $20,000, will have scenery by Phillip Rosenberg.

Players Plan Summer

Players Inc. will begin its 14th season July 7 at St. Michael's Playhouse, Winooski Park, Vt. The schedule will run six weeks. Donald Rathgeb is resident manager of the operation.

The company is also touring this year with "Oedipus Rex" and "The Taming of the Shrew." In addition, arrangements are being discussed for another overseas trip before the company assembles at St. Michael's in June.

During the summer another Players company operates in Olney, Md.

Equity Election Getting Warmer; Bill Prince Raps Ralph Bellamy; But What Are Really the Issues?

By JESSE GROSS

Actors Equity is again embroiled in a factional fracas. Ralph Bellamy, the outgoing president after four consecutive three-year terms, has charged that a faction is attempting to take over the union in the election of officers and councillors that's to be completed May 8. The retiring prez, long-regarded as a moderate, has claimed that the faction is represented by Eddie Weston and Theodore Bikel, the nominating committee's candidates for the posts of president and first vice-president, respectively.

Bellamy is supporting an opposition ticket on which the prez and first veepee candidates are Frederick O'Neal and Lillian Gish, respectively. At the annual Equity meeting last Friday (3) Bellamy, in New York from the Coast to preside, was criticized by William Prince for publicly attacking Weston and Bikel in a N.Y. Times interview March 31. Besides the factional charge, Bellamy also accussed the two of conducting "unprincipled and misleading" campaigns.

The Friday session, at which candidates for officer and councillor posts in the union made statements, was open to Equity members only. It's been learned, however, that aside from the remarks by the candidates, the only discussion in connection with the election was Prince's criticism of Bellamy and the latter's reiteration of his factionalism charge.

Big Turnout

The meeting drew an unusually large turnout, many with more than just the election on their minds. Of major concern was the recent hike in Equity dues and initiation fee. Discussion in this area resulted in the adoption of a resolution asking the Equity council to restudy the changes instituted in the dues structure. The council, in a referendum of the membership, had urged approval of the dues hike because of increased expenditures, and it's considered unlikely that the administrative body will make any drastic changes in the newly-adopted dues setup.

At the meeting, which ran about four hours, the membership decided against floor discussion after the reading of the campaign

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Marc Blitzstein Tribute At Philharmonic Hall, N.Y.

Marc Blitzstein, who was killed by brawling seaman on a Caribbean island during the winter, will be memorialized April 19 at Philharmonic Hall, N.Y. Phyllis Curtain will take the title role in a revival of the composer's opera, "Regina," based on the Lillian Hellman drama, "The Little Foxes." Julius Rudel, head of the N.Y. City Opera, will conduct, as he did originally in 1953. Miss Hellman will read a narration.

The second portion of concert will be Blitzstein's first big stage success. "The Cradle Will Rock." Leonard Bernstein will handle the baton. It is intended to set up a music theatre award in Blitzstein's name.

Kim Stanley In Studio's 'Sisters'; Swap Strasbergs

Kim Stanley, who withdrew several weeks ago from the forthcoming Actors Studio revival of "The Three Sisters," has changed her mind and agreed to appear in the play. Perhaps by coincidence, Susan Strasberg, who was to have costarred with Miss Stanley and Geraldine Page, has withdrawn from the production.

No successor has been engaged so far to replace Miss Strasberg in the role of Irina, but Paula Strasberg, her mother and the wife of Lee Strasberg, who is staging the Anton Chekhov work, is set to be stand-by for the three title roles. It will be her first acting assignment in some years. Strasberg, besides being the director, is the artistic head of the Studio.

Although an April opening on Broadway had been anounced for "Sisters," no theatre has been booked and, with casting not completed, it's assumed that the production will be delayed. Miss Stanley is to play Masha in the Chekov comedy-drama, and Miss Page will portray Olga.

The "Sisters" production is being financed from the proceeds of a grant to the Studio from the Ford Foundation.

Off-B'way 'Madman' Set; Hearing Due on License

"Diary of a Madman" will have its American preem April 16 at the Gramercy Arts Theatre, N.Y. The opening was originally set for April 14 at the same house. An order, signed recently by N.Y. Supreme Court Judge Frederick Backer, adjourns until April 20 a hearing to show cause why the suspension of the Gramercy Arts' license by former N.Y. License Commissioner Bernard J. O'Connell should be upheld.

The adjournment restored the theatre's license, which was suspended March 23 for 90 days because of a film society which was using the premises for a Monday night series of documentaries committed an alleged violation by accepting money for admission without a license. When the infringement was brought to the attention of Alexander Racolin and Martin Rubin, who hold a 20-year lease on the Gramercy Arts, they dispossessed the film society for violation of contract.

Racolin and Rubin are co-producers of "Diary" with Ninon Tallon Karlweis and Alex Hassilev. The Gogol play, with Zack Matalon playing the sole role evenings and William Hickey, the show's director, spelling him at matinees, is now giving previews.

"The Pinter Plays," which had to move from the Pocket Theatre, N.Y., when the house was temporarily closed recently for showing an unlicensed film, is now at Midway Theatre, N.Y.

Gilbert Miller's $5,000 Makes Him Co-Producer Of Madrid's 'Forum' Co.

Madrid, April 7.

American legit interests made an initial appearance on the Spanish scene when Gilbert Miller and Spanish producer-director Jose Osuna opened a coproduction version of "Funny Thing Happened on the way to the Forum" in Madrid last week. The deal was made with Miller's general manager, George Banyai, who is represented here by Andres Kramer.

Coproduction with Spain is not as formidable as it seems. Theater budgets, even for a hit musical comedy, are only a fraction of stateside figures. While amounts are not revealed, Miller's participation is estimated at under $5,000.

"Funny Thing Happened" opened at the Teatro Maravillas with a libretto adapted for Spain by Jose Luis Coll and Manuel Ruiz Castillo, and an adapted score by Moreno Buendia. Unable to come up with a suitable local version of the original title, Osuna named it "Golfus de Roma".

Jose Sazatornil stars as the slave; Erasmo Pascual and Carmen Martinez play Senex and his wife, Domina; the role of Philia goes to Alicia de la Victoria; her lover is Pedro Pecci; Venanacio Muro is the second slave, and Ricardo Royo plays the victorious soldier. Eye-filling courtesans were recruited from among foreign beauties appearing at local cabarets as well as from local guapas.

Ranking cartoonist, Mingote, designed sets and costumes. The latter, fashioned daringly for Spain, were buttoned up considerably following traditional censor modifications at the final rehearsal performance.

Shows on Broadway

Anyone Can Whistle

Kermit Bloomgarden & Diana Krasny presentation of musical comedy in three acts (14 numbers), with book by Arthur Laurents, music and lyrics by Stephen Sondheim. Staged by Arthur Laurents; dance and musical staging, Herbert Ross; scenery, William and Jean Eckart; costumes, Theoni V. Aldredge; lighting, Jules Fisher; orchestration, Don Walker; vocal arrangements and musical direction, Herbert Greene; dance music arrangements, Betty Walberg; associate producer, Arlene Sellers. Stars Lee Remick, Angela Lansbury, Harry Guardino; features Gabriel Dell, Arnold Soboloff, James Frawley, Peg Murray, Don Doherty, Sterling Clark, Harvey Evans, Larry Roquemore, Tucker Smith. Opened April 4, '64, at the Majestic Theatre, N. Y.; $8.60 top.

Sandwich Man ..... Jeff Killion
Baby Joan ..... Jeanne Tanzy
Mrs. Schroeder ..... Peg Murray
Treasurer Cooley ..... Arnold Soboloff
Chief Magruder ..... James Frawley
Controller Schub ..... Gabriel Dell
Cora Hoover Hooper....Angela Lansbury
The Boys ..... Sterling Clark, Harvey Evans, Larry Roquemore, Tucker Smith
Fay Apple ..... Lee Remick
J. Bowden Hapgood....Harry Guardino
Dr. Detmold ..... Don Doherty
June ..... Janet Hayes
John ..... Harvey Evans
Martin ..... Lester Wilson
Old Lady ..... Eleonore Treiber
Telegraph Boy ..... Alan Johnson
Osgood ..... Georgia Creighton

Others: Susan Borree, Bettye Jenkins, Patricia Kelly, Barbara Lang, Paula Lloyd, Barbara Monte, Odette Phillips, Hanne-Marie Reiner, Eugene Edwards, Dick Ensslen, Loren Hightower, Jack Murray, William Reilly, Don Stewart.

Musical numbers: "I'm Like the Bluebird," "Me and My Town," "Miracle Song," "Simple," "A-1 March," "Come Play Wiz Me," "Anyone Can Whistle," "A Parade in Town," "Everybody Says Don't," Ballet, "I've Got You to Lean On," "See What It Gets You," Waltzes, "With So Little to Be Sure Of."

Whatever it's supposed to be getting at, "Anyone Can Whistle" should have the distinction of not leaving audiences apathetic. If it isn't entertaining, it's at least apt to be irritating. Don't look here for a rational explanation of the show, which opened last Saturday night (4) at the Majestic Theatre. Just put it down as a boxoffice dodo and of negligible interest for stock or pictures.

Certain details are presumably obligatory. The Kermit Bloomgarden-Diana Krasny production has a book by Arthur Laurents, with music and lyrics by Stephen Sondheim, in what's evidently meant to be a sort of song and dance theatre of the absurd. Laurents staged the remorselessly frolicsome performance, with antic and frequently good choreography by Herbert Ross. The stars are Lee Remick, Angela Lansbury and Harry Guardino.

The book is a kind of surrealist fable about a corrupt Never-Neverland town in which the supposedly crazy people are sane. The point seems to be something or other about the stultifying effect of that pathetically riddled target, conformity. Miss Lansbury plays a caricature mayoress. Miss Remick portrays a nurse who can't let herself go except when she sports a red wig and a transparently bogus French accent. Guardino enacts a visiting nut who is mistaken for a doctor, romances the nurse and finally teaches her to relax and be herself.

Maybe it's supposed to be Brechtian, or something, and obviously it's meant to be symbolic, profound, sophisticated and clever as all get out. By normal entertainment standards, however, it's an enigma — a large, pretentious, numbing shambles. There's not a genuinely memorable song in the show, although the title number, "A Parade in Town," "Everybody Says Don't" and "So Little to Be Sure of" are briefly, mildly listenable.

Miss Lansbury is a solid performer who sings acceptably, gets her laughs and has professional presence and authority. Miss Remick from films is a trim looker (at least when she's not in that unbecoming wig and the gaudy gown and flushed makeup that go with it), as well as a fair enough dancer and singer, but not yet sufficient command or magnetism on the stage. Guardino is an adequate leading man and, at least with mike-amplification, a loud singer.

Ross's choreography is electrifying, but his staging of musical numbers is excessively roguish. William and Jean Eckart's scenery is in the ornately cutesy mode of the rest of the show, and the Theoni V. Aldredge costumes tend to be either deliberately raggedy or elaborately fashioned to show the human anatomy to disadvantage.

In a season already notable for musical mishaps, "Anyone Can Whistle" is an outstanding clinker.

Hobe.

Sponono

Mary K. Frank presentation of drama in three acts (14 scenes), by Alan Paton and Krishna Shah. Staged by Krishna Shah; settings, Pamela Lewis; supervision and lighting, Paul Morrison; costumes, Ruth St. Moritz; costume supervision, John Boyt; traditional chant arrangements, Gideon Nxumalo; additional chant compositions, Fela Sowande, John Knox Bokwe, J. P. Mohapeloa, Gideon Nxumalo. Opened April 2, '64, at the Cort Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Sponono ..... Cocky Tlhotlhalemaje
Principal ..... Michael Goodliffe
Elizabeth ..... Ruth Nkonyeni
Walter ..... Joe Ngoetjana
Spike Molestane ..... Ferdinand Mafata
Ha'penny ..... Philemon Hou
Mr. Mabaso ..... Lionel Ngakane
Mr. Makatini ..... Obed Dira
Mrs. Makatini ..... Phyllis Mqomo
Johannes Mofoking ..... Sidney Motha
Reformatory Boys ..... Osborne Ferdinand, Paul Makgoba, Herbert Manana, Gideon Manana, Ernest Mohlomi, Sidney Motha, Barney Qhobosheane, Caiphus Semenya, John Sithebe, Victor Shange, Douglas Xaba
Sangoma ..... Vinah Bendile
Imbongi ..... Douglas Xaba
Court Attendants ..... Barney Qhobosheane, Gideon Manana, Caiphus Semenya, John Sithebe
Chief Counsellor ..... Paul Makgoba
Chief Attendant ..... Victor Shange
Choir ..... Osborne Ferdinand (leader), Maria Khule, Virginia Mablane, Margaret McIngane, Betty Mthombeni, Ernest Mohlomi, Gideon Manana, Herbert Manana, Paul Makgoba, Caiphus Semenya

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What is there to say for "Sponono" on Broadway? The South African drama by Alan Paton and Krishna Shah, opening last Thursday night (2) at the Cort Theatre, is an unmistakably earnest work with interesting elements, fervent performance and a third act that falls to pieces in muddled symbolism. Even at best, the Mary K. Frank adaptation is unsuited for the commercial requirements of Broadway or, for that matter, stock. It offers practically nothing for pictures.

"Sponono" was originally done at Dorkay House, a music and theatre training center for non-Europeans in Johannesburg. The locale is a reform school and in adjacent Victoriatown, a suburb of Johannesburg, and the story involves the futile attempt of the dedicated, compassionate principal to reclaim a likable and remarkably articulate and persuasive inmate. As it happens, the youth is a real rotten apple whom his colored companions see through as a vengeful, self-excusing hypocrite, so the white schoolmaster's sympathy and repeated forgiveness ends in tragedy.

The script is overwritten and repetitious in a primitive narrative style, accompanied by frequent native chants and occasional tribal dances that add atmosphere and texture, but retard the action. Whatever effect the basically realistic plot manages to convey in the long first two acts is tossed away, however, in a wildly fantastic dream courtroom trial in the third act, presumably intended as a parable.

The moral of this lurid concluding pasage is evidently a modern revision of the discredited turn-of-the-century colonialist theme of the white man's burden. As expressed repeatedly by the seemingly well-meaning but invariably recalcitrant youth, and finally endorsed by the principal, the lopsided philosophy is that in this bi-racial situation the white man's Christlike obligation is to be endlessly forgiving but, failing that just once, to be unforgiven.

Co-author Shah has staged the performance with a sense of dimension, but faulty pace, although there are several vibrant and gripping scenes, notably a brutal fight in the second act. The cast includes one English actor, Michael Goodliffe, portraying the schoolmaster, and such jaw-breaker-named native principals as Cocky Tlhothalemaje, Ruth Nkonyeni, Joe Ngoetjana, Ferdinand Mafata, Philomon Hou and Lionel Ngakane. It is a large cast.

"Sponono" is an admirable project and, on its home grounds, probably a credit to the Dorkay House project. It's simply out of its element on Broadway, however, despite the possibility of modest patronage by New York's large international segment, notably the resident United Nations personnel.

Hobe.

David Nelson and his wife, **June Blair**, will appear in "The Happiest Years" at the Avondale Playhouse, Indianapolis, starting July 7, and at the Canal Fulton (O.) Summer Theatre the week of July 21.

Feldman & Rollins Drop Jack Perry's 'Easy Does'

Laurence Feldman and Jack Rollins, who recently tried out "Easy Does It" in winter stock, have dropped the script as a Broadway prospect. The Jack Perry play, which costarred Tom Poston and Elizabeth Allen, ended a six-week tour early in March at the Yonkers (N.Y.) Playhouse.

Also in the cast was John Crowther, son of N.Y. Times film critic Bosley Crowther.

Show Out of Town

Cool Off

Philadelphia, April 1.

Barbara Griner presentation of musical comedy in two acts (seven scenes), with book by Jerome Weidman; music and lyrics by Howard Blankman. Staged by Herbert Machiz; musical staging Bob Herget, scenery, Stewart Chaney; lighting, Klaus Holm; dance and music arrangements, Genevieve Pitot; orchestrations, Larry Wilcox; musical director, John Lesko. Stars Stanley Holloway, Hermione Baddeley; features Stuart Damon, Sheila Sullivan. Opened March 31, '64, at the Forrest Theatre, Philadelphia; $6 top.

Ed Farrish ..... Stuart Damon
Clara Farrish ..... Sheila Sullivan
Lester Linstrom ..... Stanley Holloway
Bessie Linstrom ..... Hermione Baddeley
Y. M. 2 ..... Stuart Damon
Mistress Bessie ..... Hermione Baddeley
Irving ..... Stanley Holloway
Bessie Diamond ..... Hermione Baddeley
Bessie Crepe de Chine ..... Hermione Baddeley
Policeman ..... Stanley Holloway
Bessie Bucks ..... Hermione Baddeley
Lester Lenz ..... Stanley Holloway

"Cool Off!" the four-character musical at the Forrest, appears inescapably headed for the deep freeze. The show was unready at the preem, with the cast up in the air, the scenery a shambles and the audience receiving everything with a mortuary chill. *(The production closed Saturday night (4) —Ed.)*

Jerome Weidman is telling a modern version of the Faustian legend in the tuner. The switch lies in a sort of heavenly interceptor command. A disillusioned young wife, tired of her drab apartment and breakfast quarrels, voices the wish to sell her soul for a night on the town with a Cary Grant-type for an escort. Hermione Baddeley and Stanley Holloway, playing the operators of a sort of nether-world DEWline, descend on the wife and trap her with Satan's emissary, a 15th century mutation of her husband.

The devices by which the good angels trap the couple in the building comprise most of the action, which grows insane as well as confusing. The dance sequences, except for a hopeful softshoe by Holloway, are entrusted to the featured leads, Stuart Damon and Sheila Sullivan as the young couple. The latter are personable enough and try hard against the material and its leaden reception.

The four principals are better in the vocal numbers, where they can at least welcome the song stops as recognizable procedure. Howard Blackman's score is a combination of modern awareness and the prettily reminiscent, but his lyrics and the book lack the chic and wit to put over so fanciful a project.

Stewart Chaney's settings are on the drab side as well as eminently unworkable.

Gagh.

Authentic Americana

"Tent Show," by Marian McKennon (Exposition; $3.50), is a novel about dramatic tent shows as they still flourish in the midwest and the south. Since author and her husband lived the story here recounted, book is actually a documentary (and a very good one) of a form of American show biz which has survived movies, radio, television, depressions, wars and famine. Little known to savants of the great legit, tent rep has moved across our land for generations; sometimes a family enterprise (like the McKennons' show), but always peopled by canvas-biting pros who are part of a closely-knit family, the true strolling players of modern times.

Plot line holding this little volume together is slender, but the color and valor of wandering artists who play dramatic repertory in one-week stands on small town vacant lots somewhere "west of the water tower" are caught in these pages with fidelity and warmth.

No reader seeking to understand enduring folk ways of the American theatre should miss this entry.

Rodo.

Show Abroad

Is There Intelligent Life On Earth?

Brighton, March 29.

The London Co. (International Plays), in association with Arthur C. Twitchell, Ralph Alswang and Herbert R. Steinmann, presentation of a musical in two acts (15 scenes, 15 numbers), in the Living Screen process, by Robert Crean, based on the Alan Dunn book, with additional material by Robert Van Scoyk; words and music by Michael Brown. Staged by Ralph Alswang; book direction, James Gilbert; musical staging, Alfred Rodrigues; film direction, John Halas; orchestrations, Norman Paris; musical director, Burt Rhodes. Features Ronnie Stevens, Anne Hart, Meg Walter, Ivor Danvers, Stella Tanner, Hope Jackman, Leon Thau, Brian Hewitt-Jones. Opened March 28, '64, at the Essoldo Theatre, Brighton; $1.75 top.

Kolumbo ..... Ronnie Stevens
Stanley ..... Ivor Danvers
Ellen ..... Meg Walter
Gate Guard ..... Ken Robson
Ben ..... Leon Thau
Orderlies ..... Victor Flattery, Stanley Fleet, Michael Kelly
Commander Conway ..... Brian Hewitt-Jones
Mom ..... Hope Jackman
Mrs. Jones ..... Pearl Prescod
Young Girl ..... Linda Bywaters
Deb ..... Carol Thomas
Randy ..... Stella Tanner
FBI Agents ..... Geoff L'Cise, Victor Duret, Johnny Greenland
Gloria ..... Jenny Kingman
Fran ..... Beth McDonald
Freddie ..... Victor Flattery
Lollypop ..... Anne Hart
Gertrude ..... Beth McDonald
Senator ..... Thick Wilson
Kooky Girl ..... Gloria Johnson

Filmed parts:

Polo ..... Cardew Robinson
Koko ..... John Rutland

Musical Numbers: "I Dreamed About Roses," "Just Imagine What a Blip Can Do," "Crisis," "If I Had a Man," "Communicate with Me," "Is There Intelligent Life on Earth?" "Undercover," "What's Let Nothing Come Between Us," "Goodbye Old World," "Blue-Green Planet," "Nice Cold Beer," "We're Gonna Have Fun," "Love," "You're Sicky, Sick Sick," "The Truth."

After years of planning and preparation, Ralph Alswang has made Living Screen a reality. This is the process whereby motion picture and live action are integrated to provide a unified entertainment —not just as a gimmick, but as a means whereby the resources of both modes of presentation are fully harnessed to complement one another.

Living Screen is a substantial advance on the Czech process demonstrated some six years previously at the Brussels World Fair. That achieved its main effect by having artists step out of the screen onto the stage. That was pure gimmick, though with obvious potentialities, which have not subsequently been developed.

Alswang has started far beyond where the Czech process stopped, and has made a bold effort to combine both film and live action into a unified whole. The least to be said is that it works; the best that its potentialities are enormous and that it opens up possibilities on the widest scale, demonstrating that these two visual arts can be jointly harnessed to provide a new dimension in mass entertainment.

For the initial production Alswang and his associates, Arthur C. Twitchell in the U.S. and Derek Glynne in London, have chosen a satirical musical depicting the adventures of a Martian who lands on earth in a flying saucer. The subject matter may have its weaknesses, but it is an effective instrument for demonstrating the potentialities.

The animated film, produced and directed by John Halas, provides a background which would not have been possible by any other means of presentation. The 35m film covers the entire stage, though because of the position of the projector in the demonstration theatre in Brighton, most of the ceiling was omitted.

That is a minor defect, however, and could easily be corrected in a permanent situation. In any event, it does not detract from the entertainment value of the show, nor does it upset the calculations as to future possibilities.

In selecting the initial vehicle, a hard choice had to be made, and the decision taken is bold. The show could easily have been over-ridden with gimmicks, with artists walking in and out of the screen to demonstrate the possibilities of the technique. But that could have easily have reduced it to the level of a circus sideshow.

Instead, a subject has been chosen in which the gimmicks are of a secondary importance and the prime factor has been to devise an entertainment per se, with the novelty values as an added attraction. Time and the boxoffice will determine whether the decision was correct, but "Is There Intelligent Life on Earth" is not dependent on technical gimmicks alone, but stands or falls as an integrated entertainment.

The book, by Robert Crean, has its slender moments, but Michael Brown's songs and lyrics are acceptable and there are exciting production numbers making effective use of backgrounding by the drums in the pit. The plot outline is slim, and mainly conventional, but the subject matter, allied to the Living Screen process, provides the basis for effective visual backgrounds.

In its own right, the book show might be rated a questionable prospect, but allied to the new method of presentation, it has a novelty value which cannot accurately be measured by the conventional yardstick.

In the live action cast there are a number of sturdy performances, notably by Ivor Danvers as a radar man who first tracks the flying saucer; Anne Hart as a voluptuous holiday maker in Miami caught up with the visiting Martian, Meg Walter as Danvers' loyal sweetheart and Stella Tanner (one of the singing Tanner Sisters) as her buddy.

Ronnie Stevens, a big name locally in revue, disappoints as the Martian and hardly seizes the opportunities the role offers. However, promising performances are given by Hope Jackman, Leon Thau and Brian Hewitt-Jones, while Geoff L'Cise, Victor Duret and Johnny Greenland, as three FBI agents, have a solid hit with their "Undercover" song. Other lively numbers include "Crisis," "Just Imagine What a Blip Can Do," "Nice Cold Beer," "We're Gonna Have Fun" and "You're Sicky, Sick Sick."

Of the three Martians involved in the plot only Ronnie Stevens is seen alive on stage. The other two, Cardew Robinson and John Rutland, are only on film and that limits their possibilities, although they more than adequately fullfil their requirements. Alfred Rodrigues, under the overall guidance of Alswang, has staged the musical numbers expertly and James Gilbert has handled the book skillfully. Through their combined efforts Living Screen comes alive and it's just beginning.

Myro.

Scheduled B'way Preems

West Side Story, Center (4-8-64).
Hamlet, Lunt-Fontanne (4-9-64).
Baby Want a Kiss, Little (4-13-64).
Cafe Crown, Beck (4-20-64).
Blues for Mr. Charlie, ANTA (4-21-64).
Porgy and Bess, Center (5-6-64).
Sunday Man, Morosco (5-12-64).
Roar Like a Dove, Booth (5-15-64).
Royal Shakespeare, State (5-18-64).
White House, Miller (5-19-64).
My Fair Lady, Center (5-20-64).
Fade Out-Fade In, Hellinger (5-26-64).
Hamlet, Delacorte (6-10-64).
King and I, State (7-6-64).
Othello, Delacorte (7-8-64).
Electra, Delacorte (8-5-64).
Merry Widow, State (8-17-64).
Ben Franklin, Lunt-Font. (wk. 10-12-64).

LONDON SHOWS

(Figures denote opening dates)

Boeing-Boeing, Apollo (2-20-63).
Caligula, Phoenix (4-6-64).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
E'body Loves Opal, Vaudeville (4-1-64).
Fielding's Hall, Prince Charles (2-27-63).
Formation Dancers, New Acts (3-18-64).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
Hang Head Down, Comedy (3-19-64).
Hedda Gabler, St. Martin's (2-12-64).
How to Succeed, Shafteshury (3-28-63).
Kayf Up West, Royal, East (3-10-64).
Lovely War, Wyndham's (3-19-63).
Mexican Fiesta, Drury Lane (3-30-64).
Minstrels, Vic. Palace (5-25-62).
Mother's Boy, Globe (3-19-64).
Mousetrap, Ambassador (11-25-52).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poor Bitos, Duke of York's (1-6-64).
Reluctant Peer, Duchess (1-15-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Round Piccadilly, Prince Wales (3-28-64).
Royal Comm. Revue, Mermaid (3-11-64).
Seagull, Queen's (3-12-64).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of Dove, Haymarket (12-3-63); transferred Monday (6) from Lyric.

CLOSED

All in Love, May Fair (3-16-64); closed last Saturday (4), after 24 performances.
D'Oyly Carte Opera, Savoy (12-16-63); closed last Saturday (4), after 127 performances.
Man in the Moon, Palladium (12-22-63); closed last Saturday (4), after 156 performances.
Spoon River, Royal Court (2-13-64); closed March 14, after 36 performances.
Monsieur Blaise, Phoenix (1-9-64); closed March 28, after 87 performances.

SCHEDULED OPENINGS

Schoolmistress, Savoy (4-6-64).
Wait a Minim, Fortune (4-9-64).
Subtoplans, New Arts (4-14-64).
She Loves Me, Lyric (4-29-64).

B'way Lively; 'Wed.' Record $40,987, 'Funny Girl' $73,097, 'Sammy' $60,224, 'Oliver' 63G, 'Love' $48,805, 'Dylan' 47G

Broadway was jumping last week, with Easter vacationers contributing to the substantial gains. Registering the biggest increase was "What Makes Sammy Run?" which topped the $60,000 mark. Continuing in the capacity groove were "Any Wednesday," which set a house record for the second successive week, as well as "Barefoot in the Park," "The Deputy," "Funny Girl" and "Hello, Dolly."

Prospects are glum for last week's two openers, "Sponono" and "Anyone Can Whistle." There were two closings Saturday night (4), "The Chinese Prime Minister" and "Never Live Over a Pretzel Factory."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (7th wk; 55 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, $40,841.

Last week, house record, $40,937.

Anyone Can Whistle, Majestic (MC) (1st wk; 1 p) ($8.60; 1,655; $81,000) (Lee Remick, Angela Lansbury, Harry Guardino). Previous week, $26,221 for six previews.

Opened last Saturday night (4) to two raves (McClain, Journal-American; Nadel, World-Telegram), one qualified disapproval (Chapman, News) and three pans (Kerr, Herald Tribune; Taubman, Times; Watts, Post).

Last week, $32,728 for opening performance and six previews.

Barefoot in the Park, Biltmore (C) (24th wk; 187 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,657.

Last week, $38,861.

***Beyond the Fringe,** Golden (R) (76th wk; 603 p) ($7.50; 799; $34,874). Previous week, $17,597.

Last week, $18,798.

Case of Libel, Longacre (D) (26th wk; 202 p) ($6.90-$7.50; 1,101; $40,936) (Van Heflin, Paul McGrath, Larry Gates). Previous week, $13,301.

Last week, $19,368.

Deputy, Atkinson (D) (6th wk; 45 p) ($6.90-$7.50; 1,088; $43 246) (Emlyn Williams, Jeremy Brett). Previous week, $43,414 with one party.

Last week, $43,488.

Dylan, Plymouth (D) (12th wk; 89 p) ($6.90-$7.50; 1,084; $48 369) (Alec Guinness). Previous week, $41,284.

Last week, $47,048.

Foxy, Ziegfeld (MC) (7th wk; 56 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). Previous week, $32,615).

Last week, $37,961.

Funny Girl, Winter Garden (MC) (2d wk); 12 p) ($9.60; 1,442; $74,516) (Barbra Streisand, Sydney Chaplin). Previous week, $69,930 for four performances and four previews.

Last week, $73,097 with parties.

***Funny Thing Happened on the Way to the Forum,** Hellinger (MC) (100th wk; 797 p) ($8.60-$9.40; 1,572; $84,000) (Dick Shawn). Previous week, $29,895.

Last week, $38,538.

Hello, Dolly, St. James (MC) (12th wk; 92 p) ($9.60; 1,609; $71,331) (Carol Channing). Previous week, $71,199.

Last week, $71,391.

Here's Love, Shubert (MC) (27th wk; 210 p) ($9.60; 1,453; $67,923). Previous week, $38,795.

Last week, $48,805.

How to Succeed in Business Without Really Trying, 46th St. (MC) (130th wk; 1,031 p) ($9.60; 1,342; $66,615). Previous week, $61,216.

Last week, $62,684.

***Mary, Mary,** Hayes (C) (161st wk; 1,282 p) ($6.90-$7.50; 1,164; $43,380) (Mindy Carson, Murray Hamilton, Tom Helmore). Previous week, $15,253.

Last week, $19,382.

Never Too Late, Playhouse (C) (71st wk; 565 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $29,245.

Last week, $34,047. Martha Scott takes over April 27 for Miss O'Sullivan who's leaving the cast to become a regular on the NBC-TV "Today Show."

Nobody Loves an Albatross, Lyceum (C) (16th wk; 124 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $24,435.

Last week, $27,611.

Oliver, Imperial (MD) (65th wk; 519 p) ($8.60-$9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $54,166.

Last week, $62,874.

110 in the Shade, Broadhurst (MC) (24th wk; 186 p) ($8.80-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $44,586.

Last week, $48,970.

Sponono, Cort (D) (1st wk; 4 p) ($6.90-$7.50; 1,100; $41,482). Previous week, $3,700 for *seven previews.

Opened last Thursday night (2) to two endorsements (Chapman, News; Taubman, Times), two qualified approvals (McClain, Journal-American; Watts, Post) and two negative notices (Kerr, Herald Tribune; Nadel, World-Telegram).

Last week, $7,508 for four performances and three previews.

What Makes Sammy Run? 54th St. (MC) (6th wk; 44 p) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $49,195.

Last week, $60,224.

***Who's Afraid of Virgina Woolf?** Rose (D) (78th wk; 616 p) ($6.00-$7.50; 1,162; $40,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company costars Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $17,916.

Last week, $23,658.

MISCELLANEOUS

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (11th wk; 84 p) ($6-$6.50; 1,158; $46,500). Previous week, $43,206 with subscription for eight performances of "After the Fall," "But for Whom Charlie" and "Marco Millions."

Last week, $40,747 with subscription for same repertory.

PREVIEWING THIS WEEK

Baby Want a Kiss, Little (C). Began previews last Monday night (6).

Cafe Crown, Beck (MC) (Sam Levene, Theodore Bikel, Tommy Rall). Previous week, $16,681 for eight previews.

Last week, $22,914 for eight previews.

CLOSED LAST WEEK

Chinese Prime Minister, Royale (D) (14th wk; 108 p) ($6.90-$7.50; 1,050; $43,908) (Margaret Leighton, Alan Webb, John Williams). Previous week, $11,487.

Last week, $16,654. Closed Saturday night (4) at an estimated loss of its entire $125,000 investment.

Never Live Over a Pretzel Factory, O'Neill (C) (2d wk; 9 p) ($6.90-$7.50; $45,398). Previous week, $6,022 for one performance and two previews.

Last week, $3,767. Closed Saturday night (4) at an estimated loss of its entire $120,000 investment.

OPENING THIS WEEK

National Repertory Theatre, Belasco (Rep) ($4.95-$7.50; 1,008; $34,051). Last week about $6,900 for four previews at the Belasco.

American National Theatre & Academy presentation of National Repertory Theatre productions of Anton Chekhov's "The Seagull" and Arthur Miller's "The Crucible"; opened Sunday (5).

High Spirits, Alvin (MC) ($9.60; 1,334; $69,549) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Last week, $60,901 for eight

Lester Osterman, Robert Fletcher and Richard Horner presentation of musical by Hugh Martin and Timothy Gray, based on Noel Coward's "Blithe Spirit"; opened last night (Tues.).

West Side Story, City Center (MD) ($4.95; 3,015; $91,000). N.Y. City Center Light Opera Co. presentation of revival of musical, based on a conception of Jerome Robbins, with book by Arthur Laurents, music by Leonard Bernstein and lyrics by Stephen Sondheim; opens tonight (Wed.) as the first in a series of three musical productions.

Hamlet, Lunt-Fontanne (D) ($8.80-$9.90; 1,478; $73,062). Last week, $81,539, a house record at the Shubert, Boston.

Alexander H. Cohen presentation of John Gielgud production; opens tomorrow night (Thurs.).

OTHER THEATRES

ANTA, Ambassador, Barrymore, Booth, Broadway, Hudson, Miller's, Morosco.

Concert Reviews

Interlochen Symphony
(Philharmonic Hall, N.Y.)

This non-union, youth orchestra delighted a near sell-out audience in Philharmonic Hall with a program which included Alan Hovhaness' "Variations and Fugue for Orchestra." Work is modern and exciting and should be enduring. Hovhaness uses Western notation but achieves an Oriental musical language, including quarter-tones, that is legible to the ear and pleasing to the comprehension. George C. Wilson conducted this with skill and understanding. A. Clyde Roller batoned the Stravinsky "Firebird" suite, also well-performed by the ensemble. First half of program was conducted by Joseph E. Maddy, founder of Interlochen, who led his charges through Philharmonic Chief William Schuman's "New England Triptych." Don Gillis' sweet, melodic and evocative "Five Acre Pond" in its first N.Y. performance, and Deems Taylor's "Through The Looking Glass" with a droll narration by Linda Hunt, a student.

Leve.

Contemporary Music Society
(Guggenheim Auditorium, N.Y.)

Guggenheim Museum's hall is well proportioned, elegant and comfortable but acoustically a disappointment, something between a blotter, a sponge and a cotton ball. A saving grace was the type of music selected for this concert as percussion was represented in all types, sizes and shapes. Though sounding dry it did sound, whereas much of the rest was muffled. Music which came off best was Ian Hamilton's "Dialogue for Flute, Cello and Percussion" (first performance) and the late Colin McPhee's "Invention" and "Kinesis." Lou Harrison's "Canticle No. 5" seemed interestingly scored exclusively for percussion from the tinkling sounds of little bells to the deep rumbling of drums — but the resonance to give its true value was non-existent. The other works by Bo Nilson and Earl Brown were too "far out" to be fairly judged under the circumsances. Brown's "Hodograph 1" seems to be made up of unrelated sounds to a great extent sucked up by the surrounding atmosphere. But as the piece is one of those so fashionable in the contemporary music field (aleatoric, it is called), a scheme for performance which can vary from one evening to another . . . it is probable that another performance of "Hodograph 1" will be much more successful—and audible.

Paul Price was the conductor, Harvey and Sophie Sollbelger, David Soyer, Henry Brant, Nicholas Zumbro — were the instrumentalists and the very active percussion was manned by Wayne Brotherton, Richard Fritz, Robert Lepre, Alan Silverman, Richard Wildermuth and Howard Zwickler.

Goth.

Road: 'Hamlet' Record $81,539, Hub; 'Luther' $36,990, D.C.; 'Me' $52,384, Det. 'Tops' 26½G, Norfolk; 'Bed' 20G, St. P.

Business was generally big on the road last week. "Hamlet" held as top-grosser, with a house record for the Shubert Theatre, Boston. "Camelot," again in second place, registered a nice increase in the second week of its Philadelphia stand.

The two companies of "How to Succeed in Business Without Really Trying" were also hot in Chicago and Des Moines, while other sturdy takes were scored by "A Funny Thing Happened on the Way to the Forum" and "Little Me," in Cleveland and Detroit, respectively.

"A Man for All Seasons" was hefty in Toronto, and "Luther" started its post-Broadway tour promisingly in Washington. "Who's Afraid of Virginia Woolf?" did well in Chicago and "Pajama Tops" went clean on twofers in Norfolk.

The Broadway-bound "Cool Off" collapsed in Philadelphia Saturday (4) after the first week of a scheduled fortnight tryout.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout. RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Enter Laughing, Wilbur (C-RS) (3d wk) ($4.95-$5.50; 1,241; $36,699) (Yvonne de Carlo, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $23,089 with Theatre Guild-American Theatre Society subscription.

Last week, $17,990.

Hamlet, Shubert (D-T) (2d wk) ($7.50; 1,727; $81,000). Previous week, $68,330 for seven performances.

Last week, house record, $81,539.

CHICAGO

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (21st wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $52,901.

Last week, $64,625.

Who's Afraid of Virginia Woolf? Studebaker (D-RS) (6th wk) ($5.50-$6; 1,200; $34,000) (Nancy Kelly, Sheppard Strudwick) (matinee company Michaele Myers, Kendall Clark). Previous week, $28,776.

Last week, $30,156.

CINCINNATI

Stop the World—I Want to Get Off, Shubert (MC-RS) ($4.55-$5.50; 2,028; $53,669) (Kenneth Nelson, Joan Eastman). Previous week, $22,954, Auditorium, St. Paul.

Last week, $12,332 for seven performances, plus $4,000 guarantee for March 30 performance at Univ. of Michigan, Ann Arbor.

CLEVELAND

Funny Thing Happened on the Way to the Forum (MC-RS) (2d wk) ($6.95; 1,515; $59(,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $53,510 with TG-ATS subscription.

Last week, $58,239.

DES MOINES

How to Succeed in Business Without Really Trying, KRNT (MC-RS-3d Co.). Previous week, $40,694, Civic, Omaha.

Last week, $61,635.

DETROIT

Little Me, Fisher (MC-RS) (2d wk) ($5.70-$6.50; 2,081; $75,000) (Sid Caesar). Previous week, $40,849 with Fisher Playgoer subscription.

Last week, $52.384 with Fisher Playgoer subscription.

NORFOLK

Pajama Tops, Center (C-RS) (June Wilkinson, Richard Vath). Previous week, $8,115 with twofers, Community, Atlanta.

Last week, sellout $26,532 with twofers.

PHILADELPHIA

Camelot, Shubert (MC-RS) (2d wk) ($6.60-$7.50; 1,907; $70,000) (Anne Jeffreys, George Wallace, Arthur Treacher, Robert Peterson). Previous week, $66,453.

Last week, $72,725.

Cool Off, Forrest (MC-T) (1st wk) ($6.60-$7.50; 1,760; $65,000) (Stanley Holloway, Hermione Baddeley).

Opened here March 31 to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $10,800 for seven performances. The production, capitalized at $200,000, folded here Saturday (4), cancelling a scheduled second week's run at the Forrest and a Broadway booking which was to have started April 28 at the Royale Theatre.

ST. LOUIS

In One Bed (and Out the Other), American (C-RS) ($5.90; 1,863; $31,500) (Jules Munshin, Greta Thyssen). Previous week, $20,506 with twofers, Royal Alexandra, Toronto.

Last week, $20,015 with twofers.

ST. PAUL

Thousand Clowns, Auditorium (C-RS) ($4.95-$5.50; 2,697; $79,000) (Dane Clark, Margaret O'Brien). Previous week, $22,731 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, $17,040 with TG-ATS subscription.

SAN FRANCISCO

Private Ear and Public Eye, Geary (CD-RS) (2d wk) $5.40-$5.95; 1,483; $38,000) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $17,393 with TG-ATS subscription.

Last week, $20,576 with TG-ATS subscription.

TORONTO

Man for All Seasons, O'Keefe (D-RS) (2d wk) ($5.50; 3,283; $94,587) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $33,807 with TG-ATS and O'Keefe subscription.

Last week, $53,660 with TG-ATS and O'Keefe subscription.

Theatre de France, Royal Alexandra ($5.50-$6.50; 1,497; $43,670) (Madeleine Renaud, Jean-Louis Barrault). Previous week, unreported.

Last week, $25,456 for five performances of "La Vie Parisienne" and three performances of "Le Mariage de Figaro." Both offerings received rave reviews (Evans, Telegram; Ferry, Star; Whittaker, Globe).

WASHINGTON

Luther, National (D-RS) (1st wk) ($4.50-$5.95; 1,673; $48,926) (John Heffernan). Previous week, $22,067 with twofers, Lunt-Fontanne, New York.

Last week, $36,990 with TG-ATS subscription.

UNREPORTED

(Shows listed below were playing guaranteed dates for which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper), split-week.

Hollow Crown (DR-BT), split-week.

Bits of London

London, April 7.

The last two plays of the current season at the Ashcroft Theatre, Croyden, will have **Sarah Churchill** in the lead of "Fata Morgana" and **Clive Brook** in a **Diana Morgan** adaptation of "The Judge's Story."

Bill Fraser and **Betty Baskcomb** star in **Terence Frisby's** "The Subtopians," which bows in at the New Arts next Tuesday (14).

Ann Jellicoe will translate Chekov's "Ivanov." Tennent will present it in the fall.

Pressagent **George Bartram** has chalked up 10 years blurbing for **Harry Secombe.**

The Royal Ballet is signed for a coast-to-coast trur of the U.S. in 1965.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Ben Franklin in Paris" (MC). (c/o Casting Consultants, 22 W. 24th St., N. Y.). Available parts: femme lead, 30-35, must sing and do French accent; male, 19, likeable, must sing and dance; femme, 19, French, must sing and dance. Accepting photos and resumes through agents only, c/o above address.

OFF-BROADWAY

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Dream of Swallows" (D). Producers, Sylvia & Joseph Harris (145 W. 55th St., N. Y.). Available parts: male, lead, 50s, embittered, failure, drunkard, must have bravura; male, 20, must play guitar and sing well. For audition appointment phone Delmar Hendricks at CI 5-1086 daily between 2-5 p.m. Do not visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

"The Amorous Flea" (MC). Available parts for touring company and/or understudies for N.Y. production: male, 19-23, tenor, good comedian; femme, ingenue soprano with some dance experience; male, young, character actor, able to cover juve and play older man (45-50); character male and femme comics, servent types loud voices, with some dance experience; character male, 45-55. Mail photos and resumes to John Fenn, (York Theatre, 64th St. and First Ave., N.Y.).

"This Was Burlesque" (R) Audition every Wednesday at 5 p.m. for tall femme dancers, experienced in modern, tap & ballet, at the Casino East Theatre (12th St., and Second Ave., N. Y.).

"Ulysses In Nighttown" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.). Sign up for readings through April 10, on the ninth floor c/o above address.

STOCK

EPHRATA, PA.

Ephrata Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 334, Ephrata, Pa.). Accepting photos & resumes from dramatic & musical performers for Equity resident company, also jobbers & apprentices, c/o above address.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill. Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

TOURING

"The Irregular Verb To Love" (C). Myrna Loy stars. All other roles open. Mail photos & resumes to McAloney Productions (853 7th Ave., N.Y.). Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address No duplicates.

Miscellaneous

"The Magic Flute." This one-hour version of the Opera will be presented throughout the summer at the N.Y. World's Fair. Agma-open tenor and bass voices only, should contact Mr. Friedberg at Sacramento 2-3220 daily from 9 a.m.-5 p.m. for audition appointment.

Touring Shows

(Figures cover April 6-18)

Boys From Syracuse (bus-truck)—Split weeks (April 6-18).
Camelot (bus-truck) — Dade, Miami (April 6-11); Split-week (April 13-18).
Enter Laughing—Biltmore, L. A. (April 7-18).
Funny Thing Happened on the Way to the Forum (2d Co.)—Orpheum, Mpls. (April 6-11); Auditorium, St. P. (April 13-18).
Hollow Crown (bus-truck)—Split-weeks (April 6-18).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (April 6-18).
How to Succeed in Business Without Really Trying (3d Co.)—Murat, Indpls. (April 6-18).
In One Bed (and Out the Other)—American, St. L. (April 6-11); Hanna, Cleve. (April 13-18).
Little Me—Fisher, Det. (April 6-18).
Luther—National, Wash. (April 6-11); Shubert, Boston (April 13-18).
Man for All Seasons—O'Keefe, Toronto (April 6-11); Capitol, Montreal (April 13-18).
Pajama Tops—Nixon, Pitt. (April 6-11); Orpheum, Madison, Wis. (April 13-14); Music Hall, Omaha (April 15-18).
Private Ear and Public Eye—Auditorium, Denver (April 8-11, closes).
Royal Shakespeare Theatre—National, Wash. (April 14-18).
Stop the World—I Want to Get Off—Shubert, Boston (April 6-11); Forrest, Philly (April 13-18).
Thousand Clowns — Pabst, Milwaukee (April 7-11); American, St. L. (April 13-18).
Who's Afraid of Virginia Woolf? (2d Co.)—Studebaker, Chi (April 6-11); Shubert, Cincy (April 13-18).

B.M.I. Workshop

Continued from page 79

Hall, Robert Hughes, Mel Mitchell, Don Parks, Jerry Powell, Jim Rusk, Norman Sachs, Treva Silverman, Pat Welch, Don Wolf and Cy Young. Some of these writers have pro credits while others will display their talents in a professional atmosphere for the first time.

Young, incidentally, has written the book, music and lyrics for a musical version of "The Italian Strawhat," optioned recently by Broadway producer-actress Haila Stoddard. "Jo," the musical version of "Little Women," which closed off-Broadway last Sunday (5), was adapted by Parks and Dyer. Both were responsible for the book and lyrics, with Dyer also contributing the music.

Sachs and Mitchell, as a workshop exercise, have completed 14 songs to go with a scene-by-scene outline of a musical version of "A Streetcar Named Desire."

Admission to the workshop is by audition and is open to all who meet the requirements (affiliation with BMI is not necessary). Classes, however, are limited in size. There are two groups, each comprising about 20 persons. Engel, who's associated with BMI as a consultant, is currently active on Broadway as conductor of "What Makes Sammy Run?" his 156th show.

Engel is also partnered in the operation of the Musical Theatre Academy, a school for performers, and, in addition, makes the gab circuit with lectures on American Musical theatre.

Southern Theatre

Continued from page 79

will have a different director. Richard Schechner, editor of the Tulane Drama Review and previously mentioned as a participating playwright; Ted Shine, professor of theatre at Howard Univ., and Frank Greenwood, a director and writer on the Coast, are committed to the program for this year.

In Jackson, FST will be assisted by Tougaloo College, an accredited interracial institution, and the project there will be called The Free Southern Theatre of Tougaloo College. The staff includes Gilbert Moses, drama director; William Hutchinson, technical director, and John O'Neal and Doris Derby, pressagents.

Hutchinson is drama director at Tougaloo, and Moses, O'Neal and Miss Derby are on the staff of The Student Nonviolent Coordinating Committee. The idea for FST was initiated by SNCC, and the Jackson project will fall under the banner of the Council of Federated Organizations, which includes major civil rights groups in Louisiana and Mississippi.

FST sponsors include Harry Belafonte, Lincoln Kirstein, James Baldwin, Robert Ryan, Ossie Davis, Ruby Dee, Theodore Bikel, Langston Hughes, Sidney Poitier, Lorraine Hansberry, Robert Nemiroff, Frederick O'Neal, Tom Bosley, Madeleine Sherwood, Hal Holbrook and Diahann Carroll.

Those actively participating in the FST productions will be paid.

Equity Election Getting Warmer

Continued from page 79

speeches because of the time factor. The exchange between Prince and Bellamy came under the category of new business.

O'Neal, recently discharged from the hospital after a routine operation, was not present at the meeting, but Larry Gates spoke in his behalf. Ruth Gillette, who had been chairman of the nominating committee, spoke in behalf of Miss Gish, who was also absent. Weston and Bikel did their own talking.

Both Weston and O'Neal have come out in favor of union improvements and their platforms seem somewhat similar. Weston advocates "increasing the efficiency of the operation of the office" and in "policing contracts we already have." He also favors an increase in rehearsal pay to the performing minimum level, better protection for American actors in connection with the employment of aliens and a better royalty and residual setup for actors.

O'Neal wants to organize the Equity office "in the most modern way possible and make it more responsive to the members' needs." He's for wider national and Canadian representation on the Equity council and is concerned about such things as the alien employment problem and protection for members in the area of pay tv. O'Neal, who also seeks merger between parallel theatrical unions, says, "We can't operate in 1964 as we did in 1919."

Weston, whose supporters have sent out a mailing to the membership, has been campaigning vigorously backstage at Broadway theatres. He planed from New York last Sunday (5) for Chicago to continue campaigning, prior to moving on to Los Angeles to address the Equity membership meeting there next Sunday (12). Backers of the O'Neal ticket have sent out personal letters of endorsement and will soon send a mailing to the membership. Ballots for the election are to be mailed by Equity no later than April 17, with the counting of ballots scheduled to start May 4.

Equity is also sending out a special mailing in connection with the election because of a "clerical error" which resulted in an omission from the April issue of Equity, the union's official publication. The Equity council had directed that the April issue carry four reports relating to the election. The first was to be the report of the nominating committee, the second the majority report of the nominating committee, the third the minority report of the nominating committee and the fourth a statement by O'Neal.

The material was to have been published in the order outlined by the council. However, the nominating report was left out of the magazine and the minority report ran first, followed by the majority report and then O'Neal's statement. Weston complained to the council and it was decided that the four reports, in the order originally designated, be mailed to the membership.

In the mailing sent out by Weston's supporters, it's stated, "Two fine and experienced men are running for the office" of president. Bellamy, in rapping Weston and Bikel, said they were attacking everybody except their opposing candidates.

According to a member of the union, the attacks referred to by Bellamy, were allegedly made against him. Helen Hayes and the union's executive secretary, Angus Duncan. Bikel has stated, "We have never attacked anybody except on the basis of laxness in performance of union duties, the only issue at stake. And Weston has attacked inefficiency in office procedure wherever it existed."

A sidelight to Weston's candidacy is that he's from the chorus ranks, and it's the first time since the merger of Equity and Chorus Equity that anybody other than an established principal has been a candidate for the presidency of the union. It's also understood that a number of those who supported O'Neal when he was a candidate for the top office six years ago are now backing Weston. Others see this as the beginning of a longrange push to get Bikel into presidential post.

O'Neal, the first Negro candidate for the office of Equity president, is the incumbent first vice-president. He was the nominating committee's original candidate for the latter office in the current election, but declined the nomination via a telegram which stated, "Trust you will not think me presumptuous or egotistic, but considering my years of service to Equity and knowledge of the affairs of our union, I felt I deserved greater consideration. In any event, many thanks to all of you, but I cannot accept the nomination for First Vice-President."

Mario del Monaco Okay

London, April 7.

Tenor Mario del Monaco is completely recovered from the automobile accident of several months ago. He will return to the stage as Otello in Covent Garden on April 11.

In May he will sing Wagner's "Rienzi" at La Scala, Milan.

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Amorous Flea, York (2-17-64).
Blacks, St. Marks (5-4-61).
Blood Knot, Cricket (3-2-64).
Boys Syracuse, Theatre 4 (4-15-63).
Caretaker, Players (1-30-64).
Cindy, Gate (3-19-64).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Life Is a Dream, Astor Pl. (3-19-64).
Little Eyolf, Actors (3-16-64).
Pinter Plays, Midway (11-26-62).
Repertory, Phoenix (3-4-64).
Salad Mad Cafe, Masque (3-31-64).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Trojan Woman, Circle in Sq. (12-23-63).
Triple-bill, Cherry Lane (3-24-64).
Trumpets Lord. 1 Sher. Sq. (12-21-63).
White Rose & Red, Stage 73 (3-16-64).

SCHEDULED OPENINGS

Dream Swallows, Jan Hus (4-14-64).
Diary Madman, Cinem. Arts (4-16-64).
Billygoat Eddie, Writers (4-15-64).
Marietta, Hotel Astor (4-16-64).
Knack, New Theatre (5-20-64).

CLOSED

Betty-Sponge, East End (2-24-64); closed last Sunday (5) after 49 performances.
In Summer House, Little Fox (3-25-64); closed last Sunday (5) after 15 performances.
Jo, Orpheum (2-12-64); closed last Sunday (5) after 63 performances.

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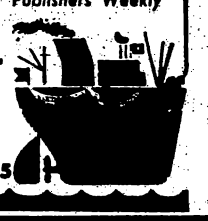


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Repertory Reviews

The Seagull

American National Theatre & Academy presentation of the National Repertory revival of a comedy-drama in two acts (four scenes), by Anton Chekhov; translated and staged by Eva Le Gallienne. Producers, Michael Dewell and Frances Ann Dougherty; settings, Peter Larkin; costumes, Alvin Colt; lighting, Tharon Musser; production supervisor, Robert Calhoun; musical director, Dean Fuller. Opened April 5, '64, at the Belasco Theatre, N. Y.; $4.90 top weeknights, $7.50 weekends.

Masha ..... Barbara Stanton
Semyon Semyonovitch Medvedenko ..... Ben Yaffee
Pyotr Nikolayevitch Sorin ..... Thayer David
Konstantin Gavrilovitch Treplev ..... Farley Granger
Yakov ..... Fred Ainsworth
Nina Mihailovna Zaretchnaya ..... Anne Meacham
Polina Andryevna ..... Betty Sinclair
Yevegeny Sergeyevitch Dorn ..... G. Wood
Irina Nikolayevna Arkadina ..... Eva Le Gallienne
Boris Alexeyevitch Trigorin ..... Denholm Elliott
Ilya Afanasyevitch Shamraev ..... Jerome Raphel
Cook ..... Richard Bowler
Maid ..... Susan Carr

After two seasons on the road, the National Repertory Theatre is making its Broadway bow with Anton Chekhov's "The Seagull." It's not a memorable production, because the acting is uneven, but it is competent and indicates that the cities and towns visited by the company have been fortunate.

Eva Le Gallienne, whose admirable translation of the play is used, has staged it skillfully and tastefully, and she illuminates the role of Irina. She makes the vain and selfish actress a pathetic figure, and is particularly fine in the third scene when she is at one moment imploring Trigorin not to leave her, and at the next powdering her nose with complete assurance.

Anne Meacham is not ideally cast as Nina, and is only partially successful as the breathless, romantic girl of the early scenes. However, she is moving in the last act, when the disillusioned Nina returns to the country estate. Farley Granger is a believable Konstantin, and Thayer David is amusing and touching as the invalid Sorin.

Denholm Elliott is not a convincing Trigorin. Similarly, Barbara Stanton, though effective at times, gives a pale, low-key performance that does not do full justice to the role of Masha. There is good support, however, from Ben Yaffee, Betty Sinclair and especially G. Wood.

Peter Larkin's two settings are right, particularly the drawing room of the second act, executed in shades of brown, gold and orange. Alvin Colt's costumes are suitable, and Tharon Musser's lighting is fine. *Kenn.*

The Lower Depths

Phoenix Theatre (T. Edward Hambleton, Norris Houghton, managing directors), by arrangement with the Assn. of Producing Artists, revival of drama in four acts, by Maxim Gorki, translated by Alex Szogyi. Staged by Ellis Rabb; setting, James Tilton; costumes, Nancy Potts. Opened March 30, '64, at the Phoenix Theatre, N.Y.; $4.95 top.

Cast: Ellis Rabb, Eve Roberts, William Larsen, Gordon Gould, Jan Farrand, Joanna Roos, Paul Sparer, Clayton Corzatte, Richard Woods, John Ragin, Jane McArthur, Sydney Walker, George Pentecost, Nancy Marchand, Joseph Bird, Keene Curtis.

"The Lower Depths," fourth play presented this season by the Assn. of Producing Artists, shows the repertory group at its best. Staged with insight and imaginativeness by Ellis Rabb, the production conveys the intensity, the sordidness and the pathos of the Maxim Gorki drama.

As the residents of a hellish flophouse, 16 actors work together smoothly and effectively, almost like instruments in a well-rehearsed orchestra. On James Tilton's properly repugnant set, they bring the group of assorted derelicts to life.

Sydney Walker gives a strong performance as the wandering wise man who brings hope into the house temporarily. Also skillful are Clayton Corzatte as an actor turned drunkard, Paul Sparer as a loquacious tramp, Ellis Rabb as a noble who has seen better days, John Ragin as a thief and Richard Woods as the owner of the establishment.

The play reaches its peak at the end of the third act when, with almost unbearable intensity, a girl is tortured, a fight breaks out, and a man is killed. Some of the acting here is a bit shrill, but it is a powerful scene, superbly staged by Rabb.

"Lower Depths" is the most impressive of the APA's current offerings. Although George Grizzard, Rosemary Harris and the late Gerry Jedd, all with the company during its last New York stand, are missed, the group is still excellent. *Kenn.*

The Mikado

(CITY CENTER, N.Y.)

At a 1 p.m. Sunday capacity matinee, the audience for the first "Mikado" of the present spring season was too young to be mistaken for dedicated Savoyards. Not every tot came equipped with such a "hip" commentator as the pair who had Leonard Bernstein in tow. But moppets gave the performers close attention and hearty applause.

Adults present, however, were more reserved. Performance had some ragged moments, less in the generally excellent singing than in the acting. While Dean Ryan got better results from his musicians than stager Dorothy Raedler did with her cast, the orchestra at least was bound by traditional arrangements while the singers' thespic styles ranged from D'Oyly Carte to some uniquely original.

Norman Kelley's Ko-Ko, a delightfully broad performance that even the tiniest ticketholder could understand and appreciate, had only Herbert Beattie's snobbish and ridiculous Pooh-Bah for competition and quickly captivated the audience. George Gaynes' Mikado and Evelyn Sachs' Katisha cornered most of the other laughs but David Smith's Pish-Tush failed to manage the absurdities of Gilbert's lyrics.

William Diard's Nanki-Poo and Carol Bergey, Mary Burgess and Marlena Kleinman's three little girls from school waxed properly demure, thereby losing many of the small spectators who squirmed at "all that mushy stuff." The chorus was in fine form vocally and that's the most anyone could ask.

Donald Oenslager's scenery remains more functional than inspired while Patton Campbell's costumes showed little imagination, the greater part of them being apparently rentals. The hodgepodge result contributed more bright colors than authenticity. For some unexplained reason, Miss Sachs effected a Kabuki-type makeup which jarred with the only slightly Oriental look of the others. Performance was repeated Sunday evening with same cast. *Robe.*

Off-B'way Reviews

In the Summer House

Peter Goldfarb presentation of a drama in two acts (four scenes), by Jane Bowles. Staged by Alfred Ryder; settings, Oliver Smith; costumes, Ann Roth; lighting, Tom Skelton; music arranged by Nito San Miguel; production supervisor, Lyn Austin. Stars Leora Dana, Estelle Parsons. Opened March 25, '64, at the Little Fox Theatre, N.Y.; $4.50 weeknights, $4.95 weekends.

Cast: Leora Dana, Estelle Parsons, James Farentino, Dennis Cooney, Susan Tyrell, Mary Grace Canfield, Kay Frey, Coco Ramirez, Rosemary De Angelis, Jan Tanzy, Peter Gerety, Philip Magdalany, Nito San Miguel, Eric Sydney.

The Jane Bowles play, "In a Summer House" is a misty, half-written drama about a group of misfits who use different methods to escape reality. A Broadway flop several years ago with Judith Anderson and Mildred Dunnock in the leads, the play is unlikely to fare better downtown.

Estelle Parsons has effective moments as a woman who seems at first to be cold-blooded and practical, but turns out to be as troubled and desperate as the rest of the characters. Leora Dana, as a drunkard, manages to evoke sympathy, but is stymied by the unconvincing part.

Susan Tyrell as the young woman whose retreat from the world is the titular structure, Dennis Cooney as her husband, Kay Frey as a thoroughly confused young lady, and Mary Grace Canfield as a waitress, all have opportunity to show their talent, but can't make the roles credible. James Farentino, Coco Ramirez, Rosemary DeAngelis and Jan Tanzy do what they can as boisterous Mexicans.

Oliver Smith's set and Ann Roth's costumes are suitable, and Tom Skelton's lighting is an asset. The staging, by Alfred Ryder, is helpful, but doesn't save this unsatisfying, tedious drama. *Kenn.*

The Salad of the Mad Cafe

Ray Salerno & Danorm Productions presentation of a revue written and staged by Danny Logan. Musical director, Donald Chan; setting and lighting, Jim Rule; costumes, Rita Bottomley. Opened March 31, '64, at the Masque Theatre, N.Y.; $4.20 top.

Cast: Marguerite Davis, Mark Malone, Susan Murphy, Danny Logan, Norman Farber.

"Salad of a Mad Cafe" is a wretched little revue, notable only for its appalling taste. The first act, all that this review can cover, is devoid of merit. The show was written and directed by Danny Logan, whose hobby, according to the cutesy program notes, is undertaking. *Kenn.*

N.Y. City Opera Schedules Revised Russe 'Macbeth'

"Lady Macbeth of Mzensk" the Russian operatic version of Shakespeare's play, revised and re-titled as "Katerina Ismailova" (is that simpler?) will be staged in the spring of 1965 at the N.Y. City Opera. English lyrics will be added.

The Shostakovich score was banned by Stalin and not heard in the Soviet Union for years. Julius Rudel will produce and conduct the production.

Australian Shows

(Week Ending April 4)

ADELAIDE
Opera-Ballet, Her Majesty's.

MELBOURNE
Barefoot in Park, Princess.
Camelot, Her Majesty's.
Don't Tell Father, St. Martin's.
Love Rides Rails, Russell St.
Philippine Dancers, Comedy.
Stop the World, Tivoli.

SYDNEY
Black Theatre Prague, Royal.
Boeing-Boeing, Palace.
Do You Know Milky Way, Independent.
Henry V, Tent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Importance Being Oscar, Old Tote.
Minstrels, Tivoli.
Physicists, Ensemble.

Legit Bits

Jan Murray, who finishes a two-week stint next Sunday (12) in "A Thousand Clowns" at the Playhouse on the Mall, Paramus, N. J., goes into the Copacabana, N. Y., for a fortnight starting April 16.

A Coast edition of "The Establishment" opens next Tuesday (14) at the Little Fox in San Francisco with **Peter Bellwood, Paddy Edwards, Harvey Jason, Paul McDowell and Patricia Scott** featured. **Peter Cook** is producer-director.

Sonia Moore, author of "The Stanislavski Method," now in its second edition, is conducting an open class for students, agents and others interested in the art of the theatre at the Mermaid Theatre, N. Y., on Monday evenings until the end of May.

Scotter Teague is due back in the cast of "110 in the Shade" next Monday (13) following two weeks of Naval Reserve submarine duty. He's being spelled by **Joel Warfield.**

Edward H. Davis will be general manager for the upcoming **George W. George-Frank Granat** production of "Ben Franklin in Paris," a well as other presentations planned by the porcudngi team. Davis is general manager for the current Broadway production of "Any Wednesday," in which George and Granat are partnered with three other producers.

Broadway producer **Morton Gottlieb** made a quickie trip to Los Angeles for the opening last night (Tues.) at the Biltmore Theatre there of his presentation of "Enter Laughing." He planed to the Coast Monday (6) with **Joseph Stein**, who adapted the comedy, and **Gene Sachs**, who staged it. Gottlieb is flying back to New York today (Wed.) for the start of rehearsals of "The White House," which he's coproducing with **Gilbert Miller** and **Helen Bonfils.**

Greta Keller will appear in a series of four Monday evenings of song at the Stage 73, N. Y., beginning next Monday (13).

Tomi Romer will appear in "Spinner Boy," one of three one-acters by **Joseph Golden** to be presented next Monday night (13) and the following Monday eve (20) at the Sheridan Square Playhouse, N. Y., by the American laywrights Forum.

Sam Wanamaker is to direct **George Zuckerman's** "Remember the Poor Baker" for Broadway production by **Hillard Elkins.**

Jules Fisher is lighting designer for "The White House," which **Henry Kaplan** is directing, having succeeded **William Ball** in that assignment.

The American Theatre Wing, which has broadened the voter list for its Tony Awards from ATW subscribers to members of the first and second night Broadway press lists, has appointed the nominating committee for this year's awards. It comprises N.Y. Daily News drama critic **John Chapman** as chairman, N.Y. Post aislesitter **Richard Watts Jr.**, producer **Jean Dalrymple**, N.Y. World-Telegram and Sun columnist **Norton Mockridge** and **Al Hirschfield**, caricaturist for the N. Y. Times.

The Ephrata (Pa.) Star Playhouse, formerly the Legion Star Playhouse, has scheduled a June 4-Sept. 12 run for its 11the season. **John Cameron** is producer-director.

Joel Cook and **Sally Gifft** are designers of the sets and costumes, respectively, for the off-Broadway production of "Billygoat Eddie."

Colin Romoff will conduct "Fade Out—Fade In," which will have orchestrations by **Ralph Burns** and **Ray Ellis**, vocal arrangements by **Buster Davis** and dance music arrangements by **Richard De Benedictis.**

Barry Nelson will take over the starring role in "Nobody Loves An Albatross" when **Robert Preston** vacates the assignment May 30.

Tommy Brent is pressagent for the Bellport (L.I.) Gateway Playhouse which opens its 1964 season June 16 with "Oh Dad, Poor Dad . . ."

Walter Pidgeon is scheduled to tour the summer theatres in a **Floyd P. Ackerman** package of "Take Her, She's Mine."

Donald McKayle is choreographer for "Golden Boy."



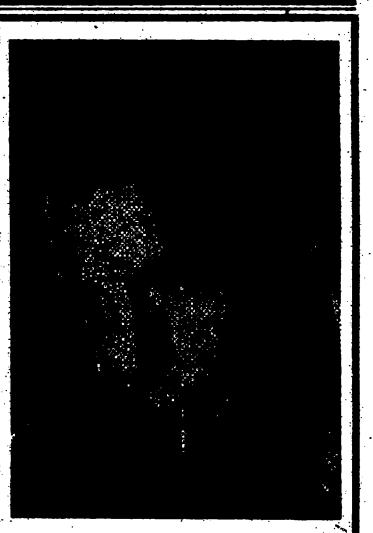
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Radio Program

SUMMER THEATRE FOR SALE

UNUSUAL OPPORTUNITY to acquire a Cape Cod Summer Theatre (near Hyannisport). Large permanent following. Very successful operation—$9,000. NET PROFIT every summer. Small theatre (therefore, non-Equity recommended). Does a sell-out business. Sale includes valuable real estate; the theatre itself, parking, scenery, props & costumes. Ready to open June 15. Has 14-week season but is heated & could operate year-round! Owners retiring; will sacrifice (land, building, equipment, good will, etc.) for $35,000. And only $10,000. down and pay Bank the balance over 25 years. Better yet, only $3,500. will be needed to acquire everything, balance of $6,500. out of this year's box office profits. Ideal man and wife set-up. Most unusual. Tell something of yourself in first letter and appointments will be made for March.

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American Playwrights Forum
Presents—The Golden Plays—
A Garden Shady, Spinner Boy and The Exhibit by JOSEPH GOLDEN
April 13th and 20th at 8:40 P.M.
At The Sheridan Square Playhouse
Public is Invited
Directed by DAVID G. KENNEDY



WELLS RICHARDSON
OH CURSED SPITE,
RICHARDSON will not be Opening in HAMLET
Tomorrow night!

On March 4th, The Amen Corner opened to a glowing ovation. Reviews in the local, New York, and foreign press have been high in praise of the writing, directing, acting, and set design. Recipient of the greatest accolades is an actress from New York, new to the theatregoers of Los Angeles.

Unrestrained and unprecedented praise befitting the first lady of the American Theatre—"fantastic . . . superb . . . consummate . . . magnificent . . . phenomenal . . . fabulous"—continues to appear in print. Nightly, she continues to receive standing Bravos.

Here in the entertainment capital of the free world much less praise has resulted in significant parts in film or on TV. On March 30th the "industry" discovered this magnificent actress and she was offered one day's work as a maid—a role in which she would speak eight lines.

"ONE DAY AS A MAID"

We think that phrase would make a nice title for a feature movie.

The performance of Miss Bea Richards is indeed unforgettable and continues to soar and sing, to be a shattering and beautiful experience in The Amen Corner, a play by James Baldwin in its world premiere at Frank Silvera's Robertson Playhouse. We are grateful for the overwhelming response which has necessitated our adding Tuesday eve. performances.

A THEATRE OF BEING PRESENTATION
1024 S. Robertson Blvd. Los Angeles, Calif.

Hearst's Salute To 'Times'

On the Macy's-doesn't-tell-Gimbels premise, any newspaper's community welfare campaign is never saluted by a competitor or colleague, no matter how good—in fact the better it is the least likely this will happen.

But Hearst's N.Y. Journal-American not only saluted the N.Y. Times' "important job for New Yorkers today" but, by courtesy of the Times, reproduced the shocking Kew Gardens (Queens) photographic montage of how a lone woman was permitted to be thrice-attacked, (finally fatally) despite the fact that 37—count 'em, 37—"good people . . . saw the man stab the woman and heard her cries."

So preoccupied are New Yorkers today with "not wanting to get mixed up in anything," and presumably a reflection of the national inertia and breakdown of morale and responsibility, that the woman's 15 stab wounds, in three attacks, witnessed at divers times by 37 of her neighbors resulted in not one single phone call to the nearest police station. This was the Times' Page One blast which the Journal-American picked up.

Buchwald's Chinese Restaurant

When Art Buchwald was stationed in Paris he financed his Indochinese chef in a Chinatown restaurant hard by the Hotel George V and it was doped to be an instant click considering its bankrollers. Among them were/are Sam Spiegel, William Golden, Darryl F. Zanuck, industrialist Harry E. Gould, Mike Frankovich, agent-cum-producer Charles K. Feldman and kindred jet set showmen.

It was such a big hit that none of the bankrollers has ever been able to get a table in the miniature bistro-chowmeinery and, one investor's CPA had the temerity to ask Buchwald how come no dividends. The columnist, now stationed in Washington, wrote the accountant as follows:

"Concerning Mr. Gould's investment, I visited him in the PanAm Bldg. not long ago and you can imagine my dismay that amongst all the holdings he had listed under his vast corporate umbrella no reference was made to Chinatown. But to answer your letter concerning the semiannual check which should have been sent out on Jan. 1, well, as you are probably aware, France has recognized Red China. This seems to have affected our investment though I am not quite sure how. All I know is that ever since the French recognition of Peking, my Chinaman refuses to answer his mail, is withholding the receipts of the restaurant and has given all my emissaries a rough time.

"I finally contacted my lawyer, Mr. Charles Torem, of Coudert Bros., who is also a good friend of Mr. Gould, and pleaded with him to do something about this matter. Mr. Torem also has not answered any of my letters, so I can only assume he has gone over to the Chinese side . . . I am well aware that most of Mr. Gould's fortune is tied up in Chinatown and I am hoping to snag a Chinese fortune cookie to find out how he will come out. This is one of the strangest investments in the history of Chinese restaurants. I personally have lost between $6,-$7,000 but to make up for it I have had nothing but aggravation . . . In the meantime, please bear with me. We must fight the 'Yellow Peril' together!"

'The Group' Banned

Mary McCarthy's novel, "The Group," which has been on sale in Melbourne freely for the last month, has now been ruled as obscene by the Victorian Police vice squad, and booksellers have had to withdraw all copies. The publisher, Hutchinson is expected to contest the ruling.

Victoria is the only Australian state which has banned the novel, consequently sales in other states have boomed.

In Adelaide noted Aussie artists attending the Adelaide Festival of Arts there, have signed a statement condemning the banning. Among 38 signatures are included Russell Drysdale, Sidney Nolan, Xavier Herbert, Alan Marshall and Max Harris. A "Freedom to Read" Committee of victorian writers and artists and others interested in the ban also is being formed.

Poles Worry French Pubs

French publishing circles are upset by the recent appearance of a strong move by Polish printers, apparently with government approval. Poles have made the rounds with propositions to print books, magazines, etc. (in French or whatever language) for diffusion in France. Apparently the Poles can print books, pamphlets, magazines, especially in color, a great deal cheaper than is possible in France. They claim that, even with the addition of tariffs, the total costs will be much cheaper.

Poles say that "for the moment" they are concentrating on the French market, but hope to spread their activities internationally. What is especially interesting to publishers, and worrisome to printers and unions, is that the Poles are willing to accept part payment for their work in merchandise, i.e., French books and mags.

No Hotelier He

William L. Ryan, of Associated Press, is running for presidency of the Overseas Press Club on a platform of skepticism about the 11-story hotel-restaurant-catering building now occupied by the club. Previously it was the National Republican Club, which supposedly failed to solve the economics of so enormous a structure. Ryan argues that even if wholesale serving of meals to strangers and renting of facilities to outsiders balanced the books the "white elephant" edifice may ultimately destroy the quality of the club.

Meanwhile the club is in the red month after month, dues have gone up, membership drives are bringing in outsiders in numbers. Ryan declares "working newsmen are being priced out of the restaurant by soaring charges."

"Why burn up energy on hotel management instead of developing the kind of World Press Center we all want?" asks Ryan. He adds, "We can get out of all—or part—of the building."

Daily's Journalism Scholarships

High school senior boys in the South Bend (Ind.) area, with a yen for a career as a newsman, will be aided by a permanent $500 scholarship in Indiana U.'s department of journalism. Donor of the scholarship, which becomes effective next fall, is the South Bend Tribune.

"The purpose of the scholarship," said Franklin D. Schurz, president and editor of The Tribune, "is to interest qualified young men in newspaper work as a career and to emphasize the opportunities for public service, rewards and satisfactions to be found in this field."

Scholarship will be awarded for one year, but may be renewed for one or more years up to four years. A winner and an alternate will be chosen from the most promising candidates. Announcement of the award will be made early in May.

Harry Golden's SOS

Taking a page out of William F. Buckley Jr.'s pitch for "donations" and "contributors" in order to keep his foundering National Review going, Harry Golden is dittoing with the Carolina Israelite. The difference, says the editor-publisher, is that he is not soliciting $500 and $1,000 pledges but pitching for three-for-$10 new subscribers.

As a bonus, Golden will send as a gift his newest, "Mr. Kennedy and the Negroes," which World is bringing out.

Luke Green's Post

Luke Green, associate editor of the Atlanta Journal, has been named editor of the Atlanta Times, a new daily scheduled to go to press shortly. Times is backed by a group of Atlanta and Georgia businessmen and stock in it has been on sale for a couple of years.

New paper's competition will be p.m. Journal and a.m. Constitution, owned and operated by Atlanta Newspapers Inc., formed after late former Gov. James M. Cox of Ohio purchased Atlanta Journal and Hearst's Georgian and Sunday American (which he folded) and subsequently merged it with Constitution in 1950.

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HOLLYWOOD COLUMNIST

Hollywood columnist with contacts and an "in" with celebrities for weekly column with expanding national newspaper. Get in on the ground floor. Send resume to: Marvin S. Weiss, 2713 N. Pulaski Rd., Chicago, Illinois, 60639.

Publishing Stocks

(As of April 7, closing)

Allyn & Bacon (OC)	20⅝	+ ⅝
American Book (AS)	40	
Amer. Book Strat (AS)	4½	— ⅝
Amer. Heritage (OC)	7¼	— ⅜
Book of Month (N.Y.)	17	— ⅜
Conde Nast (N.Y.)	13	+1½
Cowles (OC)	13¼	
Crowell Collier (N.Y.)	21¼	—1½
Curtis Pub. (N.Y.)	7¾	+ ⅛
Esquire Inc. (AS)	10⅜	— ⅝
Ginn & Co. (N.Y.)	31½	+ ½
Grolier (OC)	44	
Grossett & Dunlap (OC)	12	+1¼
Harcourt Brace (N.Y.)	38½	— ¾
Hayden Pub. (OC)	3	
Hearst (OC)	27	
Holt R & W (N.Y.)	25¼	+1¼
LA Times-Mirror (OC)	35¾	+ ¼
Macfadden Bartel (AS)	6¼	
McCall (N.Y.)	27	— ⅛
McGraw-Hill (N.Y.)	36¾	+1¼
Meredith Pub Co.	27¾	+ ¼
Nat'l Per. Pub. (OC)	12¾	
New Yorker (OC)	121	+1
Pocket Books (OC)	5⅛	— ⅛
Popular Library (OC)	2½	
Prentice Hall (AS)	27¼	+ ⅛
Random House (N.Y.)	13⅝	
Scott Foresman (OC)	28¼	+1¼
H. W. Sams (OC)	32½	
Time Inc. (OC)	119	+4½
Universal Pub. Co. (OC)	5½	
Western Pub. Co. (OC)	25⅝	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

'West Side (N.Y.) News'

Some 23 stockholders are the new owners of a regional midtown Manhattan weekly, the West Side News.

Group includes attorneys, a former newspaperman, a theatrical producer, realtors, broker, business men, social worker, psychologist and accountants.

'Playboy' Shares the Wealth

Playboy has incepted an escalating $250, $500, etc. bonus for each successive story sold by the same author to the monthly within one year. This is in addition to the $3,000 fees (and under) paid for lead aricles and fiction.

Editor-publisher Hugh M. Hefner's theory is that worthwhile writers who land more than once in Playboy should receive these bonuses in appreciation of their repetitive popularity with his readers.

McGovern's Mpls. Pitch

If 6,000 of the many locals solicited respond to the appeal of Francis R. McGovern to come across with $28 in advance for a one-year subscription, he'll establish a Minneapolis daily newspaper to compete with the city's present two, the jointly owned Morning Tribune and Evening Star.

McGovern was editor of but sans financial interest in the Minneapolis Daily Herald which came into existence in 1962 when a strike closed down the two regular dailies for six months during which it operated profitably, minus competition. However, shortly after the Star and Tribune resumed publication the Herald tossed in the sponge.

'Hot' Satevepost Edition

Doubleday bookshops sell the Feb. 1 issue of the Saturday Evening Post (20c) at 50c.

Reason: this is the edition which included Arthur Miller's "After The Fall," inaugural play of the ANTA Washington Square Theatre, in its entirety. Viking publishes the book version at $3.95. SEP paid Miller $25,000 for the prepublication rights.

Prolific Geo. Farwell

George Farwell, public relations officer for the Adelaide (Australia) Festival of Arts, writes books and does research work on them the alternate years he is not working for the Festival. At the end of the Fest in 1962 Farwell and wife Noni Spent six months in Tahiti and "The Last Days in Paradise," which is being published in London by Victor Gollancz later this year, is the result.

At the end of April the Farwells are off to Greece, via Britain, where Farwell will work on a novel about Tahiti, a historical novel and a book on Australia — as well as doing research for a later Greek book.

English-born Farwell has over 10 books to his credit, as well as many radio plays.

Femme Publicists' Shifts

Mrs. Dolly Guinther switched from the Coward-McCann-John Day-Putnam's parlay to Farrar, Straus & Cudahy, succeeding longtime incumbent Mrs. Lynn Caine, who has retired to mind her new baby.

Succeeding Mrs. Guinther at the triumvirate outfit is Pearl Goodwin, ex-John Wiley Co.

'Buried' News Story

"Greatest news story buried in the financial pages," remarks Canada Week, new weekly published by Canada Month mag. Story referred to: "Immediately after the assassination of President John Kennedy, the Federal Reserve Bank of New York borrowed $20,000,000 from the Bank of Canada (government's central bank). Reason: to backstop any drop in the value of the American dollar.

Bank of Canada Governor Louis Rasminsky disclosed the loan in the bank's annual report for 1963, said "the money was repaid by mid-December."

Featuring Maxine Mesinger

Maxine Mesinger, for several years columnist-reviewer for the Houston Press, transferred to the Houston Chronicle when the Chroncle purchased its evening opposition and shuttered the Press operation last week.

The Chronicle is giving the paper's new columnist top promotion efforts and maximum display.

2 More By Brand

Folksinger Oscar Brand, a prolific writer, has two more books due from Alfred Music. The first is "Humorous Hootenanny," a collection of whacky folksongs, to be released next month. The second is more in the nature of a text in guitar accompaniment, and has the make-it-easy assist of a disk packaged with the book, on which Brand sings the first verse of each folksong.

In this way the guitar student, who doesn't read music, will hear the correct melody and pitch of the folktunes presented in the kit.

CHATTER

Mrs. Ruth Howell (Stanley) Walker, widow of the former New York newspaperman who committed suicide in November of 1962 at his Lampasas, Texas, ranch upon learning of his incurable throat cancer, died April 4 in Rollings-Brook Hospital, Lampasas. She was former music critic of the Washington Star.

Don Freeman, San Diego Union-Copley News Service tv ed and VARIETY man there, cracked the Saturday Evening Post with a piece on Donna Reed (March 28 issue).

Holiday's new editor, Don A. Schanche (he just succeeded the late Ted Patrick) and publisher James M. White visiting Germany this week in connection with the upcoming (October '64) issue devoted entirely to Germany. They are scheduled to interview Chancellor Erhard and West Berlin's Mayor Willy Brandt along with native writers and illustrators, business and political leaders. Holiday's special issue already has pieces scheduled by British author V. S. Pritchett on "Who Are the Germans?", Neil Ascherson on German youth, Joseph Wechsberg on German music, Hannah Arendt on "The Jews," William Manchester on "The Krupps," Ronald Searle on illustrations, etc.

Audrey Williamson writing regular pillar "On the Boards of Broadway," on New York shows, for The Scotsman, Edinburgh prestige morning sheet.

"Beatscene" is title of new monthly magazine about the Scottish beat scene, edited by television promotion-scribe Norman Shannon, and published at 10c.

Esquire Inc. has declared a dividend of 15c a share, and a 5% stock dividend. It's the first cash payment declared by the company since 1958.

'Black Bottom' Negro

Continued from page 2

name them—the Black Bottom, the Charleston, the Lindy Hop and all of the variations on the Twist stemmed from the poor Negroes. Why they haven't created any new dances in Europe since the gavotte, they just keep importing ours." And by "ours" he means the American Negro.

Negro-Inspired Dances

Asked if 20th century progress might not cut the Negroes off from their creative taproots, Brown replied: "It'll change things. With diesel engines, the train whistle doesn't blow any more and it's been a long time since anyone advertised a sporting house by blowing a trombone over the tailgate of a truck.

"But as the old saying goes 'you've got to pay your dues to sing the blues', and the Negro has not only paid his dues in bitter living, he is a charter member of the element of our society that gets the leavings of life. There's that special quality of joy and pain that the Negro has learned the hard way."

Brown relates how he was once called upon by Chicago welfare officials to talk to and entertain the Egyptian Cobras—the toughest of Chi's Negro gangs with a long record of zip-gun fights, bicycle chain whippings and one known case of outright murder.

Improved the Twist

"It was held in a juke joint," he recalls, "and it was right at the time that New York high society had discovered the Twist at the Peppermint Lounge. But these kids had already worked out three or four variations on the Twist, like the Watusi, the Roach and the Horse. Sure enough, a couple of months later these same dances were all the rage in Twist clubs in the United States and Europe. If that's not creativity, what is?

"Jazz? It's the greatest popular art form ever created by mankind and it was invented and is sustained by the Negroes. The blues, the hot jazz of the '20s, boogie woogie, bop, cool and rock and roll have all got the 'Made By Negroes' stamp.

"I'm not trying to deprecate the contributions made by white musicians, but they have mostly been in the nature of applying other musical forms, such as Afro-Cuban rhythms and classical approaches, to basic jazz. The greatest white contribution has been in their players and not in their innovators."

Brown is currently preparing for a month-long concert tour of Sweden. He is also his own indie disk producer and has cut four records at his own expense that he's trying to sell to the major companies. Also on tap is a series of concerts for the Canadian Broadcasting Company's "Parade" show, and he is working on a pilot with ABC-TV.

'Giving the Finn'

Continued from page 2

is setting back the soon-expected "greater freedom of international trade" now in prospect. Partly this is due to Finland proposing to severely tax telepix of foreign origin while exempting its own producers.

The Finnish situation has been acute for the past two years, the government favoring its own television network at expense of the theatrical feature producers of the country. There has now been a change in favor of theatre features but apparently part of the new scheme is to penalize imports.

Capsule 'Marietta'

Continued from page 1

and liquor will be available at an additional charge.

Carlton Productions Inc., comand Red Weiss, is producing the prised of Josh Baldwin, Jack Friel operetta, in which Marcia King will play the title role. The abbreviated version, with music provided by two pianos, was adapted by Alan James and is being directed by Brian Shaw. Bill Memmott is musical director. The Coffee House seats about 275.

Broadway

Josephine Baker guest at today's (Wed.) luncheon of Overseas Press Club.

Honorary chairman of Better Hearing Month is Joan Fontaine. Previously Nannette Fabray.

Austria handed Grand Insignia of Honor to William Weissel, asst. mgr. of N.Y. Philharmonic. He's a Viennese.

Otto Preminger will be the guest speaker at the United Jewish Appeal luncheon on April 30 at the Americana.

Business partners Gene Autry and Robert O. Reynolds have been insured for $1,000,000 each by the Massachusetts Mutual Life.

Increased usages of coinmachines (automatic vendors, jukeboxes, toll roads for "exact change" entree, etc.) given as reasons for shortages of coin. Even the banks have become worried.

Loew's Theatres has taken a 140-year lease on the two-story ramp garage on the northeast corner of 7th Ave. and 53d St. as auxiliary parking space for its Americana Hotel which is south of the parking lot.

Susan Kintner, daughter of the Bob Kintners (NBC prez), engaged to William Thomas Oliver, senior at Bowdoin College. Bride-to-be is a senior at Middlebury (Vt.) College. Both plan to join the Peace Corps after their marriage.

Trader Vic's celebrates its sixth anniversary April 13 with an invitational celebrity party and the introduction of its new fortune cookies inspired by Mignon McLaughlin's "The Neurotic's Notebook," by arrangement with Bobbs-Merrill.

Lou Chesler's Lucayan Beach Hotel, Grand Bahama Island, will be the 40th hostelry to be managed by the Dinkler Hotel Corp. Lucayan has its own gaming casino, the second on the island. The Bahamian Club, in Nassau, is a private casino.

Irene (and Vernon) Castle, now 71, who came to New York as honored guest of a Hotel Plaza dinner dance under Ballroom Dance Mag auspieces, sounded off on today's Twist and other "jerky" dance styles—and naturally got beaucoup press space.

RCA exec Frank M. Folsom, just back from Hawaii vacation, was caught in one of those tidal waves, backwash of the Alaska earthquake, which chased beach hotel guests to high ground until 3-in-the-morning for safety. It was eerie but not dangerous he reports.

Peter Duchin, 26-year-old maestro-son of the late Eddy and Marjorie Oelrichs Duchin, currently at the St. Regis' Maisonette, engaged to socialite Mrs. Cheray Georgea Zauderer, who resumed her maiden name following divorce. A June wedding is planned.

Comedian Orson Bean bought a three-story building on West 15th St. where he will establish a private school for children from 4-7 years. Classes start in September. The 15th St. School, as it will be called, will operate on the Summerhill (England) System—some 45 years old—which is based on noncoercive discipline.

Same-day cocktaileries are being held here and in Paris tomorrow (Thurs.) to launch the 13th annual April in Paris ball which is scheduled for Oct. 30 at the first major function in the newly rebuilt ballroom of the Hotel Astor. Paris party is in the Hotel de Ville (City Hall) and Gotham shindig at the Pierre.

Alec Cohen hosts the post-"Hamlet" premiere tomorrow (Thurs.) night at the Rainbow Room which teed off its post-opening night business with "Funny Girl" and this past Sunday with the Eva LeGallienne Lincoln Repertory supper. The RR, since Jerome Brody took it over, is now open seven nights a week.

Tokyo Shibaura Electric Co. Ltd., better known as Toshiba, unveiling its new spectacular in Times Square—a 1,800 square foot sign on 47th and Broadway — next Thursday (16) with a cocktailery and all the trimmings. The Douglas Leigh installation will use Toshiba's own light bulbs, especially flown in from Tokyo.

Irving Geist, w.k. in show biz, attached five Rolls-Royces at the just-opened auto show at the Coliseum as part of his $27,231.94 damage suit against the British automotive concern. This results from a custom-built Rolls he bought in 1961 for $23,000, with which the industrialist was dissatisfied and sued. It was replaced, but not to his satisfaction.

Gail Benedict signed as guest commentator for the International Fashion Festival at the Desert Inn, Las Vegas, and takes five days of leave from her p.r. post at the Savoy Hilton to handle the assignment. She'll introduce the top foreign designers on the 18th and the American group on the 19th. She recently appeared on the "Tonight" Show with Johnny Carson.

Chicago

(*DElaware 7-4784*)

Bill Corcoran, press agent for Drury Lane Theatre, on the sick list.

"Garden District" is Chicago Stage Guild's next presentation April 10, 11, 17 and 18.

Sherman Wolf, former veepee at Aaron Cushman Associates, opened his own pubrel firm.

Bob Newkirk will be preem act when the Edgewater Beach bows its new Marine Room April 14.

Phil Ford & Mimi Hines set so many midwest club dates that they have taken an apartment at Astor Towers for five months.

Lew Davenport penned a revue, "Windfall," which will be presented June 5 at Theatre First. Opening night is a benefit for March of Dimes.

Bob Newhart will be garlanded with the Notre Dame Club of Chicago's "Decency In Entertainment" award at the club's annual dinner at Palmer House, April 13.

Larry Garnello, business manager at Drury Lane Theatre, departing the theatre to join Electronics Representatives Associates. His Drury Lane replacement is Tom Cunningham.

Radio station WGN currently conducting search for folk and bluegrass talent, with a top prize of an Epic Records contract and a one-week engagement at the It's Here coffee house plus a tape recorder.

Recipients of the Jaycees' annual "Chicagoan of Year" award included Louis Sudler, businessman and host of WNBQ's "Artists' Showcase," cited in the category of arts; Orion Samuelson, WGN's farm service director, agriculture; and Sterling (Red) Quinlan, broadcast exec of Field Enterprises, communications.

Tel Aviv

By Azaria Rapoport

(73 *Ahad Haam St.; Tel*: 235066)

Dr. Ophira Bar-Ilan, head of Suber music publishers, chosen to seat on the board of ACUM, the local ASCAP.

Jack Garfein, film director, in for a brief private visit here, seen touring some of the locations used presently by French and American film companies.

Flutist Jean Pierre Rampal, concluding his second tour of this country, concertizing with orchestras and playing chamber music, most successful once more.

Italy's music publishing house, Ricordi, has come to terms with the Israel Opera concerning fees for local productions of Puccini operas. These will be resumed now and include "La Boheme," "Turandot," "La Tosca" and "Girl of the Golden West."

Pianist Clifford Curzon and conductor Istvan Kerteez shared the podium during the recent series of the Israel Philharmonic concerts. Israeli singer Nathania Dovrat repeated her New York fest (under Leonard Bernstein), singing the solo part in Mahler's Fourth symphony.

"Une Soiree A Paris," with Zizi Jeanmaire and a troupe of 40 singers and dancers, had a warm audience reception at Tel Aviv's Fredric Mann Auditorium, but received mild reviews only, at the start of a two weeks' tour of Israel. The Yves Saint-Laurent costumes stole the show.

The Italian-Danish circus, Palmiri-Benneweis, set up its huge tent at the State Plaza in Tel Aviv and started a most successful venture, playing to capacity audience and enjoying high critical acclaim. The company includes Moslem acrobats from Morocco, the Gli Hassani, who had been granted special visas by the Israel Government in spite of the fact that Morocco doesn't recognize the existence of Israel.

London

(*HYde Park 4561/2/3*)

Harry Secombe guest of honor at the Easter parade celebrations in Battersea Park.

Dorothy Baker opened a three-week cabaret engagement at the Society last week.

Decca Records tossed a cocktailery at their West End headquarters for Peter, Paul and Mary.

The Queen Mother attending a gala performance of Ibsen's "Brand" at the Questors Theatre, Ealing, on April 22.

Roman Polanski, the Polish director of "Knife In Water," joined forces with Gene Gutowski in a British production company.

Michael S. Baumohl planed to N.Y. over the weekend for confabs with Seven Arts and Universal. He will be away from his London base for about two weeks.

Granada, Associated-TeleVision, Rediffusion and Four Star joint hosts at a Dorchester reception on Monday (6) for Gene Barry, who stars in "Burke's Law."

Sol Hurok, celebrating his 75th birthday this week, made his debut in West End management last week with the presentation of the Mexican Ballet at the Drury Lane.

Henry Geddes named executive producer of the Children's Film Foundation, and will start his new position July 1, after he has completed "Eagle Rock" for the CFF.

Harold Cheshire flew to Budapest last weekend, at the invitation of the principal of the Istvan Barlanghy School of Pantomime, for lecture demonstrations and a performance at the Budapest Youth Theatre.

B'way Jr. in H'wood

By Walter Winchell

L. Welk, batoneer, one of few showfolk honored by G-men with pew near FBI's W. G. Simon, at capacity-packed Kowloon ta-ta event. Mr. Simon resigned after nearly 25 years. Chief'd Sinatra Jr. kidnap case, Greenlease child kidnap-murder, Weinberger baby kidnap-murder near NYC.

Prolific bookwriter Richard Gehman's tome "That Kid: The Story of Jerry Lewis," speedy sellout here.

Ambassador did not pick up tab (as VARIETY erratumed) for opposition L.A. news media which flang 67th birthday party for this Grandpa at Grove last night. Removed couvert charge ($7 per pair) only. (End of Lesson-in-Reporting!)

Veteran film pet Preston Foster and star Vera Miles gemceed Safety Council affair attended by over 1,500. VARIETY's cub fractured crowd with old safety slogan on back of big truck: "Watch My Rear—Not Hers!"

Mass. Gov. Peabody's mother (jailed in deep Southland with other Civil Rights demonstrators) called "Mrs. Peebeedee" by many L.A. news people. Peebeedee? As in The Pea-BODY Award???? (Whut school didjiz went at?)

Jim Wilson, giant-sized KNXT-CBS camerace (his camera and floodlamp wrecked by over-zealous Fed cop when Wilson snapped Sinatra Sr. in Fed Bldg garage during kidnap case) arrested and charged with violating Fed Court's edict banning lensmen. U.S. Attorney Francis C. Whalen wants to drop charge but KNXT rejected same. Plan test case, along with AP, UP, etc.

Manny Harmon, band chief here, guided New York scribe into rally for Ike at Biltmore Bowl where GOPeople refused admish without pass.

Salinger h'quarters in LA at Ambass "Royal Suite." (Sech Airz!)

"Cholly Angeleno" (Lynn Spencer) back at Her-Ex society desk after long illness. Started with Hearst 45 years ago as police scribe after college. One of first 1 ales to report society stuff.

Hearst blatts coming out for LBJ? Figures. Hearst exec F Conniff running for Congress as Demo in NY versus Ogden Reid Jr. whose family owned HerTrib, "Voice of the GOP."

At last night's Grove bash top surprise introductee was our guest, the "Wes" that defense table promised they'd put on stand (as "the real mastermind of Sinatra Jr. hoax press stunt, etc") but didn't.

L.A. Times city ed Hank Osborn belted out furious critique (at Press Club) on meaning of Free Press. Aimed at local Fed Courts. Corker.

HerEx circ not up "from" 812,000 — up from 721,00 to 812,000. The blatt's m.e. "Bud" Lewis, exed of ex-LA Mirror.

N. Y. Journal-American composing room "slowdown," ordered by same Union that started 114-day strike last year, depressed all NY news people wondering What-Next???

Dorothy Malone, Oscar Winner (1956), going slightly daffy waiting for 20th to sign her for tv series. Two episodes in the can, but no sig.

Paris

By Gene Moskowitz

(80 *Ave Neuilly; SAB. 0712*)

Music Hall and the legit ABC may disappear next season.

Hazel Scott playing nightly in Mae Mercer's Blues Bar boite.

Vet film producer Georges Lourau reelected head of the Syndicate of French Film Producers.

Madame Nhu, living here, now charges for tele appearances to raise money for living expenses for herself and her children.

First Military Film Fest will unspool in Versailles, June 2-8. Films will be all sorts of army shorts from different countries.

Screen stars Jeanne Moreau and Serge Reggiani may take top roles in a French legit version of Arthur Miller's "After the Fall" next season.

Dan Oppenheim in to huddle with local playwrights and directors on promising plays for Broadway as well as the possibility of making a Yank-slanted tele series.

Yves Robert will stage the French version of Yank legiter, "A Funny Thing Happened," next season at the Palais Royal. Yank producer Arthur Lesser produces with Madame De Letraz.

Actress Maria Mauban penning a novel about an aging actress reminiscing. She herself is still young and star of the hit French transposition of Jean Kerr's "Mary, Mary," on legit stage here.

Coming Palais Des Sports shows include a performance of Russo and French gymnasts, Mexican Folk Ballet, Jazz Fest headed by Ella Fitzgerald and Oscar Peterson, and then an international circus.

"Holiday on Ice" doing even better than last year with big attendance hikes because of bus service from outlying districts. It is drawing daily around $2.000 over last year at the big-seating Palais Des Sports.

Albert Sarfati will produce a musical version of that old faithful "The Three Musketeers" next season, with Opera director Georges Auric doing the music and starring comedy team Roger Pierre and Jean Marc Thibault.

Malaysia

By Gordon Ooi

(3-C, *Raffles Place, Singapore, Tel.* 70606/43505)

Diners' Club here has come out with a bi-monthly members' magazine.

The Troika Restaurant, new here, dispensing Russian though not necessarily Red cusine.

Kemanan Motel opened in Trengganu, on Malaya's East Coast, to cater to American tourists.

Cathay's Hong Kong production, "Story of Three Loves" breaking record at Odeon Katong. Another pic doing record biz is "Fun in Acapulco" (Par) at Cathay Cinema.

"Tarzan's Three Challenges" (MGM) drawing capacity crowds at Odeon because of current Chinese New Year season; pic was shot in nearby Thailand and the admission price was normal.

The Lion City Show, now rechristened to read Lion City Nightclub, has moved house to four doors away from the world-famed Tiger Balm Garden, Singapore's No. 1 tourist attraction.

Chaiman of the Singapore Tourist Promotion Board, ex-Health Minister K. M. Byrne, back from Sydney where he headed a 12-man delegation at the 13th Annual Pacific Area Travel Association (PATA) Conference.

To cope with the inflow of tourists into the island, the Singapore Tourist Promotion Board has been established along with the Singapore Tourist Assn. on the government Tourist Information Centre, it will help to bring in more visitors.

Hollywood

David Miller to Argentine Film Fest as only U.S. member of jury.

Stefanie Powers reoptioned by Columbia Pictures for another year.

Walter Pidgeon to tour strawhat circuit with "Take Her, She's Mine."

Jim Richardson retired after 33 years with Fox West Coast as theatre manager.

John Payne and Lisa Kirk to head L. A. Civic Light Opera's "Here's Love."

Hollywood Museum set to clear $10,000 at Universal's "Chalk Garden" Fashion Gala.

Joan Shawlee returned from starring in "Guerrillas in Pink Lace" in Philippines.

Phil Gittelman switched from Helene Towers agency to Hal Shafer office as associate.

Ralph Carter, managing director of Republic Pictures of New Zealand, homeward-bound.

Ken Drake heads newly-opened Chicago office of Hanna-Barbera as veepee in charge of sales.

Jack Kruschen tees off 15-day p.a. tour on May 4 to bally Metro's "Unsinkable Molly Brown."

Sam Marx, vet film producer, set as West Coast rep of Keefe Brasselle's Richelieu Productions.

Gene Kelly succeeds James Whitmore as co-chairman of Hollywood Arts Division of American Civil Liberties Union.

Bob Hope will receive third annual "headliner of the Year" award May 4 from Greater Los Angeles Press Club.

Edgar Bergen breaking in his new nitery act at Saddle & Sirloin, Tucson, before opening at the Roosevelt, New Orleans.

Mia Farrow, daughter of Maureen O'Sullivan and late John Farrow, hopped to London to replace Britt Ekland in 20th-Fox' "Guns of Batasi."

Vivian Blaine replaces Betty Grable as femme star with Dan Dailey in "Guys and Dolls," Selden-Bufman production opening May 5 at Cocoanut Grove Playhouse, Miami.

Everett Sharp resigned post of veepee-general sales manager of Manhattan Films International, effective May 1, to become exec assistant to Robert Benton, veepee-general manager of Sero Amusement Co.

Mrs. Ida Mayer Cummings honored last Sunday at Ambassador Hotel with Silver Jubilee dinner celebrating her 25th year as prexy of L. A. Jewish Home for the Aged; Mary Pickford also installed for 25th year as honorary chairman of home.

Palm Springs

Bill Bendix spending most of his time at his manse at Canyon Country Club.

Desi Arnaz and Hoagy Carmichael amid golfers at Thunderbird Country Club.

Rod Serling vacationing at White Sun Guest Ranch after completion of 150 "Twilight Zones."

Doug McClure teams with Duke Mitchell to break in new act at Palm Springs Ranch Club.

Alan Jones bought former Al Jolson estate here after selling his manse at Eldorado Country Club.

Kim Sisters, appearing at Chi Chi, practice several hours a day to perfect the instruments they play in their act.

Frank Sinatra and Harpo Marx are on a citizens committee to raise funds for a JFK statue to be placed at new P.S. airport.

George Murphy, a candidate for U.S. Senate, addressed a meeting of the Palm Desert Republican club at Indian Wells Hotel.

Fifteenth annual Racquet Club tennis tourney was played last weekend with Dinah Shore and Donald Woods among those vying for champion honors.

Buddy Rogers, Hugh O'Brian and Bullets Durgom in the throng at opening of Johnny Bash's Clubhouse. The Pacers Plus One provide lively music at night spot owned by Bash and Jack Narz.

Mrs. George Hearst chairmaned Desert Press Club's Awards dinner Saturday night. Event honored Charlie Farrell for his contributions at Palm Springs. Past recipients of Press Club award have been Bob Hope and Gene Autry.

Leith Stevens sweating out Academy Award night by building at Pinyon Crest, in the pine-covered snow country, 15 minutes from Palm Desert. He will live here and commute to L.A. for "Mr Novak" tele chores as well as film assignments.

Ray Stark & Fanny Brice

Continued from page 1

scripters who had worked on the Fanny Brice story including the current libretto by Isobel Lennart, based on her own original story.

Thus, Stark not only owns the preproduction film rights to her script but any other participations by Jule Styne (music), Bob Merrill (lyrics), and previous screenplay and other treatments he had commissioned Ben Hecht and the Ephrons (Henry and Phoebe) to do. Ditto all rights for use of Nicky Arnstein's identification with the Fanny Brice saga; the Brice estate (which includes Mrs. Stark, nee Frances Brice, now better known as Fran Stark in BevHills circles, and her brother, Billy Brice, who has the reputation of "being quite a painter" on the Coast).

Whether Stark, despite his hookup with Seven Arts, will produce the film on his own (which he doesn't anticipate can happen for two or three years because of the legit musical's seeming Broadway click) or in association with another major studio, is for the future. Columbia offered him over $400,000 and 25% of the world rights three years ago; he has similar firm offers from Warners and Metro.

"But if somebody was to lay $700,000 on the line, that only would make me even on the story property investments not counting the more than $500,000 the Broadway show cost to bring in. The 600G-plus, of course is not all mine," says Stark.

"Backers in 'Funny Girl' had to be bought out, in advance, for the same reasons as with the present show's authors, the Ephrons, Hecht and all the others. Point is that nobody can do anything to jar the image of my wife's mother and father, whom Barbra Streisand and Sydney Chaplin personate onstage."

8-Year-Old Project

He is also noncommital of how much the 83-year-old Nicky Arnstein, now in retirement on the Coast, was paid other than stating negotiations with him started some eight years ago when the Fanny Brice bio, for stage or screen, started to fulminate. That's when, incidentally, Stark details he had to trade "The Maltese Falcon" remake rights, which he acquired from Warners, and cede them to Metro in exchange for the Culver City studio "springing" Isobel Lennart to work on the libretto. He seemingly has great respect for the latter, citing her Hollywood record as "a five-time Oscar nominee". She already had written a film treatment before the segue into producing it as a stage musical first.

It was because of full awareness of authors' prerogatives that he bought in all rights "because then, if it's no good, I have the privilege of not making it. There can never be the desparation problem of salvaging a bad investment as would be the case with anybody else who is not so sentimentally and intimately tied up with the subject matter. If it's right, and obviously we think the stage version is now close to 'right', we'll then proceed to produce an equally 'right' motion picture. However, the fact that three major studios had marked interest in the property before—and most certainly all will from now in—certainly attests to its filmusical potentials".

To a VARIETY man's wonderment if the authors and he must certainly have been tempted to violate Broadway tradition with an original musical by repriseing the classic "My Man" in that second act, Stark says that that's what he might do in the film version.

At the moment he feels Barbra Streisand is as well known through her records and general exposure as Fanny Brice, and probably even more so to the present generation, so that while the subject matter is one segment of the comedienne's struggle to Ziegfeldian heights (and her abortive romance with the gamblin' man), the intent was to cloak the vehicle with original song-and-dance material. Accent, in fact, is in the pop dansapation metier, so far as the words and music and Carol Haney's musical staging is concerned. (Jerome Robbins was only called in latterly to work with Garson Kanin who directed. Stark feels there is much credit for all, "now that we're in," but he observed that "Jerry Robbins' work with the show in the last four weeks was incredible").

Of his star, he feels she was a great song seller in Boston—as she in any medium and in any place—but that in the transition from the break-in dates en route to Broadway "she also became a great actress, truly the 'Funny Girl'." Incidentally, her deal puts the 21-year-old songstress up there with the big girl stars (Merman and Martin), said to be guaranteed $5,000 — again producer Stark copped a plea — and a percentage. On this he too was vague. Costar Sydney Chaplin is on flat terms. "Funny Girl" at $9.60 top can gross $80,000 at the Winter Garden.

As for the hazards of "overworking", he says both he and Miss Streisand agree she's "young and in a nitery act she sings more songs twice nightly than in eight-a-week shows here".

Morning after the notices there was an unbroken line, according to Shubert spokesman, and an extra boxoffice had to open.

Another Starkian footnote on those "postponed" openings; he explains the last one as being an accommodation to a theatre party and, contrarily to general impression, "now the party agents love us" because the show was kept out long enough to make it "right" although, admittedly, it snafued several earlier party bookings.

Las Vegas

Continued from page 1

Nevada casino had been charged with using loaded dice. The Slipper is dominantly owned by Robert O. Shulze, a former pitcher for the defunct Hollywood Stars baseball team. Although the "flat dice" (shaved so that the 6-and-1 combination does not come up as often) charge took place at one of the two dice tables, 105 slot machines, a roulette wheel, five blackjack games and a "wheel of fortune" were also shut down by the State Gaming Control Board.

The Nevada casinos have been in the spotlight with more than their share of notoriety of late via such diverse items as "The Green Felt Jungle," current bestseller which includes some lurid accents on Vegas' gangster control; Senator Barry Goldwater's $3,000,000 libel suit against the authors thereof, because of inferential friendship with Gus Greenbaum, slain former owner of the Riviera, Las Vegas; and last week's Life story feature by Paul O'Neil, on Dr. Edward O. Thorp. He is the Ph.D. mathematician on faculty at New Mexico State Univ. whose mathematical genius has successfully beaten the Nevada casinos time and again. He even wrote a book on it, "Beat The Dealer" (Random House, 1962), with accent on "21" or blackjack. O'Neil's story baldly states that as soon as Dr. Thorp is recognized—he wears disguises, changes his spectacles for contact glasses, changes attire, and otherwise tries to look as anonymous as possible—the casinos send in their mechanics (cheating dealers). This is one of the boldest allegations in a national magazine. Obviously, Thorp quickly becomes a marked man. As the pit bosses recognize his skillful and scientific blackjack playing methods, they send in new dealers.

NAACP & 'Bonanza'

Continued from page 1

get NBC to drop the show, threatening to take the case over the heads of network program execs to network board chairman Robert Sarnoff. A meeting of NBC officials and GM and Campbell-Ewald ad agency execs (for Chevrolet, "Bonanza" bankroller) was held Tuesday afternoon, March 31. The network at that time stood firm on its plan to air the stanza, titled, "Enter Thomas Bowers," on Sunday, April 23.

Besides its request for answers to the VARIETY story, Wilkins' wire to Donner declared, "VARIETY reports almost incredible story that General Motors in 1964 seeks to bar Negro performer from its sponsored program, 'Bonanza,' on NBC television. If this story is true your company has incalculably damaged not only its own prestige but also the image of America among people of all races, colors and nations who believe that our country stands for equality and justice for all mankind. Repudiation by General Motors of this principle at this time is particularly significant in light of the civil rights crisis confronting the country. This is no time for a major American corporation to line up in open support of exclusion based upon race. It is a time for men and corporations to take affirmative action in behalf of human rights for all."

Joan Baez & CORE Picket GM

Austin, Tex., April 7.

Folk singer Joan Baez joined more than 200 civil rights demonstrators who jammed the front of the City Hall here Thursday (2) while Negroes appeared before the city council to urge a municipal civil rights ordinance.

Miss Baez exhorted the crowd, many of them students from the U. of Texas, to stage more demonstrations. The singer remained in the city following two concerts at the university on Wednesday (1).

Charge Performer Bias

Detroit, April 7.

In protest against alleged segregation in industrial shows, members of the Congress of Racial Equality picketed the General Motors Bldg. last week. They carried signs reading: "GM discriminates against non-white performers."

There were no incidents. GM did not comment on the demonstrations.

Sarnoff 25 Yrs. Later

Continued from page 1

of an Industry," and in it he made reference to tv as that "miracle of engineering skill which one day will bring the world to the home."

His dedication remarks of last week simply picked up where the 1939 predictions left off. Said the chairman, "Appropriately, the 1964 World's Fair coincides with a most important development in the life of television. Through communications satellites, such as Telstar and Relay, international television signals are moving at the speed of light through outer space. The technical means now exist to give television a new programming dimension that is distinctively global in character."

Fair Corp. prexy Moses called Sarnoff a "major prophet" in his portendings of the future of video in 1939, and added, "He is a forerunner here again today at the new Fair, introducing our Communications Center, and an all-seeing color tv closed-circuit network within the Fair which enables millions of visitors to see themselves as they and others see them. General Sarnoff can tell you how close we are to live worldwide color television.

Par's Loren Pic

Continued from page 2

ment Film Encouragement office to the last laborer, helping to lay the special road cut in the hilly landscape of Western galilee.

Some equipment would be brought from Rome, to augment locally rented items and a large number of Israelis are going to be in the picture. Mann and Rackin seemed excited by some actors they saw and more so by the children and some of the kibbutz members whose faces and personality will add to the picture's local color.

Jayne Mansfield

Continued from page 2

national Films, had negotiated the U.S.-Israeli coproduction of the Mansfield picture about half year ago but last week the letter received announced that Miss Mansfield, shooting presently in Beiruth, Lebanon, bowed-out and the deal is off. Asher Hirshberg, government man in charge of the encouragement of local film production, refrained from any statement.

Col. Marcus' life-story had been planned for motion picture treatment for some time and rights to this West Pointer hero, who died on the outskirts of Jerusalem a few weeks before the establishment of the State of Israel, had been negotiated with his widow a few years ago.

The present production, scheduled for next year, in color, is based on the Ted Barkman story and shooting should take place in New York, West Point, Washington, France, Germany, England and Israel, with an international cast.

Mr. Shavelson said this was not going to be an "anti-Arab film," but rather "another picture about a fight for freedom, a kind of sequel to 'Exodus'."

Lenny Bruce

Continued from page 2

on for Bruce. He also played Saturday-Sunday performances and will continue for two-week date. House is given over on Mondays to experimental entertainment.

Other than concert date at Village Theatre on March 28, booking at the Cafe au Go Go was first N. Y. appearance for Bruce in several years.

Warrant was issued on basis of tape recordings of bit made first two nights of program by two plain clothesmen. Bruce was released on $1,000 bond put up by Solomon. Latter was released in his own recognizance. Both men are scheduled to appear in Criminal part, N. Y. Supreme Court.

Beatles

Continued from page 2

hovering around the 4,000,000 sales mark.

"Can't Buy Me Love" had a built-in Gold Record since Capitol had order of over 1,000,000 even before the release date. According to Voyle Gilmore, Capitol's v.p. over artists & repertoire, "Can't Buy Me Love" had an initial press run of 2,000,00 copies and sold three-quarters of that in the first 10 days.

In addition to Capitol facilities, three outside plants are pressing the coupling of "Can't Buy Me Love" and the flip, "You Can't Do That."

Both sides were written by two of the Beatles, John Lennon and Paul McCartney during their stay in the U.S. "You Can't Do That" has been included in the Beatles' second LP along with two other hits, "She Loves You" and "Roll Over Beethoven."

Metromedia Ban

Continued from page 1

livered from reps of DuPont and Coca Cola, charging the show was controversial.

Striking back at UAW's assertion that WCBM violated its programming promises to FCC, Metromedia referred to the UAW petition as a "mass of misstatements, innuendo and half-truths."

Metromedia averred it did not "cancel" the program but that contract expired on March 20. Charging UAW with attempting to embroil the commission in censorship, Metromedia said it would not allow any sponsor—labor or management—to use WCBM "as an instrument to advance its parochial views" without airing contrasting opinions.

Wha' Hoppens If Rain

Continued from page 2

the fairgoing public. Linen reiterated the importance of such a service.

Of course, there will be lots of unresolved questions. One of the strips demonstrating the operation stated that these pillars of wisdom would be to provide information of all types and it stated specifically that it would give weather forecasts. That's something that will have to be considered in a calmer atmosphere. A prediction of imminent showers might provide a stampede.

Sue Amacker new manager of the Fine Arts, Dallas. She was assistant manager of the Fine Arts, Denton, Tex. Her assistant manager here is Jim Wilson, promoted from the Capri in Dallas. Houses are of Trans-Texas Theatres circuit.

LBJ's Wit

Continued from page 2

but didn't risk humor in public until a few years ago. The more he has done it, the more his delivery has improved. The verdict at the Thursday night (2) photographers' dinner was that LBJ is in the Bob Hope class in comedy.

Hope was in top form and had a White House wattage crack, too. "I was invited to spend the night in the White House but can't do it; I don't have a flashlight," he gagged.

On the afternoon before the dinner, President and Mrs. Johnson had all the entertainers in the White House for a complete tour, including all the rooms in the living quarters. President Johnson was the guide, even taking them into his bedroom for a look at where he sleeps.

Mrs. Johnson served the performers coffee. Few people, in or out of show business, have been entertained on the second floor.

Besides Hope, the cast included the Jane Russell-Connie Haines-Beryl Davis Trio, Leslie Uggams and the dance team of Lowman & Lawrence.

Shows at banquets attended by a President are normally held to 45 minutes or less. This one ran almost an hour and a half.

With the Charles Cliff Orchestra turning in a fine job all evening, Leslie Uggams opened the show with some high charged numbers like "Rock-a-Bye My Baby," which overtaxed the strength of her voice. She had one appropriate tune in the performance before the President, "He's Got the Whole World in his Hands."

Lowman & Lawrence have much style and originality in their modern dance routines. They clicked fine in a number with a medley of "West Side Story" tunes as the accompaniment.

Miss Russell, Haines and Davis drew ovations from the crowd (largely male) with some spirited spirituals trio singing and a solo by each. Miss Russell was smash in a red spotlight pounding out "Mack the Knife."

Hope sang one number with them.

The Motion Picture Assn. arranged for the talent. Joel Margolis staged the show.

Taped Bout

Continued from page 1

5 P.M. will beam directly to London where a tape will be made for U.S. telecast. A "back-up" tape will also be made at the fight site (Stockholm or Goteborg) and flown over to U.S. as a protective measure.

Machen gets 30% of the anchilliary action (primarily tv coin) which his manager Walter Minskoff estimates will be worth some $60,000. Word from fight's promoter Al Bolan is that Patterson's tv take will be about the same as Machen's though his basic guarantee is more. Bolan, incidentally, stated that the final terms for the Fourt Network to beam fight had not been shaped and that present committment hinges on a "handshake" agreement.

Johnson, who asserts that 90% of the nation's sets will be within range of fight signal, says that station charges will be computed on a percentage of the regular network rate. Web prexy John Vrba is presently at the National Assn. of Broadcasters Convention in Chicago lining up stations.

World's Fair Biz

Continued from page 1

be had from the following figures: A hotel Saturday night was 47% occupied, 30% on Sunday; B hotel, 46 and 60; C hotel 72 and 62; D hotel, 68 and 60; E hotel 53% Sat. and 46% Sun.; F hotel 30 and 45; G hotel, 71 and 74; H hotel, 64 and 60%; I hotel 57 and 79% on Sat. and Sun. (Obviously, the actual names are skipped here.)

A mass popular tourist hotel was 76%; last year it was 100%. The motor inns, however, are doing 80-90% of occupancy capacity.

Last year, at least, they weren't waiting for the fair to open so the Easter business was much better.

OBITUARIES

WILBUR MACK

Wilbur Mack, 91, oldtime vaudevillian who played the major circuits as member of team of Mack & Walker and for years appeared on the screen, died in Hollywood, March 13. (Not to be confused with playwright Willard Mack, deceased 1934.) One of the oldest film extras, which he became after a long period as a comedian and character man, he retired several years ago.

But at the age of 90 Mack still was playing golf and remained a dapper dresser, one of his trademarks when he was appearing in vaude with his then-wife, Nella (Walker), latter now a screen actress.

Launching his career as a blackface comedian, he became a featured player in a repertoire company at 19. He organized, managed and acted in his own dramatic stock company, with which he toured for four years. He also wrote a vaude sketch tabbed "Flirtation," which he presented over the Keith-Orpheum circuit for several years.

When talkies started, Mack followed the exodus of many variety artists from the older medium and started in films in 1928. He first appeared at Warner Bros. in "Honky Tonk." While at WB he did such other films as "The Argyle Case"; at Metro he was seen in "The Girl Said No" and "Remote Control"; at Fox Films, "Annabella" and "Up the River." He was active until 1959 when he began to take only occasional film assignments.

Surviving are his wife, actress Gertrude Purdy, and a sister.

FRANK A. BURT

Frank A. Burt, 82, retired vaudeville comedian who worked with his wife as Burt & Rosedale, died April 3 in Brooklyn. Born Augustus Berek, he changed his name when he went on the stage at 16 as a dancer.

Burt later became a Dutch comic and added a flute as well as other instruments to his act. He met Myrtle McKinley, a Coast Florodora girl, and they were wed when he was 21. Their adventures were described in "Mother Wore Tights," a book by their daughter, Mrs. Miriam Young.

A film version of the tome, starring Betty Grable and Dan Dailey, was released by 20th-Fox in 1947. Shortly after her marriage, Mrs. Burt retired to rear a family but was recalled to the act to fill a vacancy.

Burt & Rosedale toured the Keith, Loew's and Pantages circuits as well as playing the Palace, N.Y. Burt also appeared in the Shubert musical, "Facts & Figures." When vaude started to fade, he became a refrigeration salesman.

Besides his wife, also surviving are another daughter and three grandchildren.

ELAINE ROSSLYN

Elaine Rosslyn, femme half of the former vaude duo of Plant & Rosslyn, long on the U.K. circuits, died recently in Blackpool, Eng. She was a member of the "Rockets" company at the London Palladium when she first met her husband, actor Jimmy Plant.

Pair toured the U.K., and also South Africa and Australia. In later years, after her husband became foil to comedian Dave Willis in Scotland, Miss Rosslyn retired from show biz, and, with her husband, managed a hostelry, the Grosvenor Hotel, w.k. to the show biz fraternity, in Blackpool, Eng.

Survived by her husband, and two daughters, Pamela and Gay, both former actresses. Pamela is wife of actor Larry Noble.

EDWARD VAN SLOAN

Edward Van Sloan, 82, stage and screen actor who launched his career in 1910 in "Under the Greenwood Tree," died March 6 in his home town of San Francisco, where he retired in 1946. Prior to many years on the Broadway stage, he appeared in stock in Canada and New Jersey.

Van Sloan went to Hollywood in the early '30s, and was seen in more than 50 films. Among them were "Dracula," "Frankenstein," "The Mummy," "The Death Kiss," and the "Man Who Reclaimed His Head." His last picture was Columbia's "Betty Coed" in 1946.

Sister survives.

CLAIRE M. ANDERSON

Claire Mathes Anderson, 68, former Mack Sennett bathing beauty and silent screen leading lady, died March 23 in Venice, Cal. She got her break shortly after World War I when an actress in a Sennett comedy refused to enter a lion's cage and the producer placed her under contract when she undertook the assignment.

Following Miss Anderson's tenure with Sennett she was with Fox Films for several years, where she played opposite such stars as Tom Mix and John Gilbert. She retired in 1925.

Brother survives.

WILLIAM SAMUELS

William Samuels, 52, jazz pianist whose recording of "I Cover the Waterfront" sold more than 1,000,000 copies, died March 23 in Minneapolis. He was playing at Minneapolis' Hotel Sheraton Ritz shortly before his death.

When only 17 Samuels was touring midwest cities with his 15-piece band. He was best noted for his own jazz trio. His latest album, "Sing'n Swing'n," was released under the Gaiety label.

His wife and six children survive.

JILL ADAMS

Jill Adams, 41, tap dancer who played the midwest during 1946-53 and since had appeared in shows in Las Vegas, Tahoe and Reno, was killed in a head-on crash near the California-Nevada border March 30 in an accident which claimed the lives of five persons. Most of her midwest tenure was in the Chicago area, where for one year she was at the Frolics, and six months at Helsing's.

At the time of her death, she was a waitress in a Whittier Cal., bowling alley.

BEATRICE MIRANDA

Beatrice Miranda, prima donna of the British National Opera Company from 1900 to the 1930s, died March 19 in Buffalo. She sang soprano leads in "Butterfly," "Tosca" and "Gotterdamrung" in England.

"Upon her retirement in the mid-1930s she directed the Scottish National Opera Company of Edinburgh. At the time of her death, she was residing with her daughter who is head of the Department of Music of the Buffalo Museum of Science.

CHARLES E. ELLIS

Charles E. Ellis, a founding shareholder in radio station CJME, Regina, Sask., when it began in 1959, and a member of the board of directors, died March 18 in Regina. A son, Marshall, is president of the station.

Survived by his wife, son, a sister and two brothers.

JOE TERMINI

Joe Termini, 72, longtime vaude comedian, died March 20 in Miami Beach after a long illness. A pantomimist, he had played 42 engagements at the Palladium, London, as well as dates in some of the top theatres in the U.S.

In show business for about 50 years, Termini entertained extensively on USO-Camp Shows during World War II. He also appeared on the Ed Sullivan and Garry Moore tv shows.

Two sisters survive.

ANGELO L. FILOGRASSO

Angelo L. Filograsso, 67, secretary of Local 750 of the Ticket Sellers Union for more than 30 years, died April 1 in Chicago. He was also treasurer of the National Assn. of Amusement Parks, Pools and Beaches. From 1918 to 1946 he was an advertising and personnel exec with Riverview Amusement Park in Chi.

Wife, three daughters and two brothers survive.

ZACK HURT

Zack Hurt, 62, radio announcer and sports broadcaster who was known as the "Voice of the Fort Worth Cats," died March 31 in Fort Worth after suffering an apparent stroke. He had been in failing health.

Hurt, in the late 1940s and early '50s had a show on the Texas State Network originating from KFJZ, Fort Worth. He was with KFJZ from 1933 until his retirement two years ago.

EZRA J. CRANE

Ezra J. Crane, 62, head of the Maui Publishing Co. and editor of the Maui News for 28 years, died March 29 on Maui island, Hawaii. Publishing company also owns and operates KMVI-TV and KMVI radio.

Crane, born in Honolulu, was a director of the National Editorial Assn.

Wife, son and daughter survive.

JOHN McKERNAN

John McKernan, 49, a Maine broadcaster and newspaper man, died March 20 in Boston, where he had gone to broadcast a basketball tournament.

He had been editor and publisher of the Penobscot Times in Old Town, Me., sports editor of the Bangor (Me.) Daily News and a reporter for the Framingham (Mass.) Evening News.

LEON GOODMAN

Leon Goodman, 54, tv and advertising executive, was killed in an air crash March 21 at Liverpool, Eng. He was chairman of TV Commercials Ltd. and head of Leon Goodman Displays Ltd. of London and Leon Goodman Inc. of America. He was a pioneer of ITV's Advertising Magizine.

His wife also died in the accident.

In Loving Memory

MAURICE ABRAHAMS

April 13, 1931

HENRY PINCUS

Henry Pincus, 63, longtime manager of San Francisco's Larkin Theatre, died March 27 in that city. His father, uncles and brothers had also been theatre managers or publicists for years in the San Francisco Bay area.

His brother, Charles, is manager of the Stage Door, Frisco. A sister also survives.

VLADIMAR GUTERSON

Vladimar (Wally) Guterson, Hollywood music conductor, died there March 28. He was at the Orpheum Theatre, Los Angeles, for years and toured in "Showtime," with Jack Haley and Ella Logan. He also conducted at the Majestic Theatre, N.Y.

His wife and two children survive.

VICTOR G. (VIC) SORRELL

Victor G. (Vic) Sorrell, former Seattle radio executive and announcer who moved to Hawaii in 1939 when doctors told him he had less than a year to live, died in Honolulu April 3.

Sorrell, survived by wife and four children, underwent 34 operations between 1956 and 1961.

BARBARA DALE

Mrs. Barbara Dale, wife of General Artists agent Fred Dale, died of a liver ailment March 31 in Hollywood. She formerly was a film editor at WGN, Chicago.

Two daughters also survive.

JOAN WERNER LAURIE

Joan Werner Laurie, 48, editor of She magazine, was kiled in an air crash March 21 at Liverpool, Eng. A widow, she is survived by two children.

HAROLD KNETTLES

Harold Knettles, 54, sound cutter at Paramount for 29 years, died March 31 in Hollywood. He most recently was with Technicolor, after having been with 20th-Fox following departure from Par.

His, wife father, brother and two sisters survive.

ELSIE L. SMITH

Mrs. A. A. Southwick, 86, who sang and acted in Broadway plays under name of Elsie Linehan Smith, died March 26 in Cleveland. She appeared in "Prince of India," "Pygmalion" and was a leading lady to William Farnum and Dennis O'Sullivan.

Surviving is a son.

NESDON BOOTH

Nesdon Booth, 45, film-tv actor, died of a heart attack in Hollywood March 25. His most recent features were "Damn Yankees" and "Critic's Choice." He had been working in a "Destry" teleseg at the time of his death.

Wife and three children survive.

FRANK MARLOWE

Frank Marlowe, 60, screen-tv actor, died of a heart attack March 30 in Hollywood. He was particularly active in the '30s, when his credits included such films as Fox Films' "Now I'll Tell" and Paramount's "Glass Key."

His wife survives.

WANDA PHILLIPS

Wanda Phillips, 38, former script writer with radio station CKRM, Regina, Sask., died March 16 in Toronto, Ont., where she had been a writer with the Canadian Broadcasting Corp., since 1948.

Mother and a sister survive.

LEYBURN M. McMANNEN

Leyburn M. McMannen, 61, film projectionist, died of lung cancer March 20 in Durham, N.C. He had been seriously ill for past three weeks.

Survivors include sister and several nieces and nephews.

HAROLD PETERS

Harold Peters, born Harold Ginn, pianist and bandleader, was killed in an air crash March 13 at Shoreham, Eng.

He was assistant leader at Butlin's Ocean Hotel, Saltdean, Eng., at the time of his death.

Robert Goldblatt, 80, owner of the Music Hall, a motion picture theatre he opened on Main Street in Tarrytown, N.Y., died March 25 in Tarrytown. In 1910 he established the Electric Theatre, the first film house in White Plains. His son, two daughters and a sister survive.

Leonard Gray, 50, former vaudeville performer, died March 28 in Newport Beach, Calif. He was a member of his family's act called "The Six Grays," which played all the major vaude circuits including the Palace Theatre. His wife and five sisters survive.

Floyd Wyatt, 52, city manager for Fox West Coast Theatres, and manager of the academy theatre, in Inglewood, Calif., died March 28 in Inglewood. His wife and two daughters survive.

James P. Goss, 89, father of television personality Tom Duggan, died March 28 in Chicago. Also surviving are another son and a daughter.

Wife, of Oliver B. Johnston, veepee of Walt Disney Productions, died of a heart atack March 19 en route from Chicago to Hollywood.

Charles S. Cray, 73, owner of the Star Theatre, St. Johnsbury, Vt., died there Feb. 29 after a long illness.

Mother, 80 of Orlandus Wilson, member of the Golden Gate Quartet, died March 19, Chesepeake, Va.

Mother, 74, of Everett E. Everett, nightclub and tv comedian, died March 27 in Revere, Mass.

John (Jack) Heath, 76, Chi ragtime pianist and entertainer for 50 years, died March 3 in that city.

Father of Bruce McClure, revue and tv producer-choreographer, died recently in Glasgow.

Colin Muir, manager of the Ritz Theatre, Linlithgow, Scotland, died recently in Edinburgh.

Vincent O'Brien, 58, manager of Esseldo Cinema, Stockport, Eng., died there recently.

MARRIAGES

Susan Slavin to Larry Moss, New York, March 1. Bride is an actress; he's an actor.

Margaret Laura Cohen to David Immanuel Leinsdorf, April 4, New York. Bride, a sophomore at Sarah Lawrence, is the daughter of Abraham W. Cohen, editor-publisher of Chartcraft Stockmarket Advisory Service, Larchmont, N. Y.; groom, a Columbia senior, is son of Erich Leinsdorf, the conductor, now music-director of the Boston Symphony Orchestra.

Cele Goldsmith to Michael Anthony Lalli, April 4, New York. Bride is an editor at Ziff-Davis; groom is with Crowell-Collier Pub. Co.

Valerie Croucha to James Patton, England, April 4. Bride is a dancer; he's one of the Patton Bros. comedy act.

Eleanor Leith to Ron Barton, Dundee, Scotland, April 3. Bride is a tv folk-singer; he is a cameraman for Grampian Television.

Geraldine Scott to Bill Kerr, Kingston, Eng., March 25. He's an actor.

Marti Webb to Alexander Balfour, London, March 29. Bride is leading lady in the musicomedy, "Half A Sixpence;" he's an actor.

Sheila Devitt to Michael Gilleney, London, April 2. He is production assistant of BBC-TV-drama.

Jackie Knight to Gil Dova, Blackpool, Eng., recently. Bride is a singer; he's a juggler.

Claire McNaughton to Alex Beattie, Paisley, Scotland, March 28. Bride is a dancer.

Angela Langton to Michael Rowlatt, Ewell, Eng., March 31. Both are singers in the BBC-TV "Black and White Minstrel Show."

Sheila Prytherch to Tommy Bruce, Speke, Eng., March 26. He's a singer with the "Stars and Garters" tv show.

Patricia Ann Mulhern to Michael Spodick, New Haven, April 4. He's associated with his father, Robert Spodick, a Connecticut exhibitor.

BIRTHS

Mr. and Mrs. Lea Ashton, son, Glasgow, March 29. Father is a BBC television director.

Mr. and Mrs. Gordon Roddick, daughter, Glasgow, Scotland, March 27. Father is a tv announcer and actor.

Mr. and Mrs. Lloyd Moss, daughter, North Tarrytown, N. Y., March 5. Father is a WQXR, N. Y., announcer.

Mr. and Mrs. Robert Sherman, son, New York, March 25. Father is director of WQXR, N. Y., special programs; paternal grandmother is concert pianist Nadia Reisenberg.

Mr. and Mrs. Jerome Greenberg, daughter, Brooklyn, March 30. Father is WQXR, N. Y., promotion manager.

Mr. and Mrs. Ed Baer, son, Westport, Conn., March 30. Father is host of WMCA, N. Y., "Ed Baer Show."

Mr. and Mrs. Jim Shumaker, daughter, Columbus, O., April 1. Father is program promotion director of WBNS-TV.

Mr. and Mrs. Lee Townsend, son, New York, April 1. Father is a reporter for the N. Y. World-Telegram & Sun; mother is a Long Island Star-Journal scribe.

Shelagh Delaney, daughter, March 4, London. Playwright ("A Taste of Honey," etc.) announced she is the mother of a baby girl, but so far has not announced any marriage or other details.

Mr. and Mrs. Charles R. Shacklett, daughter, April 1, Nashville, Tenn. Mother is Brenda Lee, the Decca disker; father is a Nashville music publisher. Prematurely born (by six weeks) baby weighed 4½ pounds at birth and is in serioous condition.

Mr. and Mrs. Robert Lefko, daughter, New York, April 1. Father is son of Morris Lefko, Metro v.p.-general sales manager.

Mr. and Mrs. Joshua Shelley, son, New York, April 4. Mother is actress Molly McCarthy; father is a producer with Talent Associates.

Mr. and Mrs. David J. Patterson, son, Indianapolis, March 29. Mother is Julie DeJohn, of DeJohn Sisters singing act.

Mr. and Mrs. Mort Schwartz, daughter, April 3, New York. Mother is tv actress Ruth Franklin; father is a theatrical agent.

Mr. and Mrs. Michael Vale, daughter, March 18, New York. Mother is actress-writer Nancy James; father is an actor.

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TENSE SHOWMEN AWAIT FAIR

Oh, To Be in England Now That It's Shakespeare's 400th Anni There

By DICK RICHARDS

London, April 14.

Even to the swans on the River Avon it must by now be evident that the 400th anni of Shakespeare's birth occurs April 23. There will be 117 flags, representing 105 countries, to prove it. World over, 1964 will be remembered as the year of Shakespeare hi-jinkery.

Flouting the old adage that a prophet is without honor in his own country, Britain is falling over backwards to give the event a boost. In fact, there is a slightly jaundiced camp that maintains that, by year's end, even his most stolc fans will have had their bellyful of the Bard.

Naturally, Stratford-on-Avon will be the focal point of the Shakespearehead. The bosses of taverns, caravanserai and "ye olde teashoppes," plus the vendors of souvenirs, are gleefully anticipating bonanza biz. The usual row, inseparable from any big event, is bustin' out all over. This time, the squawks are over the local council's decision to hike the rates of car parking.

Throughout the country a rash of well-meant plays, masques and pageants are planned for even the poorest hamlets. A lot of this will certainly be rubbish, pleasing only to theatrical costumiers. The thought's the thing, however, and everybody wants to get in on the act of raising a toast to Will.

It's even suggested that in London the paltry bust of Shakespeare standing forlornly in Leicester-square Gardens seems to be getting slightly more respectful treatment than usual from the pigeons.

But despite all the folderol, there will apparently be genuine

(Continued on page 70)

A Natural

Internal Revenue Service topper Mortimer M. Caplin is the honored guest at the annual dinner of the advertising, publishing and public relations division of the United Jewish Appeal of Greater New York at the Hotel Americana May 19.

His theme, "Advertising and the Expense Account."

'Foxy' Will Fold 350G-Odd in Red; A 2-Time Loser

The closing next Saturday (18) of "Foxy" at the Ziegfeld Theatre, N. Y., will put the musical in the unusual position of being a two-time loser within a period of less than two years. An original 1962 tryout version, which closed after playing seven weeks at the Dawson City Gold Rush Festival in the Yukon, is believed to have dropped over $400,000. It's expected that the current production reactivated this season for a regular road break-in prior to going into the Ziegfeld, will represent a loss of around $350,000.

The Canadian government is understood to have provided much of the bankroll for the initial presentation, which was produced primarily for the Yukon festival by Broadway producers Robert Whitehead and Stanley Gilkey, in association with Canadian Theatre Exchange Ltd. The presentation at the Ziegfeld, produced by David Merrick, was capitalized at $350,000, with provision for 20% overcall.

Bert Lahr and Larry Blyden, currently costarring in the musical, are repeating the roles they

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WILL IT THRIVE IN NITE HOURS?

By ABEL GREEN

Nobody is rooting more than show biz in general, along with civic proponents and native and transplanted New Yorkers, not to mention the interests most vitally concerned, that the New York World's Fair 1964-65, which opens exactly a week from today, i.e. on Wednesday, April 22, is everything that a "fun fair" should be. Undoubtedly most concerned that the accent will be on "fun," meaning that it will be "an after-6" exposition—as Broadway puts it—is Robert Moses, the president of the fair corporation. "Fun fair" seemingly has been a sensitive phrase with the admittedly dedicated civil servant since a VARIETY story over a year ago echoed some concern, within savvy show biz circles, as to whether or not the reliance on "industrial showmanship" will be the answer.

Everything points to the affirmative. The Big Business Barnums seemingly have insured their industrial shows with more than sufficient showmanship as part of the shill. The "products" exhibits are all there at the end of the trail, following the sundry "show" and

(Continued on page 70)

7-Arts & Spiegel In on Scot Toll

London, April 14.

Seven Arts and Sam Spiegel's Horizon Pictures are now revealed as substantial stockholders in Caledonian Television Ltd., the company which has been awarded a franchise to run a payvision service in Scotland. The amount of the investment, however, has not, as yet, been disclosed.

The 7A holding is in the name of Seven Arts Productions Ltd., the British outfit which is directly linked with the Canadian organization. Norman Katz is the company's nominee on the board, with Kenneth Hyman as an alternative delegate. Irwin Margulies is the board representative for Horizon Pictures.

Additionally, Katz, Margulies and Hyman have personal holdings in the company, of which labor leader Sir Tom O'Brien is chairman and Desmond Hershfield is managing director. It is understood that 7A and Horizon have equal holdings in the outfit.

Caledonian TV, in common with the other four payvision companies, expects to receive its license to operate from the Postmaster General within the coming month, and provided there are no last-minute obstacles, they all aim to start their piped service in the fall of this year.

Catholic Bishops' Committee Fears H'wood 'Anything Goes' Onslaught

By LESLIE CARPENTER

Washington, April 14.

A warning that "powerful factions in Hollywood" are trying to revive the "anything goes" film policy of pre-code days was issued Tuesday (14) by a Roman Catholic Bishops' Committee.

The Motion Picture, Radio and Television Committee did have some praise for the U.S. film industry averring a "commendable" 85% of Hollywood pictures received some form of Legion of Decency approval. Statement marked the Legion's 30th anni.

In its downbeat reference to the Hollywood "factions," the committee said, "If these producers were to have their way, nudity and various forms of voyeurism would become standard elements for film treatment."

But the committee also pointed direly to what it called "a new and far more serious problem . . . the growing tendency on the part of some filmmakers to challenge the Judaeo-Christian vision of man."

The trend in "overtly un-Christian and anti-Christian themes" was more discernable in foreign and indie productions. "Nevertheless," the committee averred, "in Hollywood there are already enough signs to justify concern."

The committee rapped the "covert attempts to condone and even promote" premarital sex as an example of the trend. Terming these productions "fundamentally dishonest in their manner of presen-

(Continued on page 70)

Loew's Greenland

George Jessel claims a record for the longest jump to play a benefit—Harry S. Truman's birthday in Washington—come May 8.

From May 4-8 he will be making his fourth foray to Thule, the U.S. 8th Air Force base near the North Pole, and flies back the same day to be in the capital to toastmaster the dinner at the Hotel Mayflower for the former President's 80th birthday.

Fair's Advance Guard Already Perking Cafes

The N. Y. World's Fair has already brought some benefit to the beleaguered Gotham niteries. Many coming into the city in advance of the fair's opening has perked up nitery trade considerably. Some top exhibitors are running previews and letting dealers and others look into the Flushing exhibit in advance of the April 22 opening. These parties have helped considerably.

The Auto Show at the Coliseum last week also contributed a lot of parties.

The increase at this time heightens the feeling that the Fair will bring visitors and will help. Some cafe ops are not completely sold as to how many Fairgoers will patronize cabarets at night after trudging around Flushing, but meanwhile none is quarreling with the biz pickup. Julie London, at the Americana, for example, has been doing some of the best business of the year in that inn. There were approximately $13,500 in covers last week and, for the sec-

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Churchill Okays Disking His Speeches for Charity

Sir Winston Churchill has authorized a limited run of the Colpix album of his speeches on condition that the record company contribute to the "Save The Children Fund" and "Freedom From Hunger Campaign," both of which were designated by the former British Prime Minister.

Churchill has explicitly retained copyright ownership of the speeches in the LP titled, "Sir Winston Churchill, First Honorary Citizen of The United States."

Attorney Solomon Granett represented Churchill in the negotiations with Colpix.

NBC's 'Biggest Show In History': New York World's Fair Opening

The NBC-TV 90-minute special now in production on that 646-acre set called the New York World's Fair is being billed as the "single, largest show in the history of television" by the network's veepee in charge of special programs Ed Friendly.

The star-studded and technically-loaded show, scheduled for the Fair's opening day, Wednesday, April 22, from 7:30 to 9 p.m., is estimated to be costing between $1,250,000 and $1,500,000 for time and production. Sponsor U.S. Steel, via BBDO agency, is, in addition to bankrolling, busily shooting special blurbs on location for the costly spread.

While allowing that coverage of a five-day political convention may be a bigger tv event, Friendly points out that his P. T. Barnum billing for the Fair extravaganza is based on its being an entertainment rather than news or documentary vehicle. It's impossible at this time to say how many per-

(Continued on page 71)

Chi's Ofay AFM Local Chides Kenin for His '66 Integration Delay

Chicago, April 14.

Execs of Local 10, Chicago Federation of Musicians, are doing a not-too-slow burn over the action of national AFM prexy Herman Kenin in putting off until 1966 the merger of the big Chi local and its all-Negro counterpart Local 208.

The Kenin "plan" comes after six months of enforced negotiations between the two Chi locals that started last year after 100 members of the Negro local marched to Local 10 to sign up amid much ballyhoo. The move was reportedly made at instigation of the national h.q.

The Local 10 negotiators are reportedly angry at Kenin to a man. Prexy Barney Richards has publicly accused the national topper of "unwarranted foot-dragging." One

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Ex-Ruby Stripper Jada A Mpls. Pic & Cafe 'Star'

Minneapolis, April 14.

Jack Ruby's shooting of Lee Oswald has catapulted a stripteaser tagged Jada from amusement world nonentity to local entertainment prominence. She was working at Ruby's Dallas nitery at the time he killed Oswald and on the strength of that fact was booked into Augie's here as the latter's floor show headliner.

While in her first Augie's week the local El Lago, a theatre with a sexy film policy, opened "Naughty Dallas" (Indie) as its twin bill topper and its newspaper ads billed Jada as the star.

Sellers' Illness Spotlights Uniqueness Of U.S. Acceptance, Buildup By UA

British actor Peter Sellers' recent serious heart attack in Hollywood has not only brought a number of necessary changes of plans for United Artists. There have been two significant developments which the illness, which is no longer critical, has tended to emphasize. (1) Seldom has the American public so sympathetically followed the bedside news on a British player and (2) seldom nowadays does any foreign star get such a build-up by American showmen as that accorded Sellers by UA.

Many British players have, of course, become great favorites in the past. Ronald Colman for one. Rex Harrison, Greer Garson, Deborah Kerr and David Niven for others. And so on. But the great buildups were in the era of studio exclusivity, when the individual company stood to reap solely the harvest of popularity. Sellers' situation is virtually unique because it lies wholly within modern trade conditions.

Yank audiences have greatly admired a number of British players, notably Harrison, Sir Alec

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Delon, Having Won Spurs In Italy, Now Top Male Money Star in France

Paris, April 14.

After Brigitte Bardot, it is generally conceded that Alain Delon is the second French film star name with the biggest pull abroad. His take per pic is now only second to Miss Bardot. And at 28, he is already his own producer.

On the set of his latest pic "La Mort du Loup," which his own company Delbeau, formed with manager Georges Beaume, coproduces with Metro-bankrolled company Cipra, Delon points up how it all happened. The title means "Death of a Wolf" and concerns the recent Algerian War.

Delon landed coveted parts in Luchino Visconti's "Rocco and His Brothers," Rene Clement's "Purple Noon" and Michaelangelo Antonioni's "Eclipse," all made in Italy. These got him known in arty houses around the world and brought him to the attention of French producers.

After "Any Number Can Win," by the local Cipra, which turned out to be a bonanza in the foreign field, he was in. In fact, he was given rights to Japan and South America in lieu of a lesser pay. He turned it into a lucrative swap by selling it for $125,000 in Japan alone. Soon getting from $180,000 to $200,000 a pic, more than vet Jean Gabin or Jeanne Moreau, he formed his present company. Delon now feels that he is a pro.

Pola Negri's H'wood Base

San Antonio, April 14.

Pola Negri says she is planning to return to make her home in Hollywood and will attempt a new full time career in films. She staged a comeback in Walt Disney's "The Moonspinners."

Miss Negri is slated to sell the home she inherited here from her friend, Margaret West, and move to Hollywood.

Widow Republishing A. J. Balaban's Memoirs, Proceeds to Show Biz

Mrs. A. J. (Carrie) Balaban, widow of the former managing director of the late Roxy Theatre, N.Y., and cofounders of the Balaban & Katz theatre circuit, is having her late husband's memoirs "Continuous Performances," reedited for publication into a memorial edition.

Mrs. Balaban, now engaged in updating the book which she originally worked on with her husband, plans to republish the book in Geneva in a limited edition. Only 5,000 copies will be printed. Half of them will go into a cloth edition to sell for $5 and the other half into a paperback at $1.95. Proceeds will go to the various actor guilds. According to Mrs. Balaban, her husband always felt that he owned much to the little actor who helped him make good. This is one way of showing his appreciation.

Book was originally published by Putnam in 1942, but because of the war was unable to carry out certain contractual commitments, and therefore copyright reverted to her.

Mrs. Balaban also disclosed that she is also revamping her pamphlet, "What You Will See in Israel," for republication in Geneva. She'll print 10,000 copies with the Sohpie Tucker Playground in Israel as beneficiary. She lives part of the time in Switzerland and she'll return there around June 1.

Chinese Propaganda

Washington, April 14.

Red Chinese propaganda efforts —film and television—boomed with new intensity last year, according to the U.S. Information Agency.

The Communist Chinese overseas broadcasting hit a new high of 898 hours weekly with 509 hours beamed to the Far East.

On the film front, Peking produced nine full-length documentaries and 30 short subjects which have been shown in 65 countries on five continents.



PAUL ANKA

I've visited 26 countries these past 12 months and though it's been said before I feel it's important to say again: whether it's a concert hall, theatre, or auditorium, once the music starts all language and customs barriers evaporate. Love of music is a clear indication that all people are united in one world.

Levine Musical For Broadway With Susskind

Joseph E. Levine has made a deal for the production of a Broadway musical next season to be coproduced with David Susskind and his partner Daniel Melnick. Details of the project are unavailable at present, none of the participants wishing to do much talking prior to a press parlay slated for later this week.

Levine has made one stab at Broadway, coproducing Peter Ustinov's "Photo Finish" a couple of seasons back. He also not long ago became the principal angel behind the Establishment Theatre Co., an off-Broadway project spearheaded by Sybil Burton, Peter Cook and Ivor David Balding. The Embassy Pictures prez has often commented that he was interested in extending his Broadway activity.

Susskind has been a Broadway producer on a couple of occasions, including "Roshomon" and others. Neither has done a musical before. The issue of film rights is a major consideration and it is figured that Embassy will figure strongly in this.

No Place Like New Masquers Home

Hollywood, April 14.

Masquers Club, formed here 40 years ago with a charter membership composed mostly of New York Lambs and in present premises for 35 years, will erect a new clubhouse. Plans call for new structure to include 40 apartment units, a theatre, dining rooms, library, athletic facilities and other club works.

Present location, on North Sycamore half a block above Hollywood Blvd., and valued at about $150,000, will be sold. Harlequin Frank Faylen has appointed a ways and means committee and five working committees to submit a master plan. New location hasn't yet been decided upon nor cost of upcoming project.

Jay Carmody to Pasture

Washington, April 14.

Jay Carmody, longtime drama and film critic of the Washington Evening Star, will retire May 1. Succeeding him will be associate drama editor Harry MacArthur.

Carmody, who has been reviewing for the Star since 1933, will be feted at a luncheon April 24 at the National Press Club. Loew's area manager Orville Crouch is arranging the $7.50 per affair with proceeds going to the Catholic Univ. Theatre Building fund.

The Friday roastbeef lunch has been given a special dispensation by the Archbishop of Washington.

Critics Richard Coe of the Post and James O'Neill of the News lauded Carmody, dean of the D.C. reviewing corps, in their columns.

Calls Actors Guild Logic Faulty; Will Speed, Not Slow, 'Runaway' Pix

Hollywood, April 14.

Producer William Perlberg aims a broadside at backing by the Screen Actors Guild of a new U.S. Labor Dept. directive which will make importation of foreign thesps for American pix difficult. Same view, in essence, was expressed by director Mark Robson. Both are readying features at 20th-Fox.

Said Perlberg, "It will have just the opposite effect of what the Guild has in mind. Instead of bringing more production back here it will drive it away. It will tend to increase 'runaway' instead of lessening it."

Robson, now prepping "Von Ryan's Express," observed that ruling could present "very serious problems to production companies which require foreign actors." His film, he notes calls for many Italian and German thesps. Plan however is still to lense exteriors in Italy and bring cast back here for interiors. He deems it unlikely that new ruling will force them to stay overseas for interiors, averring "I trust that the problem will be worked out satisfactorily. I hope that good sense and good judgment will prevail."

Perlberg says he got in "just under the wire" with German actor Werner Peters for the Perl-

(Continued on page 71)

Oscar's Top Rating

A special Nielsen for the New York area gave ABC's Monday night Oscarcast a 52.4 rating for a 75.3 share of audience.

Web's own projection of this arrives at a national tune in of approximately 30,000,000 homes and a suggested viewership of 70,000,000 persons.

Interracial 'Showboat' Plays to Segregated Audiences in So. Afr.

Cape Town, April 14.

The Alhambra here is licensed for white audiences only, and, by special permission, performances are arranged for non-whites, but when the Johannesburg Dramatic Society staged "Showboat" the cast was mixed for the first time on this stage but the audience was still segregated. The cast numbered 100 of which 44 were members of a non-white theatrical and cultural organization called Eoan Group which is trained by Dr. Joseph Manca.

The production was a great hit and one of the biggest draws next to "My Fair Lady." Inia Te Wiata returned from the Royal Opera House, London, and Sadler's Wells, after his success in "Showboat" in Johannesburg, and took the part of Joe. His interpretation of "Old Man River" forced repeated encores.

Actor-Son of Red Lewis Rues Vince Sheean Tome

Toronto, April 14.

Actor Michael Lewis, playing King Henry VIII in "A Man for All Seasons," doesn't think highly of Vincent Sheean's biography, "Dorothy and Red," written about the married life of his parents. Actor is son of Nobel prize winning novelist Sinclair Lewis and political journalist Dorothy Thompson.

"Sheean is the last man on earth able to report objectively on anything," said Lewis, almost 34. "Mr. Sheean is very, and I hate to use the term, neurotic. He can't remain aloof from his subjects." Lewis admitted he has read only snatches of the book, finding it too embarrassing to totally read.

A major Lewis complaint is that Sheean pictured himself being the normal bystander in the book. "That wasn't the case at all. He wasn't just a pleasant young man on the edge of things. He was a kook. He was very kookish." Lewis said that Sheean considered his mother to be a combination big sister and mother confessor. "And I think his reasons for writing the book were very unfortunate."

Natalie Kalmus Alone, At 84, in Rosindale Hospital Near Boston

Boston, April 14.

Natalie Kalmus of Technicolor fame lies in Roslindale General Hospital where she celebrated her 84th birthday Wed. (8) with no one on hand to share her birthday cake except the corps of sympathetic nurses who presented it to her.

Discovered in the hospital, where she has been a patient for the last two years, by Mary X. Sullivan, former drama and film editor of the Boston Sunday Advertiser, now a bylined reported and feature writer on the Record American, the cofounder of Technicolor "wept tears of gratitude," Miss Sullivan reported when the cake was wheeled in.

Mrs. Kalmus after divorce from the late Dr. Herbert T. Kalmus, founder of the color process, remained as color director fo Technicolor at a salary of $32,000 plus $7,500 alimony. She still receives income from the company.

But, Miss Sullivan told the VARIETY rep here, "There were no cards, no messages, no calls from her many friends and onetime associates in the film business. Perhaps they don't know where she is, and perhaps a story in VARIETY will bring forth some cards and messages for her."

4/15

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ABEL GREEN, Editor

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'SUBSIDY': THREE-PENNY OPUS

Sad Is the Misfit Son in Film Biz

Hollywood, April 14.

Addressing the Society of Motion Picture & Television Engineers here last week producer William Dozier touched upon the failure of the film industry, as such, to make provision for future manpower. He deplored the reliance upon bright sons and nephews and in-laws. Not only didn't it work out on occasion but it created needless distress. Said Dozier: "How many times have we all witnessed the tragic spectacle of a successful father or uncle or father-in-law in our business being determined his son, nephew or son-in-law will be an equally smashing success? Maybe the son, nephew or son-in-law would have made a great surgeon or stock broker or lawyer but instead he has been pushed, prodded and forced-fed in a desperate effort to make him a great producer or executive, resulting only in the father or uncle resenting everyone else because his son or nephew just hasn't got what it takes, and the son or nephew winding up a miserable, unhappy misfit."

Opinion of Craft Leaders Favors, Some Showmen Cautious On, 'Subsidy'

By MICHAEL FESSIER Jr.

Hollywood, April 14.

Tight secrecy prevails still as to the proposed "American Eady Plan" (see separate story) but an informal canvass of trade views here by VARIETY finds everybody liking the proposal of raising production subsidy funds by collecting "pennies" on every ticket sold. This might roll up something like $100,000,000. Precautionary measures would assure all of its serving feature production in the United States, and with American union labor. A 10% leeway for foreign locales, if justfied, might be sanctioned in given cases.

Comments elicited as to proposed subsidy ranged from the strongly positive comment by American International Pictures prexy James H. Nicholson to the qualified—until he knows more details firsthand—observation of director-producer Robert Aldrich.

"It can do a lot towards helping Hollywood regain the lead in production," Nicholson declared.

"How much and how soon?," asked Aldrich, adding, "I have to be a little suspicious if the Motion Picture Association is behind it." However, he asserted that a plan along the lines of an admission ticket surcharge to be pooled for production, is a "wonderful idea" —on the face of it.

Of the "about-timers," Herb Aller, biz rep of Cameraman's IATSE Local 659, led the parade. "I'm glad to see an awakening on the part of employers to realize we'll

(Continued on page 18)

Jonas Mekas' Two Trials

Trial dates on two "obscene" films (i.e. homosexual), originally set for April 6 and 13 and have been rescheduled for May 12 and 18. First date is case on "Chant D'Amour," Jean Genet film for which Jonas Mekas was arrested on March 13.

Second is case of "Flaming Creatures" for which Mekas had been arrested a week earlier. Trials will be held in N.Y. Criminal Court.

12 Unions, Guilds Form East Coast Joint Council

Following a round of discussions, a group of 12 eastern film production unions and guilds met last Monday (13) in New York and established an organization to be known as the Joint Council of Motion Picture Production Unions.

The group also adopted a six-point program aimed at encouraging eastern production, elimination of jurisdictional labor disputes and removal of on-job irritants. Another purpose is to combat non-union film production.

Steve D'Injillo, exec secretary of the East Coast Motion Picture Council, a group of IATSE film locals which first suggested formation of the new body, and business manager of projectionsts Local 306, was elected president of the

(Continued on page 20)

MPAA PROMOTES A YANK 'EADY'

By THOMAS M. PRYOR

Hollywood, April 14.

Studio executives and labor and talent union reps are studying a plan for a proposed motion picture production subsidy, outlined at a meeting held in offices here of the Assn. of Motion Picture and Television Producers. Printed copies of the proposal were distributed to about 25 persons who attended, all sworn to secrecy.

Subsidy plan, not unlike Britain's Eeady Plan in some respects, calls for a surcharge of a few cents, less than five apparently, per ticket on admissions. Whether or not the proposal has been submitted on an exploratory basis as yet to the Federal Government is unknown, but it's anticipated that in any event the blessings of Congress would be required.

Idea of a subsidy has been under consideration for more than a year, and it's believed to have drawn nods of approval from the two big exhib orgs, Theatre Owners of America and Allied States Assn. of Motion Picture Exhibitors.

The current proposal differs importantly from suggestions that were being considered a few years ago when the first serious thought was being given to a possible U.S. film production subsidy. At that time, the idea was that a certain percentage of the Federal Tax collected at film houses would be channeled into a special production fund. Now, however, the subsidy fund would be tacked on and the public would pay it without involving the 10% Federal tax now imposed on theatre admission over $1.

Furthermore, it's reasoned that no price-fixing charge could be levelled in the case of the plan now under consideration because varying admish scales would continue. There's no law against a theatre raising prices, any more than there is against a merchant—providing no secret "conspiracy" exists. Should the subsidy plan be approved, it would not be any secret and the funds would be used only for qualified pictures to be produced in the United States and thus provide more employment for U. S. workers.

It's believed that Spyros P. Skouras, board chairman of 20th-Fox, is a prime-mover behind the subsidy plan. Skouras, several

(Continued on page 20)

Spain, and Paramount, 'Simpatico' To Bronston's Future Films, Also Studio

Despite his present impasse with Pierre S. DuPont, III, Samuel Bronston's relationship with Paramount Pictures with regard to future productions remains unchanged, prez Barney Balaban noted last week. The Madrid-based showman has pacts to make two more pix for Par. These contracts still stand. Paramount is adopting a wait and see attitude as to their starting, and so on.

Films in prospect are (1) "Nightrunners of Bengal" and (2) "Suez." Actually, construction had begun on "Nightrunners" at the time of the trusteeship action by Pierre S. DuPont III. The producer also has pacts with Cinerama for the production of "Brave New World" and "Paris 1900" and Cinerama and Par are sharing the release of the completed "Circus World," Cinerama handling the roadshowing and Par the general release in the U.S.

Bronston has expressed himself again as having definite plans to resume production by this summer, although he hasn't yet decided which pic will roll first. He has commented that perhaps two films may be in the works within the next few months. Balaban said that Par is waiting to see how Bronston's financial situation fares. "When" is the unanswered question.

Aside from the interest of a couple of companies in a return to production by Bronston, the Spanish government is also understood to be concerned. The producer had a clear and appreciated effect on the local economy via his employment at "generous" salaries for Spain of many craftsmen. Also there is the matter of the planned construction of a new $15,000,000 studio on the plains of Las Matas outside Madrid which was to have been a major employment impetus. Bronston has steadfastly asserted that his present in-town studio will not be put on the block and that his plans for the new one continue. The Spanish government hopes so.

At the moment, however, the producer still has the trusteeship to content with. He commented last week that he doesn't "recognize" the arrangement but it's there all the same. It is understood that some legal action regarding the setup is planned by Bronston and his attorney Louis Nizer but, natch, neither is commenting on that subject until a move is actually made.

Pass 'Christine Keeler'

Sydney, April 14.

Australia's censors have given the greenlight to "The Christine Keeler Story," made in Denmark, on an "Adults Only" basis. Censors clipped the pic to a running time of 60 minutes.

Pic will probably go into art houses via indie interests.

See Half-Edited 'Greatest Story,' UA Sanguine

Several United Artists officials journeyed to California last week to get a "glimpse" at the first lengthy assembledge of footage for George Stevens' Bible saga, "Greatest Story Ever Told." Although they only saw about half of the eventual film, they returned to New York breathing considerably more serenely. UA simply won't discuss the cost. Estimates have run to $20,000,000.

The viewing party included prez Arthur Krim, board chairman Robert Benjamin, exec v.p. Arnold Picker and v.p. David Picker. Also on hand was Cinerama prez William Forman. The Cinerama chief was particularly interested since Stevens has yet to make a decision as to what process the pic will eventually be made in. Both the possibility of a three-panel or a single lens Cinerama print has been discussed, as well as just 70m ultra panavision, in which it was lensed.

At any rate, the returning execs were turning on the enthusiasm valves. A statement was forthcoming from UA which predicted that "Story" will be viewed by "more people throughout the world for a longer period of time than has been true of any other pic yet made." A few weeks back a pub exec, in discussing the film for the press, commented that "it will be running as long as there is a UA." This provoked some comment about the possible necessity of such a run considering the cost but that was allowed to pass.

Anyway, the UA brass is now out to quell industry qualms about "Story", related to doubts about more Biblicals. They are also calming themselves in the process. The film is presently slated to open in October.

COMEDY ABOUT DEATH AND MADE IN BOSTON

Boston, April 14.

General Films Inc. plans a 90-minute feature film, "The Playground" to be filmed in Boston this summer. Producer is Richard Hilliard. All local financing (amount kept secret) is proposed.

Hilliard, who came to Boston in 1962 as a producer for WGBH-TV, Channel 2, educational station, will detail project at press confab at Parker House today (Tues.). Hilliard has been prexy of General Films Inc. for eight years, and has been involved in five feature films, all of which are in theatrical distribution.

"The Playground" is called a comedy about death.

CLEVELAND JURY VIEW: 'PROMISES' IS OBSCENE

Cleveland, Apjril 14.

"Promises, Promises," the Jayne Mansfield film, was officially declared by a Cleveland jury and judge to be obscene—at least in this area.

Common Pleas Judge Hugh Corrigan, who heard the case last week, turned down request by Bexley Art Theatres Inc. for an injunction against East Cleveland officials. Latter had banned the film shown at the Continental Art Theatre after complaints that "Promises, Promises" violated community standards.

Jury of nine men and three women, who viewed the picture, had previously found it obscene and Judge Corrigan agreed with them in final hearing.

"Producers and directors of this movie," he said, "found it necessary to include three scenes in which Mansfield displayed fully her elephantine charms, accompanied by writhings, squirmings and gyrations. Several jurors said, after the trial, that they summarized their opinions of the sex-boiler in two words: "It smells."

Sheldon Berns, attorney who defended it and the Bexley Art Theatre Inc., charged that the jury was not equipped to make an obscenity judgment, but lost the battle. East Cleveland's assistant law director, Donald Barklay, said he considered the jury finding as a guide line for future action by enforcement officials against "profit-hungry exhibitors" who violate "standards of decency."

Average So Far of $1,000,000 A Week: '64 Shapes As UA's Biggest O'seas Year

United Artists is headed for its biggest overseas year. For the past 14 weeks the company has been averaging $1,000,000 a week in foreign film rental meaning earnings of over $14,000,000 abroad since the start of 1964. This is a record for UA, running ahead of the previous high by more than a couple million dollars.

This score is being registered mainly by 10 features. Included among them is "West Side Story" which is in its 111th week in Paris and has carded some other super runs like 71 weeks in Barcelona, where it is holding. Also in the long run groove is "Irma La Douce," which is repeating its U.S. staying power demonstration abroad. The pic is in its 28th week in W. Germany and is showing similar stamina in situations all over Europe.

Another hefty contributor is "From Russia With Love," which has recently opened in New York setting "showcase" records but which has been showing in the U.K. and elsewhere abroad for several months. It is running two to three times ahead of "Dr. No," the first James Bond pic and a film which was a substantial success. Then there's "Great Escape," another large grosser in the U.S., which has been scoring well in the U.K. and in S.E. Asia and is playing second and third runs in Paris still.

"Tom Jones," UA's hotsy pic in the States, is also mopping abroad, performing in the same manner as "Irma" also, "It's a Mad, Mad, Mad, Mad World" is showing strength in foreign marts, repeating its strong showing stateside. Also in on the action is "Kings of the Sun," a big outdoor adventure yarn which didn't exactly clean up at Christmas time for UA in the U.S. but which is doing nicely overseas as do most epics. "Johnny Cool," another less than stirring performer here, is drawing some attention abroad. The gangster opus is particularly strong in France.

There are other factors besides the pix themselves that are helping UA to its new fiscal position overseas. The product is being booked and handled in a way which is providing maximum loot and the company is spending to promote. During Easter week, for example, there were five UA pix playing firstrun engagements in 38 Paris theatres. Like any holiday period, this meant considerable return for the company.

UA is also perking on the production side overseas. In England, the company currently has three pix in work, "The Beatles," "One Way Pendulum" and "Goldfinger" (third of the James Bond series). In Paris UA is trying to get "The Train" into the roundhouse. This costly item is now in its final shooting stages. The company is also at work in Africa where "Mr. Moses" is being made. And there are several other projects slated for foreign production on the UA books.

With things progressing nicely for the company at the U.S. wickets, this foreign pic performance could push UA to a record year in 1964. The first half of the year has already been projected for new highs, a prediction which now seems assured when all angles such as b.o. performance on both side of the pond, the recent sale of a new block of pix for network airing and other factors are considered. The company has its most active summer in history slated for the coming months and all of these elements are seen as heading UA for fiscal greatness in '64.

GIDEON BACHMANN'S MISHAP

Broke Back Last Fall—Now Writes And Tapes From Rome

Gideon Bachmann, former president of the American Federation of Film Societies, and in the past two years an incessant traveller among the film festivals of Europe, including most of those in the Communist orbit, is currently in Rome. His long silence is now explained: he broke his spine last August while scouting the film industry in Yuogslavia.

The American is at work completing a biography of Federic Fellini for publication by Simon & Schuster. He continues his film commentary series on WBAI, New York, via tape.

French-Canadian Experimental Film Doing Well at $1.25 in Two Spots

By CHARLES LAZARUS

Montreal, April 14.

Showing in Montreal currently, at two theatres, is a rather unique film which is doing solid business and which, according to the new French-Canadian wave of intellectual freedom fighters, may well set the path for a unique feature production industry.

Name of the film is "Trouble-Fete," whose free translation is one which is controversial and always creating trouble.

It is playing at the St. Denis and Bijou theatres, with respective seating of 2,600 and 800, at a flat $1.25, and has been submitted as one of the Canadian selections to the Cannes Film Festival.

Whether it will qualify at Cannes in the final rounds, will be known soon.

What makes the venture so unusual and appealing to the local experimental film fraternity, and intriguing to the hard-sell, commercial film boys is its success reflected along these lines:

Acceptance by the public in terms of boxoffice—although it should be noted that a bulk of the business is that of students who possibly see their own reflections in the frustrations of the young male lead in the film.

Acceptance of the idea that, while it may be a tougher way to do things—after all, rich is better than poor — meaningful pictures can still be turned out by those with a bankroll of integrity and purpose, and little more than dreams, devotion and equipment that is little more than the very basics.

In other words, on a cooperative basis, even if it goes back centuries to the barter system of doing business.

It all started in June of last year when Pierre Patry, who has been active in film work locally for some years, had an idea. Patry, working on a screenplay by and with Jean-Claude Roy, developed the cooperative idea, set up the production group which was called Co-operatio (correct) and went to work selling this idea to almost anyone he knew that was interested in "better" films with a touch of realism:

Everyone was to be paid at the recognized salary scale, but "on credit" against the film's future profits. To this was added a 100% "participation" clause (also on credit, natch), which means a doubling of the original salary.

This formula was applied to everything and everybody to the start of distribution beyond Montreal, which incidentally, is awaiting the news of how the film makes out at Cannes.

Once the distribution and exploitation of the film is begun, there will be a 25% payment of each contributor's wage when the gross revenue of the film reaches 25% of production costs.

Brochure issued at the time the film opened March 20 says:

"Trouble-Fete," a film by Pierre Patry, will permit you to understand intimately, the world of a young, middle-class French-Canadian teen-ager . . . The film is good and will be popular. Nevertheless, one may deplore that this feature length adventure had to be produced on a precarious financial basis since the provincial and federal governments . . . have not yet taken upon themselves (the responsibility) of helping film-makers practice their art: If Canada were to produce only 10 films as good as Trouble-Fete every year, our country would be on the world map to stay."

Among the commercial outfits who cooperated in the production of the film were Omega Productions, Incro Production, Morride Production, Serge Roy Production, and Crawley Films.

All except Omega and Crawley are relatively small operations.



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Danger of Subtlety

Chicago, April 14.

A promotion stunt for UA's "From Russia With Love" came a-cropper last week when a "secret invitation to a screening turned out to be top secret to get the bearer in.

The invite was printed with a special ink that only became visible when soaked in water. At least one press guest at a sneak preview at the Woods got an unbelieving stare from the manager when he presented the blank piece of paper for admission. It took a trip back to a utility room to get the matter straightened (and moistened) out.

Jack Goldstein Heats AA Irons At Home Spread

Jack Goldstein, ad-pub-exploitation national director at Allied Artists, has formalized the running of his department which is now set up and functioning out of New York. As forecast here, Sanford Abrahams, who formally ran the department from the Coast, stays there as public relations director.

Marty Weisre, formerly assistant to Abrahams, has shifted from the Coast to Gotham to become assistant to Goldstein. Lee Bergman, who had been eastern pub manager has had the "eastern" dropped from his title and is now overall pub manager. Jack Schachtel continues as biz manager for the department with Sam Hart as his assistant. Harry Goldstein is exploitation manager.

In noting this lineup, Goldstein commented that all department heads are assuming expanded duties. Under the former system, they all reported to Abrahams on the Coast who made all the decisions by phone, letter or wire. Now the boys will get a chance to carry on more for themselves, under Goldstein of course. An increased ad-pub overall campaign for future product is the plot, working more closely with the sales department which has always based in New York. One of the problems with the company's arrangement in the past was that sales and ad-pub were run from opposite shores thus hampering coordination.

Also, board chairman Claude A. Giroux, who has become chief operating officer of the company headquarters in Gotham, is expected to play an active role in the operation of the ad-pub department. His more aggressive thinking and planning are expected to push the company to a more active position in the pic market place and sales arena.

'Spartacus' Blade Cuts Good on Re-Release

General re-release of Universal's "Spartacus" in the greater Cincinnati area rolled up $18,000 in five drive-ins and three hardtop situations. Mutli-theatre territorial engagement was backed by concentrated ad-promotion campaign. The Madison, Covington, Ky., booking outgrossed original engagement of the picture. At the Twin Drive-In, Woodlawn Drive-In, Forest Drive-In and Westwood, film outgrossed Universal's "Thrill of It All"; at the Mariemont, it topped "Come September" and at the Montgomery Drive-In, "Lover Come Back."

Similar type engagement has been set for the St. Louis area, opening April 22.

N.Y. to L.A.

Jerry Franken
Ronald House
Ernest Pintoff
A. Scheider

U.S. to Europe

Sarah Caldwell
Peter Carey
Dick Dinsmore
Keir Dullea
Steve Franken
Anne Jackson
Robert Lantz
Fruce McClure
Ray Milland
Carl Peppercorn
Louise Rainer
Donald S. Rugoff
Leo Van Munching
Eli Wallach
Alan Webb

Order Writers to Snuff Those Butts

American Intl. Takes Lead in Constant 'Lighting Up' as Stage Business

Smoking is no joking matter as far as American International Pictures is concerned. James H. Nicholson and Samuel Z. Arkoff, AIP toppers, sent out the word last week (8) that, effective with its next production, there would be a complete ban on cigarette smoking by characters in all productions.

First feature affected is "Bikini Beach," which director William Asher rolls April 20. Reason for the ban, says Nicholson, is "the majority of filmgoers today are between 15 and 25, the young people of America, and the part of the film audience which we're most concerned, especially our teenagers."

"Our films can set an example by showing that smoking need not be a part of everyday life. The characters can live their fictional lives in just as exciting a manner as ever without smoking, just as we can live our own lives fully without smoking." (Ed. note—Speak for yourself, Jim!)

Dreyer's Latest Film, Just Launched, Asked To Venice Film Fest

Copenhagen, April 14.

Carl Dreyer finally has started shooting on his latest picture, a screen version of Hjalmar Soderberg's play, "Gertrud" about a woman torn between three men—her husband, the lover of her youth and her present lover. Originally, the play was a liberal-minded defense for a woman, caught up in Victorian moral demands versus new political winds plus the call of the flesh. Film script, written by Dreyer during the last six months is not expected to stay within such narrow limits.

Cast for "Gertrud" includes Nina Pena, Ebbe Rode, Bendt Rothe and Baard Owe. Except for Rode, all seem rather unlikely choices for a demanding role, but Dreyer prefers such actors to more established ones.

Palladium produces the film with Henning Bentsen at the camera. Bendtsen also did Dreyer's "Ordet." Film will be in black-and-white and wide screen. Production costs are expected to run a little more than the average for a Danish non-color film.

The Venice Film Fest has invited the Dreyer film to be shown as Denmark's official entry late in August. Dreyer thinks the film may be ready by then. The Museum of Modern Art in New York also has asked permission to show "Gertrud" during the museum's "Dreyer Week" next September.

Nelson-Engel Tenanting U Lot for 18 Mos.

Hollywood, April 14.

Nelson-Engel Productions, newly-formed production unit of Fred Engel and Ralph Nelson has moved onto Universal lot with an 18-month program. Involved are three production or co-producing deals with three separate distributors.

Engel, former GAC exec, will prepare projects while Nelson first directs the Robert Arthur production, "Father Goose," formerly "Place of Dragons," Cary Grant-Leslie Caron starrer, for Universal release.

Projects on N-E program are "The Seven File," one of two-film pact with UA, and "The Pied Pipers," for Universal release. Also planned is co-production of "Scratch a Thief" with Jacques Bar's Cipra Films, to star Alain Delon, with Metro releasing.

Col Adv. to Schlaifer

Columbia Pictures has appointed Charles Schlaifer & Co. as its new ad agency. Col's biz was formerly handled by the Monroe Greenthal Agency.

Schlaifer, which has offices in New York and Los Angeles, recently acquired Kaiser, Sedlow & Temple in an expansion move.

Col's $1.06 Divvy

Columbia Pictures has declared a regular quarter dividend of $1.06¼ per share on the $4.25 cumulative preferred stock.

Divvy is payable May 15 to holders of record May 1.

L.A. to N.Y.

Beverly Adams
Hanna Ahroni
Jack Carter
Jack Fier
John Gabriel
Dale Garrick
L. Wolfe Gilbert
William J. Heineman
Joi Lansing
David Levy
Joe Lebworth
Jeff Livingston
Mike Merrick
Arnold Picker
David Picker
Sid Raymond
Jonas Rosenfield Jr
George Schlatter
Mort Segal
Richard Sylbert
Henry Tobias
Sam Weisbord
Joe Wolhandler

B.O. Bells Ring For Bond, Sexy Sleuth

United Artists' "From Russia With Love" hit Gotham with a bang last week, establishing a new first-day record for either "premiere" or "Hollywood showcase" in New York. The company wasn't taking any chances of coming up with egg on its face with this one, however, spending upwards of $50,000 in the New York area alone on advertising, a hefty figure for a multiple release albeit firstrun.

"Russia" logged a $56,573 opening day gross in 30 "showcase" houses, including the Astor on Broadway and various RKO, Skouras and other theatres. Accordingly, this second James Bond adventure yarn seems surely headed toward repeating its sock European performance. Overseas it has run two and three times better than the first Bond opus "Dr. No," which was also a hefty performer in the States. It was, in fact, the champ on the old "showcase" layout before the major circuits got involved.

For the first five days of the spread, "Russia" grossed a hotsy $411,897, another record. For its first "showcase" week it will surely top the $500,000 mark.

UA's $50,000 Gotham ad nut included some $23,000 in newspaper advance and first week trumpeting. On tv the company spent about $16,000, with $6,000 going to radio and $2,200 for subway advertising. Although the total is large, it isn't as much as was shelled out for "Dr. No," which got a $61,000 Gotham push when Bond and "showcase" were both in their pic infancy.

Harry Saltzman and Albert R. (Cubby) Broccoli, producers of the Bond pix via their Eon Productions in England, are presently making the third such opus with "Goldfinger." In all, about 10 Bond adventures are planned and it looks like a solid gold series for UA and, incidentally, Sea Connery who portrays Bond in the pix. Since "Dr. No" he has sprung into demand, having made "Women of Straw" for UA and "Marnie" for Alfred Hitchcock and Universal. His deal with Eon is exclusive but Saltzman and Broccoli have figured that loan-outs help them, as well as keeping Connery happy.

Europe to U.S.

Tom Curtiss
Kenneth McKellar
George Rosen
Mo. Rothman
Tony Walton
Felix de Wolfe

N.Y. to Small Point, Me.

(and back)

Bill Cannon and Mark Lawrence's

VO

Via Pamela Goldblatt's Boat

(now syncing in 1600 Broadway yacht basin)

(advertisement)

SCIENCE'S OWN AVANT-GARDE

National Boxoffice Survey

Biz Turns Uneven; 'Jones' Back in First, 'Doctor' 2d, 'World' 3d, 'Newman' 4th, 'Empire' 5th

Trade in most key cities covered by VARIETY this stanza is down sharply from last (Easter) week's biz. Plenty of rainy weather proved a downbeat factor while fine outdoor weather over weekend was also blamed for offish trade. Likely a dearth of enough strong product to go around was more to blame than either of these factors.

As if getting geared in anticipation of the best picture Academy award, **"Tom Jones"** (UA) (20th wk) is climbing back into first place. **"It's a Mad World"** (UA) (21st wk) is slipping to third position after being No. 1 for two weeks in a row.

Second place is going to **"Dr. Strangelove"** (Col) (9th wk), highest rating it has won although near the top for weeks. **"Capt. Newman"** (U) (5th wk) again is winding up fourth.

"Fall of Roman Empire" (Par) (2d wk) is capturing fifth money although out in only five key cities currently. It looks to be heard from additionally. **"Pink Panther"** (UA) (4th wk), is finishing sixth.

"7 Days in May" (Par) (8th wk) is winding up in seventh spot. **"Paris When It Sizzles"** (Par) (3d wk) will take eighth position. **"Cleopatra"** (20th) (42d wk) is finishing ninth. **"Night Must Fall"** (MGM) (3d wk) will be 10th.

"Silence" (Janus) (10th wk) is pushing up to 11th position. **"How West Was Won"** (MGM) 61st wk), helped by boosts from Academy nominations, rounds out Top 12. "America, America" (WB), "Mr. Limpet" (WB) and "Seven Faces of Dr. Lao" (MGM) are the runnerup films.

Several new pix, just launched this week, hint high potential. "The Carpetbaggers" (Par) is heading for a new record in Denver on its preem week, after a new high opening day. "From Russia With Love" (UA) looks to be a real blockbuster judging from its showing in N.Y., where it is smash at the Astor and equally great in a batch of Showcase theatres.

"Best Man" (UA) is rated big on its openings in N.Y. "Strangler" (AA) looks torrid on first week in Boston. "Yesterday, Today and Tomorrow" (Embassy) still is socko in L.A. and Washington and smash in two N.Y. cinemas.

"Tiger Walks" (BV), okay in Louisville, looks good in Chi. "To Bed or Not To Bed" (Cont), fine in Chi, looks okay in L.A.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 8-9-10.)

Big Promo Blow to Fill Sails As 'Mutiny on Bounty' Resumes, Standard Width But Uncut Time

"Mutiny on the Bounty," Metro's $19,000,000 Marlon Brando-starring opus which travelled some troubled fiscal seas its first time out as a roadshow presentation, will be reissued this summer in 35m general release.

To date, "Mutiny" has played only a limited number of hardticket dates. The pattern for the summer's re-release will be a wide spread encompassing a concentration on drive-ins and other prime warm weather outlets in a national saturation campaign. Metro prez Robert H. O'Brien has been promising stockholders that "Mutiny" was not a dead issue and that there was still revenue in the vehicle and the test of his faith is now at hand.

The company has been keeping its plans for the reissue under wraps. Not in any of its conversations or printed matter have the ideas been advanced. This is a somewhat strange approach considering the fact that the summer buying season is already in full swing and promo pushes for summer releases are already underway at most companies, including Metro. (A big splash trumpeting the pic's return is anticipated.)

It is understood that the "Mutiny" print won't be cut or tampered with for general release, except for the elimination of the intermission. Latter is standard policy when roadshows go grind. This will mean a running time of slightly over three hours, the major drawback of which is that less shows can be unspooled per day. Nonetheless, most hardticket pix moving to a saturation policy have not been trimmed for the sake of an extra show.

As a special gimmick, Metro's N. Y. World's Fair exhibit, the $750,000 replica of H.M.S. Bounty used in the filming of the pic, will be plugged via a special bit of footage tacked on the end of the pic inviting viewers to be sure and visit the ship when and if they go to the Fair. In her first commercial venture (the other showings were free to the public and staged for publicity purposes) the Bounty has been doing well at the Fair Marina, with the exposition not even open yet. It is hoped that the ship will be able to recoup its costs, or a goodly portion, by the end of the Fair run.

EXHIBS COLLECT 200G

Illegally Taxed on Water-Cooled Airconditioning

Detroit, April 14.

Some 48 Michigan Allied members in the Metropolitan Detroit area received checks from the City of Detroit totaling more than $200,000.

The payoff brought to a successful conclusion action initiated by Michigan Allied eight years ago against a discriminatory tax imposed upon water-cooled airconditioning equipment. The litigation twice went to the Michigan State Supreme Court and once to the U.S. Supreme Court.

Some Hope Brazil Can Steady Down

Rio De Janerio, April 14.

While Brazil's political future still is uncertain, local reps of Yank film companies here feel that ouster of president Goulart at least spells hope that something will be done to curb this nation's spiralling inflation. Goulart, they say, could not, or would not, take the drastic measures necessary to stablize the cruzeiro which, two years ago, was valued at about 300 to the U.S. dollar, climbed to 900 last year and now stands at about 1,800 to the dollar.

For a while, Yank biz was growing so rapidly here that it could keep up with the currency devaluation, that is, total dollar remittances continued to grow, or at least, remain at an even level, despite the inflation. In the last year, however, inflation outstripped any possible biz increase.

During the two days last week that the nation edged towards outright civil war, nearly all entertainment biz came to a standstill here. Firstrun film theatres were closed both Wednesday and Thursday (1-2), though some subruns remained open. By the weekend, all was back to normal, however.

WORLD'S FAIR POINTING WAYS

A prediction that motion pictures of the future will make today's techniques obsolete was made this week by Arthur Finston, exec producer for Cinerama at the N. Y. World's Fair. In two different exhibits at the Fair, according to Finston, Cinerama will show how audiences can be taken out "of their traditional three walls-and-screen setting" and made actual participants.

"At the Federal Pavilion, they will be carried *through* the screens, while viewers of our Spacearium film at the Transportation and Travel Pavilion will be *surrounded* by the picture."

The new Cinerama techniques are described by production director Jeremy Lepard as "Environmental Movies." "We are using projected movie images to put our audiences *into* a situation," he added. "This is really the future of motion pictures, added realism through new theatre designs and new projection processes, so that people will actually find themselves *in* the action."

The Federal Pavilion film exhibit, which Cinerama has done for the U.S. Government, will indicate that "audiences will actually have to learn a new way of looking at life-through-movies. It will be something like walking down a strange street. Our techniques produces the real 'feel' or aura of an era."

At one time 55 viewers will sit in an open conveyance and be whisked through something like a big, twisting tunnel, comprised of some 120 motion picture screens of various sizes and shapes. Some 2,000 viewers an hour or 20,000 a day can be accomodated at this exhibit which is under supervision of U.S. Commissioner N. K. Winston and the U.S. Dept. of Commerce. There will be 12 vehicles, one departing every 80 seconds, all with individual seats outfitted with a personal speaker system so every viewer will have a clear narration. One vehicle will have a five-channel selector speaker system with a choice of narration in either French, German, Spanish, Italian or English.

Narration, written by sci-fi specialist Ray Bradbury, is spoken by John McIntyre of the "Wagon Train" tv series. Over 170 film and slide projectors are used during the 13-1/2 minute ride. The show, entitled "The American Journey" begins with the historical beginning of North America and ends with some startling rocket effects, courtesy of NASA and the U.S. Air Force. Material was provided by 100 historical societies, Library of Congress, National Archives and the Smithsonian Institute. There's even a movie sequence with a montage of early screen stars.

The Spacearium Show, "To the Moon and Beyond," was produced by Cinerama and co-sponsored by KLM Royal Dutch Airlines. Narrated by Rod Serling, it will be shown at the Transportation and Travel Pavilion on the inner surface of a 70-foot high dome for an audience of 700 seated below and within it. The 70m projector sits on the floor at the center of the dome surrounded by viewers. It shoots the picture up and out into the dome giving the sensation of completely surrounding its audience.

Viewers, in seats which tilt up to 35 degrees, are made space travelers speeding backward in time and out into space. The show, 15 minutes long, was filmed via animation techniques, scale models, live-action photography and a combination of microphotography and optical effects. Graphic Films, L.A., produced the film under the supervision of Lepard and Finston.

Finn Takes Up in Denver

Denver, April 14.

John Finn, for the past 6 years with Universal in the Boston exchange, has been named branch manager of the Denver office to replace exiting Murray Gerson.

Abe Swedlow, Western Division Manager of Universal with headquarters in San Francisco has been in the city supervising the changeover.

Stunt-Minded & Commemorative, Hollywood Pavilion at World's Fair Will Be Hub of Lotsa Promotion

Aside from its function as an exhibit at the N. Y. World's Fair, the Hollywood Pavilion is planned by its designers as a major plugola centre for the film biz in the east this year and next. Accordingly, several events are being plotted with premieres, anniversaries and other industry occasions, all aimed at making the Pavilion the hub of pic glamor in the east.

In connection with this, Pavilion touters Lee Savin and George Murphy have lined up two gold Lincoln Continentals to take visiting v.i.p.s, including film personalities and execs, to the site as the guests of the Pavilion, picking up the tab for their day at the Fair. Special guides are being hired to show filmdom's finest around the exposition.

Savin and Murphy have been making a strong pitch to film companies to try to get them to use the Fair and Pavilion to spotlight pub activities. This will benefit the exhibit, of course, but it will also work well for the companies, Savin and Murphy feel, because of the concentrated press activity expected during the Fair's run. Also, the Pavilion is quite close to the press headquarters, thereby providing a coincidental and advantageous situation.

Among the gimmicks the boys are trying to establish is the naming of a "day" at the Fair tied with the preem of various pix throughout the run of the exposition. An example would be "Unsinkable Molly Brown Day" and there would be various activities carried on in connection with such an event. They are also trying to get companies to hold opening night celebrations at the Pavilion and "Molly," which opens this summer at Radio City Music Hall, is one being dickered with.

Other special events being worked on is a first anni costume party at the exhibit to celebrate the sustenance of "Cleopatra," an event which hasn't been firmed yet. There are others as well but the companies have been slow to react to suggestions. It is figured that once the Fair gets rolling and is an established success (hopefully) that more cooperation will be

(Continued on page 21)

FEDERAL OKAY FOR HARDTOP

National General Will Erect At Vegas Shopper

National General Corp. was Friday (10) granted permission by N.Y. Federal Judge Edmund L. Palmieri to acquire a new conventional theatre to be constructed in the Charleston Plaza Shopping Center, Las Vegas, to be operated on a first-run basis.

Judge Palmieri said "This is the first time in ten years a new theatre has been built there. The petitioner has sufficiently demonstrated that the new acquisition will not unduly restrain opposition, despite objections by Huntridge Theatres who appeared as 'amicus curiae' and who operate a theatre in Las Vegas."

Stalks Vaulties For 16m Showmen

Hollywood, April 14.

Indie producers are exhorted to lift some of their old pix out of the vault and make them available to the generally ignored field of 16m distribution. Plea came from attorney Martin Hersh, just appointed Hollywood rep for Ideal Pictures, a narrow gauge distrib with offices in 25 cities.

Hersh's drive to unearth product centers on features with time-obscured ownership. Hersh terms 16m potential of such product, "a sleeping giant."

Particularly sought are films which are suitable for church and school screenings for adolescent audiences. Films should have a good moral tone though primary goal is entertainment, he says. Fact that they have had tv exposure does not detract from their utility, says he. Ideal is specifically after pix "which have had a theatrical release in the last ten years," he adds.

Deals for films are made on basis of so-much-per-showing on five or seven year contracts, percentage of price Ideal is able to get for films or flat purchases. Films can be had for prices ranging from $15-$25 a showing up to a high of $50, says Hersh. Flat buys range anywhere from $1,000 to $5,000 to as high as $7,500 for exceptionable product, he declares. All deals include stipulation that no admission may be charged to screenings.

'Fall of Roman Empire' As Kansas City Benefit For Showmen's Charity

Kansas City, April 14.

Motion Picture Assn. here is sponsoring premiere of Samuel Bronston's "Fall of the Roman Empire" via Paramount at the Capri Theatre. It'll be benefit for the Crippled Childrens Nursery School. Date is April 22. Association includes persons from all branches of the film industry.

Capri showing is scaled to gross $3,800, and MPA seeks to come up with more than $2,500 for the Nursery School. Scale is $2 balcony, $3 orchestra, with limited number of "gold seats" at $10 each. The 1,200-seater of the Durwood circuit needs to be a virtual sellout to realize the desired figure for the charity.

Richard Durwood, president of circuit, reported at week-end that the receipts already are past the half way mark. Reservations and ticket details are being handled through Tom Gailey, MGM manager. Picture opens its regular engagement on a hard-ticket policy April 23.

Loss-Unloaded Theatres Curtail Second Quarter Profit for Loew's Chain

Gross income for the second-quarter ended Feb. 29 for Loew's Theatre Inc. was $374,200, almost double the $192,200 for the same period last year and equivalent to 15c per share of common stock.

A net loss on disposition of fixed assets (including loss on sale of theatres in depressed areas), however, resulted in a net loss of $21,800 for the period. Loew's declined to explicate what theatres or towns were shed.

Income of $757,500 for the six months ended Feb. 29 was up from $592,100 of previous year but net loss on disposition of fixed assets restricted net income to $361,500, down from the $682,100 of previous year.

MAGDALENE MASKELL'S BAD AUTO CRACKUP

Los Angeles, April 14.

Magdalene Maskell, cofounder of Blowitz-Maskell pub relations firm (now Blowitz-Thomas-Canton), is recuperating satisfactorily in Valley Doctors Hospital following an auto accident Sunday (12) in which she suffered seven broken ribs, concusions and internal injuries which necessitated surgery. The publicist, now corporate secretary of B-T-C, was thrown into a freeway wall.

Partner Bill Blowitz died in N.Y. March 14 after being struck down by a hit and run driver on March 10.

The Carpetbaggers
(70m SUPER PANAVISION—COLOR)

From Harold Robbins' best-seller, a lusty but erratic, sometimes distasteful film. Could be hot moneymaker.

Hollywood, April 6.

Paramount release of Joseph E. Levine production. Stars George Peppard, Alan Ladd, Bob Cummings, Martha Hyer, Elizabeth Ashley, Lew Ayres, Martin Balsam, Ralph Taeger, Archie Moore, Leif Erickson, Carroll Baker. Directed by Edward Dmytryk. Screenplay, John Michael Hayes, from Harold Robbins' novel; camera (Technicolor), Joseph MacDonald; editor, Frank Bracht; music, Elmer Bernstein; asst. director, D. Michael Moore. Reviewed at studio, April 6, '64. Running time, 150 MINS.

Jonas Cord Jr. ..... George Peppard
Nevada Smith ..... Alan Ladd
Dan Pierce ..... Bob Cummings
Jennie Denton ..... Martha Hyer
Monica Winthrop ..... Elizabeth Ashley
McAllister ..... Lew Ayres
Bernard B. Norman ..... Martin Balsam
Buzz Dalton ..... Ralph Taeger
Jedediah ..... Archie Moore
Jonas Cord Sr. ..... Leif Erickson
Rina ..... Carroll Baker
Morrissey ..... Arthur Franz
Amos Winthrop ..... Tom Tully
The Prostitute ..... Audrey Totter
Moroni ..... Anthony Warde
Denby ..... Charles Lane
David Woolf ..... Tom Lowell
Ellis ..... John Conte
The Doctor ..... Vaughn Taylor
Cynthia Randall ..... Francesca Bellini
Jo-Ann ..... Victoria Jean

Joseph E. Levine's screen version of "The Carpetbaggers" is lusty, vulgar and gusty and, on one notable occasion, painfully brutal. It projects with harsh, driving force—often erratically—the same two basic elements that propelled the novel into the bestseller lists. One is the underlying connection of its principal characters to several real and glamorous people around whom there has always circulated a certain aura of mystery. The other is a notorious reputation—a hint of sexual wickedness. Add to these alluring features an array of fairly salable marquee names and a physical production of considerable opulence and Paramount, by accompanying it into the marketplace with an explosive adpromo campaign, would seem to have an attraction of great moneymaking potential.

That's the sunny side of the picture, but there's a negative side, too. For despite its gaudy and glamorous sugarcoating, "The Carpetbaggers" is hardly to be recommended for youngsters and there will be adults who will find this a rather distasteful melodrama that wears awfully thin long before its kingsized running time of 150 minutes is expended.

The story of a ruthless, emotionally unstable chemical-aircraft-film tycoon is told in a vague, often lurching manner in John Michael Hayes' scenario out of Harold Robbins' tome. The career of the "hero"—a heel in fact—is traced sketchily from the point at which he succeeds his just-deceased father (whom he detests) in business to the phase in which he manages to pull himself together emotionally after an unbroken string of brutally cold-blooded dealings, business and personal.

Psychological facets of the story are fuzzy, and vital motivational information about the focal character is withheld to the point where it no longer really seems to matter why he is the miserable critter he is. His sudden reform is little more than an unconvincing afterthought. There's nobody to root for in "The Carpetbaggers." And Hayes' screenplay never seems to miss an opportunity to slip in connotations of sex, whether or not they are necessary. The dialog is frequently clever, but thoroughly artificial. And there is an accompanying narration that seems quite superfluous and too pretentious.

There are several competent performances. George Peppard growls and glowers his way through the pivotal role, wearing one basic expression—a surly, like-it-or-lump-it look—but there is an underlying animal magnetism to this performance that demonstrates Peppard just needs the right film to make a big explosion. The late Alan Ladd limns with conviction one of the few appealing characters—the cowboy star who ultimately restores Peppard to his senses. The climactic fistfight between these two will make the audience wince.

Carroll Baker has the flashy role of a Harlowesque sexpot, and makes the most of it. Elizabeth Ashley, currently a toast of Broadway, is considerably less auspicious in this screen assignment as the hero's long-suffering wife.

Other major roles are played capably by Bob Cummings, Martha Hyer, Lew Ayres, Martin Balsam, Ralph Taeger, Archie Moore and Leif Erickson, with satisfactory support from Arthur Franz, Tom Tully, Audrey Totter, Anthony Warde, Charles Lane, Tom Lowell, John Conte, Vaughn Taylor, Francesca Bellini and Victoria Jean.

Director Edward Dmytryk has fashioned some high-voltage individual scenes out of Hayes' melodrama, but overall has not been able to avoid a rollercoaster effect in the flow of the story. The going gets pretty tedious and erratic after the first few vicious clashes of personality. Energetic cinematography by Joseph MacDonald is an asset, but more editing by Frank Bracht wouldn't hurt this picture a bit. Lavish, colorful sets have been designed by art directors Hal Pereira and Walter Tyler. Edith Head's costumes are sleek and revealing. A lot of skin to go along with skin-deep characterizations. Elmer Bernstein's pulsating score sounds a great deal like the one he composed for "Walk on the Wild Side." *Tube.*

Rhino
(COLOR)

Engaging African adventure, filmed on-the-spot. Humorous approach compensates for occasional story lapses. Favorable b.o. prospects.

Hollywood, April 10.

Metro release of Ben Chapman production. Stars Harry Guardino, Shirley Eaton, Robert Culp. Directed by Ivan Tors. Screenplay, Art Arthur, Arthur Weiss, from Arthur's story; camera (Metrocolor), Sven Persson, Lamar Boren; editor, Warren Adams; music, Lalo Schifrin. Reviewed at Wiltern Theatre, April 10, '64. Running time, 92 MINS.

Alec Burnett ..... Harry Guardino
Dr. Jim Hanlon ..... Robert Culp
Edith Arleigh ..... Shirley Eaton
Jo-Po ..... Harry Mekela
Haragay ..... George Lane

Production ingenuity and a sense of humor combine to distinguish "Rhino" from most of the stark, stock African adventure melodramas of recent years. Pound for pound, dollar for dollar, it's one of the best films of its type since Metro's "King Solomon's Mines." There are flaws aplenty, to be sure, especially in its haphazard story construction, but the favorable elements prevail and should pave the way to commercial success for the Ivan Tors enterprise, produced by Ben Chapman.

The Metro release was filmed at the Umfolozi Game Reserve in Zululand, South Africa, and the on-the-spot photography gives the picture that fresh, authentic flavor that cannot be duplicated by mere educated soliciing of stock wild animal footage, the method employed in so many Dark Continent dramas of the past several years. The screenplay provided for this ambitious enterprise was penned by Art Arthur and Arthur Weiss, and they have come up with a servicable and, in several instances, highly amusing script for the occasion. It concerns the idealistic and sometimes physical tangle between a white hunter (Harry Guardino) and a zoologist (Robert Culp) as they beat around the African bush in search of nearly extinct white rhino—the object being to tranquilize a male and female specimen via hypodermic needle gun so that they may be captured and transported to a game reserve for purposes of preserving the vanishing species. Guardino's greed causes complications until he reforms after his life is saved by Culp.

Although scattered story artificialities and irrelevancies mar the flow and blunt the impact of "Rhino," it is on the whole an engaging film. Director Tors rates major credit for the success of the enterprise, but he also is responsible for such superfluities as a brushfire sequence, evidently inserted for pictorial value, and a pulsating animal stampede that is clumsily incorporated into the story.

The better-than-average humor quotient that reinforces "Rhino" is, for the most part, a credit to the creative perception of Tors, the finesse of the cast principals, and the resourcefulness of the production staff. For example, there is a tongue-in-cheek fistfight sequence between Guardino and Culp in which "reaction" shots of the friendly neighborhood wild beasts have been inserted as if to comment ironically, "who's civilized and who's really the animal around here, anyway?" Warren Adams' editing has a lot to do with the humorous impact of this passage, as does the intimate animal photography by Sven Persson and Lamar Boren. The camerawork is an especially telling plus factor in this film, notably during the climactic rhino charges.

In Guardino and Culp, the picture is endowed with two solid actors, neither a particularly big name but both intelligent and spirited performers. The girl in the story is Shirley Eaton. Miss Eaton hails from England but will soon belong to the world. She's a knockout, and knows a thing or two about acting which, in her case, is enough.

Fred Turtle's soundwork is alert and vivid, and Lalo Schifrin has contrbiuted an unorthodox musical score with a bright personality. It's got that Mancini-like sparkle. Even the main titles come up with a few surprises like "animal immobilization" by Ian Player (golfer Gary's brother) and "psychopharmacology" by Keith S. Ditman. *Tube.*

The Quick Gun
(TECHNISCOPE—COLOR)

Routine lower-berth western with Audie Murphy.

Hollywood, April 7.

Columbia Pictures release of Grant Whytock production. Stars Audie Murphy. Directed by Sidney Salkow. Screenplay, Robert E. Kent, based on story by Steve Fisher; camera (Technicolor), Lester Shorr; editor, Whytock; music, Richard LaSalle; asst. director, Herbert S. Greene. Reviewed at the studio, April 7, '64. Running time, 89 MINS.

Clint Cooper ..... Audie Murphy
Helen Reed ..... Merry Anders
Scotty Grant ..... James Best
Spangler ..... Ted de Corsia
Tom Morrison ..... Walter Sande
Rick Morrison ..... Rex Holman
Reverend Staley ..... Charles Meredith
Dan Evans ..... Frank Ferguson
Cagle ..... Mort Mills
Donovan ..... Gregg Palmer
George Keely ..... Frank Gerstle
Dr. Stevens ..... Stephen Roberts
Mitchell ..... Paul Bryar
Elderly Man ..... Raymond Hatton
Mike ..... William Fawcett

Current king of the budget western field appears to be Audie Murphy, who rides again in this conventional sagebrusher from Admiral Pictures. The Columbia release is a little long for the companion slot in a program, but the added pictorial values of Technicolor and Technicolor compensate somewhat for its tendency to drag in the latter half. Although there are no surprises in the Grant Whytock production, there's enough action to appease the diehard western buff.

Murphy is cast as a gunslinger in the process of reforming in Robert E. Kent's screenplay from a story by Steve Fisher. Riding back to his home town, he comes in contact with a band of desperadoes who want to enlist his aid in their plan to raid the town, in which he is not thought of too highly. Instead he alerts the townspeople to the threat and supports them in the defense.

Murphy is an appealing western hero, still boyish in appearance but all man when it comes to scruples fists or six-shooters. Reliable, hard-working Merry Anders is his romantic partner. Third member of the triangle is sheriff James Best, and it doesn't take long to see that he's going to bite the dust. Bite he does. Best performs ably, and so does "heavy" Ted de Corsia, who has a great laugh for a villain. Adequate in key roles are Walter Sande, Rex Holman, Charles Meredith, Frank Ferguson and Mort Mills. Sidney Salkow's direction is undistinguished, but creditable.

Satisfactory, if stock, production contributions are made by cameramen Lester Shorr, are director Robert Purcell and composer Richard LaSalle. Producer Whytock did the editing. He should have done more of it. *Tube.*

Panic Button
(SONGS)

Banal as in 'B.' Chevalier, Parker, Mansfield names make the appeal for marquees. Filler.

Gorton Associates release of Yankee (Ron Gorton) production. Stars Maurice Chevalier, Jayne Mansfield, Michael Connors, Eleanor Parker; features Akim Tamiroff, Carlo Croccolo. Directed by George Sherman. Screenplay, Hal Biller from original story by Gorton (dramatized by Mort Friedman, Gorton). Tradeshown in N.Y., April 3, '64. Running time, 90 MINS.

Phillipe Fontaine ..... Maurice Chevalier
Angela ..... Jayne Mansfield
Frank ..... Michael Connors
Louise ..... Eleanor Parker
Pandowski ..... Akim Tamiroff
Guido ..... Carlo Croccolo

This indie production was started back in 1961, being filmed in Rome and Venice, Italy. It has been a long time in getting to market. Despite a cast headed by Maurice Chevalier, Eleanor Parker and Jayne Mansfield, this is skimpy fare for lower half of dualers.

"Panic Button" starts out like a meller, turns to sexy, romantic

(Continued on page 22)

B.A. FILM FESTIVAL REVIEWS

Los Tarantos
(The Tarantos)
(SPANISH-COLOR)

Buenos Aires, April 14.

Tecisa production. Stars Carmen Amaya, with Sarita Lezana, Daniel Martin, Margarita Lozano, Carlos Villafranca, Antonio Singla, Aurelio Galan, Antonio Gades. Directed by F. Rovira Beleta. Screenplay, Beleta; camera, Rafael Perez de Rozas; music, Emilio Puiol, Fernando G. Morcillo, Jose Sola, Andres Batistax. At Buenos Aires Film Fest, April 8, '64. Running time, 92 MINS.

To a reviewer who had previously felt that the "Romeo and Juliet" theme had just about had its final reworking for this generation, anyway in "West Side Story"), "Los Tarantos" comes as a stunning surprise. The pic (Spain's entry in this year's foreign language Oscar derby) is a wild, pulsating drama, exotic in its passions and its color. Film is a fine bet for artie release in the U.S. The film immediately recalls "Black Orpheus" in its remarkably successful fusion of music, dance and drama, a romantic folktale set in a grimly realistic setting with no apparent clash between cinema styles. Director F. Rovira Beleta has, in fact, succeeded in blending his extremely stylized tale with a completely real physical background to an extent seldom matched by most American musicals.

"Tarantos" comes close to being a "dance opera," as it unfolds the tragic story of a pair of young lovers whose marriage is opposed by their feuding gypsy families. The setting is Barcelona and the gypsy camps high on the outskirts of the city. The gypsies don't live so much by their dancing as in their dancing and it's in the flamenco and the constant flamenco beat that the story rolls on at a furious, relentless pace. Rovira's accomplishment is that the dancing never seems quaint, nor are there any "set pieces." The vigor and the strength of the dancing make the tale.

Setting the pace for the entire film is the performance of the late Carmen Amaya who, as the gutsy mother of the gypsy "Romeo," comes across as a sort of musically exalted Katina Paxinou. The remainder of the dancing actors come close to matching her, which is indeed praise.

Most importantly, however, the film succeeds as a film. Color and camerawork are extraordinary. The individual images are rough and alive and seldom artily self-conscious. Director Rovira has seen to it that next to "Los Tarantos," "Carmen" would probably look like a Romberg operetta. *Anby.*

Oldas Es Kotes
(Cantata)
(HUNGARIAN)

Buenos Aires, April 14.

Hungarofilm presentation of an Estudios Hunnia production. Stars Zoltan Latinovits, with Miklos Szakats, Andor Ajtay, Bela Barsi, Edit Domjan, Gyula Bodrogi, Maria Medgyai. Directed by Miklos Jancso. Screenplay, Jancso, based on story by Jozsef Lengyel; camera, Tamas Somlo; music, Balint Sarosi. At Buenos Aires Film Fest, April 6, '64. Running time, 101 MINS.

If this film can be taken as an indication, the arts in Hungary are now swinging to the kind of personal statements which, though common in the West, are seldom made in Red Bloc countries. "Cantata" is an extremely subjective tale, the search by a young doctor to find some meaning in his life as he pushes towards material success. Unfortunately, like so many first novels which tackle the same dilemma, the central character, rather fuzzy and vague though undoubtedly sincere, is overshadowed by a number of much more interesting subsidiary characters.

Story covers several days in the life of this doctor, beginning with his routine in the hospital, taking him back to his old bohemian haunts and, finally, to a visit to the farm where he grew up and where his father is now dying. Although director Miklos Jancso has not been fully successful in dramatizing in cinematic terms the hero's interior emotions, the film does contain a number of vivid, poignant scenes, including a closeup view of a heart operation which, though disturbingly clinical, is quite appropriate.

There is also an amusing sequence set in an artist's studio where the doctor's old friends raptly watch a crazily avant garde picture totally concerned with geese. (Says the artist angrily; "I have just shown you the film and you ask me what I am trying to say!").

Less interesting are the doctor's encounters with a couple of former amours, as well as his final resolution that life, after all, is meant to be lived in full commitment to one's family and friends. Film's view of a rather hip, intellectually active Hungarian society is something of an eye-opener, but is hardly enough to indicate any commercial b.o. success Stateside. Film is well-acted and all technical credits are firstrate. *Anby.*

Tudor
(RUMANIAN)

Buenos Aires, April 14.

Bucarest! Film Studio production. Features Emanoil Petrut, George Vraca, Lica Georghiu, Alex Giugaru, Geo Barton, Olga Tudorache, Ion Besoiu, Anza Pelea, Toma Dimitriu. Directed by Lucian Bratu; camera, Constantia Ciubotaru; screenplay, Mihnea Georghiu. At Buenos Aires Film Fest. Running time, 139 MINS.

"Tudor" is an "epic" that might best be described as anemic Eisenstein. It would tend to suggest that the Rumanian film industry is not yet prepared to undertake large scale productions of this type.

Film goes back to Rumanian history during the first half of the last century, showing the struggle of the people for liberty, with the Boyards and Turks as oppressors. Tudor, the hero, is murdered at the very moment his revolution is approaching success, and there is a great deal of intrigue in the upper echelons of society.

Dialogue is at times appalling, and the whole pic has a naive air, too simple characterization, a general lack of subtlety and poor handling of mass scenes. Lensing, in black and white scope, is unimaginative. It all adds up to a Western in which the peasants are the good guys and the nobles, the heavies. Social content is on a rudimentary scale.

This pic unlikely to earn exposure in the West. *Chile.*

The Man in the Photograph
(YUGOSLAV)

Buenos Aires, April 14.

A Jadran Film (Zagreb) production. Features Nicola Milic, Olavera Markovic, Milan Pusic, Tomanija Duricko, Janez Vrhovec, Severin Bjelic. Directed by Vladimir Pogacic. Screenplay, Dragoslav Ilic; camera, Milorad Markovic. At Buenos Aires Film Fest, April 2, '64. Running time, 88 MINS.

An interesting script is wasted by director Vladimir Pogacic. The story, set in wartime occupied Yugoslavia, concerns Zhiko, a little man who tries to avoid involvement in the issues of his time specifically expressed in the struggle between the Germans and the Partisans. A series of circumstances, which are strange but at the same time credible, puts him right in the middle of things, forcing him to make a choice.

Zhiko finally dies a hero's death, but his dilemma is hardly convincing because the pic does not penetrate deeply enough and the action fails to build up suspense and excitement. Technical credits are barely adequate and the acting is not impressive. Strictly for the Yugoslav market. *Chile.*

Placeres Conyugales
(Conjugal Pleasures)
(ARGENTINA)

Buenos Aires, April 14.

Argentina Sono Film presentation of a Nicolas Carreras-Guido Parisier production. Stars Luis Sandrini, Ana Maria Campoy, Diana Maggi, Ambar La Fox. Directed by Luis Saslavsky. Screenplay, Abel Santa Cruz and Saslavsky, based on a play by Carlos Llopis; camera, Alberto Etchebehere; music, Lucio Milena. At Buenos Aires Film Fest, April 6, '64. Running time, 93 MINS.

Take "La Ronde" and cross it with "Kind Hearts and Coronets," and you might come up with something resembling "Placeres Conyugales" (Conjugal Pleasures). This broad, stylish farce looks to clean up in its home market, though it's hardly weighty enough to buck the competition outside Spanish speaking territories. Pic, based on a well-known play here, shows its legit origins, both in the exaggerated acting manner and in its formalistic progression of scenes. In this case, however, that only adds to the charm

Story, set in Buenos Aires circa 1900, concerns the woefully inept

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B.A. MADLY MAULS U.S. STARS

Argentina Festival Prizes

Buenos Aires, April 14.

Sixth annual Argentina International Film Festival which ended Saturday (11) here (not Mar Del Plata) made the following awards:

Best Picture—"I Campagni" (Italy)
(Film also won Critics Prize, International Catholic Film Office Prize.)
Best Screenplay—"I Campagni"
Best Actress—Natalie Wood in "Love With The Proper Stranger" (Warners)
Best Actor—Vittorio Gassman and Ugo Tognazzi for "The Monsters" (Italy)
Best Director—Karel Kachnya for "The Hope" (Czechoslovakia)
Eric Johnston Award For Human Values—To "His Own Blood" (Russia)
Special Award for Best Production—To "Los Tarantos" (Spain) with special citation to late flamenco dancer Carmen Amaya.
Best spectacle production: "Tudor" (Rumania)
Best Spanish language film: "Demon in The Blood" (Argentina)
Best actor in a Spanish language film: Julian Mateos, "Young Sanchez" (Spain)
Best actress in a Spanish language film: Pina Pellicer, "Dias de Otono" (Mexico)
Best director of a Spanish language film: Marió Camus, "Young Sanchez" (Spain)

Art & The Argentinos

By VINCENT CANBY

Buenos Aires, April 14.

Final day of Argentina's Film Festival (Saturday) went through as planned despite a bomb thrown early that morning damaging front of Teatro San Martin . . . somebody doesn't like festivals . . . or those who show up . . . **Janet Leigh** accepted the award given **Natalie Wood** for "Best Actress". . . **Robert Corkery**, MPEA veep who headquarters in Mexico City and is fluent in Spanish, handed the **Eric Johnston Award** given to the Russians, and this gesture of harmony between the two great powers was enthusiastically applauded . . . "I Campagni," the Italian film which put Best Picture, Best Screenplay and other awards into its basket here was reviewed in VARIETY some time ago . . . previously unreviewed product unreeled at the festival here appears on the review page.

MPEA veep **George Vietheer,** who was in Rio during recent unpleasantness, reports the following anecdote as testimony to the high regard in which film people there hold **Harry Stone,** the MPEA Rio man, who had come down to B.A. for the fest. According to Vietheer, when it first appeared that the Leftists were going to win out, a Yank film man called him frantically: "My God, the whole country's going Communist and Harry Stone isn't here!"

Competing with the Buenos Aires Film Fest for the attention of the public was the in-person appearance here of **Sir Ralph Richardson** and the Shakespeare Festival Co. They're doing "A Midsummer Night's Dream" and "The Merhcant of Venice" . . . **Vittorio Gassman** and director **Dino Risi** here shooting "An Italian in Argentina" with a fest background . . . **David Kohon,** the young Argentine director who made the highly successful "Three Times Ana" and who last year emigrated to Israel, has returned here to live.

Cracked a Brazilian newsman here for the film fest: "We had our 'Seven Days in May' in April". . . British director **Clive Donner,** whose "Nothing But The Best" was his country's official entry at the fest, made the 24-hour flight from London to B.A. to spend two days here and then make the same long trip back. He's directing a play in London and couldn't stay any longer . . . About halfway through Spain's "Los Tarantos," the audience at the Teatro San Martin broke into thunderous applause for one particularly moving flamenco by the late **Carmen Amaya.**

Harry Stone, the MPEA's man in Rio, left here Sunday (12) to escort **Janet Leigh,** husband **Bob Brandt, Tony Perkins** and **Karl Malden** on a quick p.a. and looksee through southern Brazil, winding in Rio at midweek. They were to be guests of the governor of the state of Parana (Brazil) Monday (13) night at a special American Film Night. **Mr. & Mrs. David Miller** flew to Rio directly. From Rio the Millers, Brandts and Malden take off for Hollywood and Perkins for New York . . . You Can't Win Dept.: Perkins, who was probably interviewed, photographed, pushed, shoved, mauled and otherwise adored by the locals more than any other personality at the fest, refused one afternoon to let in a lady reporter who was banging on his door during a rare siesta. The next day she wrote him a long abusive letter . . . And then there was the little boy who asked Miss Leigh in shy, hesitant English: "Why are you so nice to us?" Her answer: "Because I like you."

Whatever else they say about the B.A. Fest, it certainly had its fair share of lookers, including **Janet Leigh,** Britain's **Sue Lloyd,** France's **Catherine Deneuve,** Italy's **Silvana Pampanini,** Mexico's **Pina Pellicer,** Russia's **Via Artmane** and Germany's truly spectacular **Marisa Mell.** These, of course, were in addition to such local talent as **Graciela Borges** and **Libertad Leblanc** and native non-pros too numerous and anonymous to mention.

Unifrance chief **Robert Cravenne** looking for a new man in B.A. The former Unifrance rep here has been transferred to Spain . . . French star **Lino Ventura** reportedly was confined to the Alvear-Palace Hotel for a day because his passport had expired. Matter was eventually fixed . . . The Czech delegation had a close call on their arrival when the car bringing them in from the airport collided with another. The auto was demolished but they were luckily unhurt. Local traffic may well be the most chaotic in the world—a 24-hour "chicken" race.

David Miller's next firm pic commitment is "The Praying Mantises" for 20th, but there are several other deals, any one of which might jell before he starts the 20th project late this year. Yank director got good treatment from the Latin press and, like all the other jurors, was a bit goggle-eyed by the fest's end . . . **Tony Perkins,** at one of his press conferences, reported that according to **Orson Welles'** conception of "The Trial," Joseph K. was guilty. Another interesting quote, in answer to a question about the passivity of Joseph K. as interpreted by Perkins: "Any central role in a Welles film is liable to be a passive character. Orson likes to have things happen to his characters—he's more interested in the plight of an individual than in an individual who tries to change the world". . . Dramatizing the new internationalism of films was the fact that Yankee Perkins, undoubtedly the most sought after of the offshore personalities at the fest, was seen in a French entry, "The Ravishing Idiot," in which he costars with **Brigitte Bardot.**

Columbia has picked up **Leopoldo Torre-Nilsson's** "The Terrace" (shown at last year's Lincoln Center Fest) for Yank distribution and reportedly also has made a four-picture deal with the Argentine di-

(Continued on page 18)

FESTIVALS ARE LOOK-ALIKES

Buenos Aires, April 14.

Argentina's International Film Festival which ended in this city Saturday last (11) was typical of film festivals on almost any continent. That is to say, the films presented were subject, alternately, to the mutually contradictory charges of being either (a) too "festivalish" in tone and quality, or (b) not sufficiently meritorious for unreeling at a festival. Few festivals nowadays but fall victim to one or two films slipped into the diplomatic pouch and embarrassing to everybody. Only diplomacy could explain the presence here of the United Arab Republic's "A Man in Our House."

Actually this year saw only a few truly exciting films in the total of 20. One of these, "I Campagni" from Italy won the "Best Picture" prize. Another, from Spain, "Los Tarantoe," drew a "special" prize. It helped the festival over-all that it was inaugurated by the United Artists-Lopert release, "Tom Jones." Probably this most-laurelled feature of this season, "Jones" was out-of-competition here.

German Faux Pas

Politics also got into the act in the acceptance by fest authorities of the official German entry, "Druchbruch Lok 234," a blatantly anti-East German propaganda film which bored even western viewers and so irritated the Russ delegation that they henceforth boycotted all German functions. It was an avoidable **faux pas,** unredeemed by any artistic considerations.

Fact that there were even fewer offshore producers and distributors here this year than at past Mar Del Plata fests would seem to indicate that future fest heads of the Argentine affair (the presidency rotates each year) must succeed in getting a generally higher quality of picture to entice biz elements and those reporters who have an international readership. A definite plus this year was the greater emphasis on reporters from all over the latino hemisphere. This can be of real value to offshore distribs seeking to launch their product in South America via the Argentine fest. The 1964 leadership, under fest prez Lucas Demare, a rep of the Argentine directors guild, seemed quite okay but this fest needs—maybe more than anything else—a permanent chief to assure some sort of continuity in policy and procedure.

Anyone for Swimming

Whether or not this fest will continue to be held in B.A. is still a moot point. Few Argentine cinema people would vote for keeping it here, not simply because they like the vacation atmosphere of Mar del Plata, but also because they feel the fest is lost in this city of 4,000,000-plus. In Mar Del Plata, all delegates, foreign and domestic, were billetted together in one central spot, making for much easy, impromptu exchange of information. Here, the locals, living all over the city, didn't have that constant contact which over a period of a week or so may breed important friendships, economic as well as social.

For offshore delegates, of course, being in B.A. was a good deal more interesting than being in one of the provincial cities. There already is talk in the local press that next year's fest may be held in Mendoza, Cordoba or Bariloche, the latter considered a particularly attractive possibility. Located high in the Andes, about 800 miles from B.A., Bariloche is fast becoming very much "in" with that portion of the jet set which either skis or fancies itself in stretch pants. It has only one drawback as a fest headquarters: no theatre.

Buenos Aires, on the other hand, not only has an ideal festival theatre in the lovely Teatro San Martin (containing three auditoriums) but also, because almost one-quarter of the nation's citizens live here, is the center of all Argentine

(Continued on page 70)

Goldenson Wants Cumulative Voting Out to Spike Any Move-In By Simon

Board of directors of American Broadcasting-Paramount Theatres las week (6) unanimously voted to recommend to company stockholders (at a special meeting on May 19) an amendment to the corporation's charter to eliminate cumulative voting in election of directors.

Leonard Goldenson, AB-PT president, is girding for a showdown battle with industrialist Norton Simon, who has become a heavy investor in AB-PT and wants to put a representative on the board (as a starter,). He could do so with 350,000 shares under the present cumulative voting procedure. He was holding more than 100,000 shares a couple of weeks ago when he informed Goldenson of his intentions. The special meeting on May 19 will be held one hour in advance of the regular annual assemblage.

News handout on action did not make reference to Simon but said that Goldenson, in an oral report to the board, had "reviewed the requests from two different groups for Board membership." It also said that he had discussed the requests with ABC network affiliates at the NAB convention in Chicago and "in all instances, wholehearted support was received to oppose the pending Board membership requests."

The procedure of cumulative voting, which allows a minority interest to elect a board member, was a provision in the original charter of Paramount Pictures, a predecessor corporation. The board said that it had carefully considered that matter before reaching its conclusion.

It is the board's decision that the broadcasting business, which constitutes most of the corporation's activities, is substantially regulated by the Federal Communications Commission and is subject to responsibilities beyond the requirements of normal commercial enterprises. It said that the broadcasting industry must operate in the public interest "and cannot be subjected to the will of special interests."

The board also noted that the cumulative voting provision was a device by which two different groups had attempted to gain a seat on the board under circumstances which it considered against the best interests of the company and its stockholders. It felt that the presence on the board of a rep of a special group would be divisive and contrary to the best interests of AB-PT and its stockholders.

Col. Glenn Cancels Out

Hollywood, April 14.

Rod Serling replaces ailing astronaut Col. John Glenn as narrator of Cinerama's Spacearium presentation for the N.Y. World's Fair.

Fifteen-min. film titled "To the Moon and Beyond," has Jeremy Lepard as producer-director.

Karl Malden As Yank Conscience

Buenos Aires, April 14.

A large part of the credit for the improved norteamericano "image" at this year's Argentine film fest must inevitably go to the official head of the U.S. delegation, Karl Malden. Star worked long hours at the job, which he performed somewhat like a benevolent Marine drill sergeant keeping his rookies in line. Malden saw to it that the Yanks were repped at every official function, that they arrived on time and that there was some accommodation for straggler-victims of the Latin American sense of punctuality.

That the star's hand-across-the-sea efforts were equally successful was reflected in his being named the *muy simpatico* actor at the fest. And, at the award ceremonies, he received an ovation for his short but pungent acceptance remarks. Malden recalled a speech from "that great Russian playwright, Maxim Gorky," who in "The Lower Depths," said that "man is not you or you or you. But man is you and you and you, the sum of all of us." Star added: "I came here with love and affection and that is what I have received from you." There was hardly a dry eye in the houseful of often prickly Latinos.

BREAK PIGGY BANK FOR ROONEY SQUARER

Los Angeles, April 14.

Mickey Rooney, who went into bankruptcy last August but still was liable for $91,008 in Federal and California State back income taxes, is square with the government.

Superior Court has revoked a $126,000 trust fund set up for Rooney in 1940 when he was 20 (a minor) so actor could pay off $87,196 in Federal and $3,812 State income taxes and "get a fresh start."

Under terms of fund when set up, Rooney could draw only interest, not principal, until he was 60. Attorney for Rooney told court that interest on the tax delinquency would equal the entire amount of trust fund if it remained unpaid until he was 60.

U's TACTICS ON 'BRASS'

Film Into Cod-and-Bean Area with 100 Prints

Universal's "The Brass Bottle" opens in more than 100 theatres in the New England territory Friday (17) as part of a territorial saturation. Campaign is back by ad-pub-promotion campaign similar to those used in Texas, Atlanta, Charlotte and Pittsburgh.

Two special field reps are already working the territory and 12 cities are conducting "Harem Girl" contests, with tie-ins with newspaper, radio and tv promotion. Universal's Magic Carpet will visit many communities in the five-state area. Following series of territorial playoffs, "Bottle" is scheduled for a May release.

FELLINI AND BUNUEL AS ACTOR'S FAVORITES

Buenos Aires, April 14.

Federico Fellini's "8½" and Luis Bunuel's "The Exterminating Angel" were named best foreign-language film and best foreign Spanish language film, respectively, for 1963 by the Argentine Actors Assn. and the Assn. of Argentine Film Journalists. Awards were announced at a charity ball, sponsored by the two associations, at the Alvear-Palace Hotel Saturday (4) night.

Awards for Argentine films were as follows: best film, Fernando Ayala's "Paula Cautiva"; best director, Juan Antonio Bardem, "Los Inocentes"; best actor, Alfredo Alcon, "Los Inocentes"; best actress, Susana Freyre, "Paula Cautiva"; best newcomer, the child actress Belita, featured in Leopoldo Torre-Nilsson's "The Terrace"; best black-and-white photography, Alberto Etchebehere, "Los Inocentes"; best settings, Gori Munoz, "Los Inocentes"; best music, Astor Piazzola, "Paula Cautiva."

Because there was no clear majority in the voting, the associations made no awards for original screenplay, adaptation, new male personality nor color photography.

L.A. Okay Despite Oscars; 'Newman' Socko $28,000, 'Paris' 22G, 'Jones' Smash $24,500, 'Today' Great 21G

Los Angeles, April 14.

Firstruns here currently are taking it easy although the overall outlook is fairly okay despite generally poor biz Monday because of Academy Oscar telecast. Pair of openers are showing well in multiples as well as hardtops. "Captain Newman," on first general release, shapes socko $28,000 in five while "Paris When It Sizzles" looks good $22,000 or near in four houses. "Mail Order Bride" looms slender in three spots.

"Tom Jones" is still smash at $24,500 playing three houses, one of them on 20th week. "Yesterday, Today and Tomorrow" shapes sockeroo $21,000 in fourth round at Fox Wilshire.

"Pink Panther" is rousing $18,000 in fourth Hollywood Par week. "South Pacific" is hefty in second Egyptian stanza. "Becket" looks solid $20,000 in fourth at Warner Beverly.

On multiple front, "Captain Newman" is likely to hit $176,000 in 30 spots, "Paris" $140,000 in 24 sites and "Bride" $102,000 in 25.

Estimates for This Week

Baldwin, Hillstreet, Hollywood (State - Metropolitan - FWC) (1,800; 2,752; 856; $1-$1.49)—"Mail Order Bride" (MGM) and "Muscle Beach Party" (AI) (m.o.). Slender $14,000 or close. Last week, Baldwin—with Iris, Los Angeles, Village, Wiltern, "The Cardinal" (Col) (1st general release), "Great Armored Car Swindle" (Fal), $36,100. Hillstreet, "Flight from Ashiya" (UA), "House of Damned" (20th) (2d wk), $3,700. Hollywood, "Sunday in New York" (MGM), "Global Affair" (MGM) (subrun) (2d wk), $6,500.

Beverly (State) (1,150; $1.49-$2.40) — "Dr. Strangelove" (Col) (8th wk). Big $13,500. Last week, $15,400.

Chinese (FWC) (1,408; $1.49-$2.40)—"Seven Days in May" (Par) (6th wk). Fancy $12,000. Last week, $19,000.

Cinerama (Pac) (915; $1.49-$3.50)—"Mad World" (UA) (23d wk). Slick $24,000 or over. Last week, $26,700.

Crest, Iris, Los Angeles, Loyola, Wiltern (State-FWC-Metropolitan-SW) (750; 825; 2,049; 1,298; 2,344; $1-$1.49)—"Captain Newman" (U) (1st general release) and "Brass Bottle" (U) (m.o.). Boffo $28,000. Last week, Crest, "Mr. Limpet" (WB), "Legend of Lobo" (BV) (reissue) (3d wk), $2,500. Loyola with Pix, Warren's, "Muscle Beach Party" (AI), "Summer Holiday" (AI), $18,000.

Egyptian (UATC) (1,392; $1.55)—"South Pacific" (20th) (reissue) (2d wk). Hefty $12,000. Last week, $15.900.

El Rey, Pix, Village, Warren's (FWC - Prin - FWC-Metropolitan) (856; 756; 1,535; 1,757; $1-$1.49)—"Paris When It Sizzles" (Par) and "To Catch a Thief" (Par) (reissue). Good $21.000. Last week, El Rey, "Charade" (U) (Moveover), "Man in Middle" (20th) (subrun), $3.200.

Fine Arts (FWC) (631; $1.50-$2)—"Silence" (Janus) (10th wk). Fine $3,000. Last week, $2,900.

Four Star (UATC) (868; $1.25-$2)—"Sunday in New York" (MGM) (m.o.) and "The Prize" (MGM) (subrun). Tepid $1,500.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Yesterday, Today, Tomorrow" (Emb) (4th wk). Sockeroo $21.000. Last week, $25,300.

Hollywood Paramount (State) (1,468; $2-$2.40)—"Pink Panther" (UA) (4th wk). Rousing $18,000. Last week. $21,000.

Lido (FWC) (876; $1.50-$2)—"To Bed or Not To Bed" (Ster) (3d wk). Okay $3,000. Last week, $2 900.

Orpheum, Picfair, Vogue (Metropolitan-State-FWC) (2,213; 750; 810; $1.25-$2)—"Tom Jones" (UA) (20th wk, Orpheum; 16th, Picfair, Vogue). Stout $24,500 or close. Last week, $25,400.

Pantages (RKO) (1.512; $2.50-$5 50)—"Cleopatra" (20th) (43d wk). Bulky $18,000. Last week, $18 900.

Warner Beverly (SW) (1,316; $1 65-$3.50)—"Becket" (Par) (4th wk). Fine $20,000. Last week, $22.100.

Warner Hollywood (SW) (1,291; $1 75-$2.80) — "How West Was Won" (MGM) (60th wk). Classy $19,000. Last week, $19,900.

Key City Grosses

Estimated Total Gross
This Week $3,850,900
(Based on 24 cities and 279 theatres).
Last Year $4,466,050
(Based on 24 cities and 299 theatres, chiefly first runs including N. Y.)

'C'baggers' Giant $37,000 in Denver

Denver, April 14.

Big news here currently is the mighty take being registered by "The Carpetbaggers" on world preem at Paramount. It did so well in the first five days that a new record looms for full week. Launching of the new pic brought personals by many of the film's stars and producer Joseph E. Levine. Initial days was an all-time high for the house.

Elsewhere, it's mostly holdovers or extended-runs. "Fall of Roman Empire" shapes sock in small-seater Denham second round. "Tom Jones" still is good in eighth session daydating two very small houses.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Dr. Strangelove" (Col) (6th wk). Good $5,000. Last week, $6,200.

Centre (Fox) (1,270; $1.25-$1.45)—"Captain Newman" (U) (4th wk). Okay $6,500. Last week, $8,000.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (56th wk). Big $8,700. Last week, $10,500.

Denham (Indie) (800; $1.45-$2.50)—"Fall of Roman Empire" (Par) (2d wk). Sock $10,000. Last week, $6,000.

Denver (Fox) (2,432; $1.25)—"Muscle Beach Party" (AI) and "Young Swingers" (20th) (2d wk). Nice $8,000 or close. Last week, $14,500.

Esquire (Fox) (600; $1.45)—"Cleopatra" (20th). Stout $4,200. Last week, "To Bed or Not To Bed" (Cont) (2d wk), $1,700.

RKO International 70 (RKO) (1,530; $1-$1.50)—"Paris When It Sizzles" (Par) (3d wk). Fair $4,500. Last week, $7,500.

Paramount (Wolfberg) (2,100; $1.25-$1.45) — "Carpetbaggers" (Par). Giant $37,000 or close. Last week, "Irma La Douce" (UA) and "Some Like It Hot" (UA) (reissues), $10,000.

Towne (Indie) (600; $1.25-$1.45)—"Tom Jones" (UA) (8th wk). Good $4,500. Last week, $5,500.

Crest (Wolfberg) (700; $1.25-$1.45)—"Tom Jones" (UA) (8th wk). Good $4,200. Last week, $6,000.

Vogue (Art Theatre Guild) (450; $1.25)—"Point of Order" (Indie). Mild $1,100. Last week, "Devil and Ten Commandments" (Indie), $1,100.

Cincy Brisk; 'Night' Hep 9G; 'World' Hot $12,500, 17th; 'Merlin' 7G, 3d

Cincinnati, April 14.

Cincy firstruns are in brisk step despite income tax deadline and baseball season's opening frame. "Night Must Fall," lone downtown newcomer, looks good at Albee. "Cleopatra" is exiting after a favorable engagement and 42-week record tenancy at the Grand. Continuing as stalwarts are "It's a Mad World," boffo in 17th lap at Capitol and "Tom Jones," great in ninth at the Times. In their third weeks, "Merlin Jones" rates nice at Keith's, "Seven Faces of Dr. Lao" bids okay at Palace and "Captain Newman" shapes soft at Valley.

Hilltop arters are in so-so trend. Twin Drive-In, which operates the west side throughout the year, has opened the other half where subruns of "Four For Texas" and "A Summer Place" look so-so.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50)—"Night Must Fall" (MGM). Good $9,000. Last week, "Man In Middle" (20th), $8,000.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75) — "Mad World" (UA) (17th wk). Hotsy $12,500. The 16th week was $13,000.

Esquire (Cin-T-Co) (500; $1.25)—"The Silence" (Janus) (3d wk). Okay $1,400. Last week, $1,800.

Grand (RKO) (1,396; $1.80-$3)—"Cleopatra" (20th) (42d wk). Oke $4,500 or better for final week of theatre's longest run. Last week, $4,600.

Guild (Kilgore) (272; $1.25) — "And Suddenly It's Murder" (Indie). Fair $1,300. Last week, "Aliki-My Love" (Indie), $1,000.

Hyde Park (Cin-T-Co) (700; $1.25)—"Silence" (Janus) (3d wk). Fair $1,000. Last week, $1,200.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"Merlin Jones" (BV) (3d wk). Nice $7,000 after $8,000 for second.

Palace (RKO) (2,600; $1.25-$1.50)—"Seven Faces of Dr. Lao" (MGM) (3d wk). Pleasing $7,000 or near. Last week, $8,000.

Plaza (Fine Arts) (600; $1.25) — "Dangerous Love Affairs" (Indie). So-so $1,200.

Times (Mid-States) (660; $1.25-$1.50) — "Tom Jones" (UA) (9th wk). Great $11,000 or over after $11,700 in eighth session.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Commando" (AI) and "Torpedo Bay" (AI). Fairish $4,200. Last week, "What's Up Front" (AI) and "Strange Creature" (AI), $4,800. East: "4 For Texas" (WB) and "A Summer Place" (WB) (subruns). Modest $4,000.

Valley (Cin-T-Co) (1,275; $1.50)—"Captain Newman" (U) (3d wk). Soft $5,000. Last week, $6,000.

'Arabia' Huge 36G, T'ronto; 'Love' 7G

Toronto, April 14.

Tele coverage of the semi-final playoffs of the National Hockey League, in which Toronto ousted the Montreal Canadiens in seven games will cut deeply into film biz here currently. However, the reissue of "Lawrence of Arabia" is doing boffo trade in three houses opening week plus some five other houses and two ozoners. And "It's a Mad World" still is okay in 17th session at Carlton if down sharply.

"Becket," too, shapes wham in third Eglinton round. "Tom Jones" is rated wow in 16th stanza at Hyland. "Paris When It Sizzles" shapes good on opener in three spots. "Fall of Roman Empire" looms boffo in third session at the University.

Estimates for This Week

Carlton (Rank) (2,158; $1.50-$2.50)—"It's a Mad World" (UA) (17th wk). Good $10,000. Last week, $14,000.

Coronet, Danforth, Humber (Rank) (799; 1,328; 1,203; $1-$1.50)—"Lawrence of Arabia" (Col). Boffo $36,000 or near. Last week, "Brass Bottle" (U) $18,000.

Eglinton (FP) (1,042; $2-$3.50)—"Becket" (Par) (3d wk). Wow $20,000. Last week, $21,000.

Fairlawn (Rank) (1,165; $1-$1.50)—"Dr. Strangelove" (Col) (11th wk). Big $7,000 or near. Last week, $8,000.

Hollywood (FP) (1,080; $1-$1.50)—"Love With Proper Stranger" (Par) (9th wk). Big $7,000. Last week, $8,500.

Hyland (Rank) (1,357; $1-$1.50)—"Tom Jones" (IFD) (16th wk). Wow $20,000. Last week, $23,000.

Imperial, Yorkdale, Golden Mile (FP) (3,206; 760; 1,004; $1-$1.50)—"Paris When It Sizzles" (Par). Good $14,000. Last week "The Victors" (Col), $15,000.

International (Taylor) (557; $1-$1.50)——"Purple Noon" (IFD) (2d wk). Okay $3,000. Last week, $4,000.

Loew's (Loew) (1,639; $1-$1.50)—"Captain Newman" (U) (3d wk). Nice $15,000 or near. Last week, $17,500.

Tivoli (FP) (935; $1-$1.50)—"The Cardinal" (Col) (17th wk). Big $5,800. Last week, $6,000.

Towne, Yorkdale Cinema (Taylor) (693; 450; $1-$1.50)—"America, America" (WB) (4th wk). Sock $9,000 or close. Last week, $10,400.

University (FP) (1,344; $2-$3.50)——"Fall of Roman Empire" (Par) (3d wk). Boffo $17,000 or near. Last week, $18,000.

Uptown (Loew) (2,245; $1-$1.50)—"Why Bother to Knock" (7 Arts). Fair $7,000. Last week, "Seven Faces of Dr. Lao" (MGM), $8,300.

Hub Spotty; 'Strangler' Fancy 10G; 'Limpet' Fine 7G, 'Doctor' Boff 23G, 2d; 'Paris' NG 10G, 'Tiara' OK 6G

Boston, April 14.

Biz continues spotty at wickets here, with only a few new entries this stanza. "Strangler," based on the Boston strang'ing murders, is hotsy at the Center for opener. "Tiara Tahiti" finished up at okay in first week at the Exeter. "Girl in Trouble' 'is also okay at the Pilgrim.

"Mr. Limpet" is slick in second at the Mayflower, and on multiple-run in 35 suburbans nabbed over $95,000 opening week. "Dr. Strangelove" is smash winner in second at Astor. "Captain Newman" looks hotsy at Memorial for third round.

"Night Must Fall" is fine in second at the Paramount. "Of Women and Pleasure" shapes stout in second at the West End Cinema. "Tom Jones" continues great at Beacon Hill in 17th week. "Pink Panther" is rated sock in fourth at the Gary.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.80)—"Dr. Strangelove" (Col) (3d wk). Third week opened Friday (10). Second week, smash $23,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (17th wk). Big $18,000. Last week, $18,500.

Boston (Beacon Ent.) (1,354; $1.20-$3.95)—"Mad World" (UA) (22d wk). The 21st week ended Monday (13) was great $17,000. Last week, $17,500.

Capri (Sack) (900; $1-$1.80) — "Servant" (Indie) (subrun) (3d wk). Oke $5,000. Last week, $6,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Strangler" (AA) and "Secret Door" (Indie). Hotsy $10,000. Last week, "Naughty Dallas" (Indie) and "Passion Street" (Indie) (2d wk), $4,000.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90)—"Silence" (Janus) and "Old Man and Flower" (Indie) (8th wk). Big $3,500. Last week, $3,600.

Exeter (Indie) (1,276; 90-$1.49)—"Tiara Tahiti" (Zenith) (2d wk). Second week opened Saturday (11). First week, okay $6,000.

Gary (Sack) (1,277; $1.25-$1.80)—"Pink Panther" (UA) (4th wk). Socko $12,000. Last week, $10,000.

Mayflower (ATC) (689; 90-$1.50)—"Mr. Limpet" (WB) (2d wk). Bright $7,000 or near. Last week $9,000, over hopes.

Memorial (RKO) (3,000; 90-$1.80) — "Captain Newman" (U) and "Dream Maker" (U) (4th wk). Fourth week began Friday (10). Third was stout $15,000.

Music Hall (Sack) (4,400; 90-$1.80)—"Paris When It Sizzles" (Par) (3d wk). Mild $10,000. Last week, $12,000.

Orpheum (Loew) (2,900; 90-$1.80) — "L-Shaped Room" (Cont) and "Sundays and Cybele" (Indie) (reissues). Weak $7,200. Last week, "Queen of Sheba" (Indie) and "Barbarians" (Indie), $8,000.

Paramount (NET) (2,357; 90-$1.80)—"Night Must Fall" (MGM) (2d wk). Hotsy $14,000. Last week, $16,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Girl In Trouble" (Indie) and "Love on Riviera" (Indie). Perky $8,000. Last week, "White Slaves Chinatown" and "Surfside 77" (Indie) (reissue) (2d wk), $4,000.

Park Square Cinema (Indie) (300; $1.80)—"Billy Liar" (Cont) and "David and Lisa" (Cont) (subruns) (2d wk). Good $3,000. Last week, $3,300.

Paris Cinema (Indie) (608; $1.75)—"America, America" (WB) (6th wk). Nice $4,000. Last week, $4,500.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (18th wk). Socko $18,000. Last week, same.

State (Trans-Lux) (730; $1-$1.50)—"Heavenly Bodies" (Indie) and "White Slavery" (Indie) (2d wk). Perky $8,000. Last week, $10,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"Of Women and Pleasure" (Indie) (2d wk). Potent $7,000. Last week, $8,000.

Broadway Grosses

Estimated Total Gross
This Week $582,500
(Based on 35 theatres)
Last Year $818,100
(Based on 34 theatres)

'Empire' Big 19G, Philly; 'Shock' 8G

Philadelphia, April 14.

Three-day downpour this session is cutting into biz at first-runs currently. However, "Fall of Roman Empire" shapes very big on initial week at Stanley with $2.75 top. "Shock Treatment" is only mild on opener at Stanton. Reissued "8½" looms trim at Yorktown on first.

"Capt. Newman" looks sturdy in second at Fox. "Tom Jones" is rated mighty in seventh Midtown week, "It's a Mad World" looms lofty in 17th session at the Boyd.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80)—"Night Must Fall" (MGM) (2d wk). Busy $7,000. Last week, $9,000.

Boyd (SW) (1,536; $2-$2.75) — "Mad World" (UA) (17th wk). Lofty $15,000 or over. Last week, $16,000.

Bryn Mawr (Goldman) (630; $1.49)—"America, America" (WB) (5th wk). Pleasing $3,800. Last week, $4,100.

Fox (Milgram) (2,400; 95-$1.80)—"Captain Newman" (U) (2d wk). Sturdy $16,000. Last week, $24,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Flight From Ashiya" (UA) (2d wk). Fair $5,000. Last week, $7,000.

Lane (SW) (1,000; $1.49)—"Silence" (Janus) (2d wk). Noisy $6,500. Last week, $11,000.

Midtown (Goldman) (1,200; 95-$2.50)—"Tom Jones" (UA (7th wk). Mighty $20,000. Last week, $25,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Dr. Strangelove" (Col) (7th wk). Slick $8,000 or near. Last week, $10,000.

Stanley (SW) (1,450; $2-$2.75)—"Fall of Roman Empire" (Par). Big $19,000. Last week, "Cleopatra" (20th) (42d wk), $10,000.

Stanton (SW) (1,483; 95-$1.80)—"Shock Treatment" (20th). Mild $8,000. Last week, "Global Affair" (MGM) and "Mail Order Bride" (MGM), $7,500.

Trans-Lux (T-L) (500; 95-$2) — "Charade" (U) (16th wk). Okay $4,200. Last week, $5,200.

World (Rugoff) (499; 95-$1.80)—"America, America" (WB) (5th wk). Fine $3,400. Last week, $3,800.

Yorktown (SW) (1,000; $1.49)—"8½" (Embassy) (reissue). Trim $4,200. Last week, "Name Is Ivan" (Indie) (2d wk), $2,000.

'Jones' Wow $26,000 In Det.; 'World' Ditto Both 9th; 'Doctor' Big 18G

Detroit, April 14.

Overall biz among the firstruns stays first-rate this week. "Tom Jones" at Trans-Lux Krim shapes wow in ninth round. "It's a Mad World" at Music Hall looks great, also in ninth.

"Dr. Strangelove" stays smash in fifth round at Madison. "South Pacific" is back for a profitable session at the Michigan. "Capt. Newman" shapes fine in third at Mercury. "Pink Panther" looks smart in third frame at the Adams.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49)—"Seven Faces of Dr. Lao" (MGM)) and "Centurion and Gladiator" (Indie) (3d wk.) Fair $9,000. Last week, $15,500.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"South Pacific" (20th) (reissue). Oke $12,000. Last week, "Paris When It Sizzles" (Par) (2d wk), $10,000.

Palms (UD) (2,995;; $1.25-$1.49)

(Continued on page 10)

Chi Trade Offish With 'Way' Slight 13G, 'Night' 13G, 2d; 'Panther' Fast 16G, 'May' Brisk 14G, 'Becket' 17G

Chicago, April 14.

Chi firstrun biz is sluggish currently despite good weather as holdovers begin to show their wear. New this round is "One Man's Way," which is rated a light $13,000 on Oriental bow, and Monroe tandem of "Right Hand of Devil" and "Sadist," which looms okay.

"Night Must Fall" is registering a good second Woods frame. "A Tiger Walks" shapes trim in third Roosevelt round. "Captain Newman" is snappy at the Chicago in fourth.

"Pink Panther" is tallying a slick fourth State-Lake lap. Daydated "The Silence" is grabbing a hep fourth frame at Loop and Carnegie.

Of the longruns, "Seven Days In May" is notching a sturdy seventh United Artists session. "Dr. Strangelove" remains torrid in its Esquire eighth. "Tom Jones" is nailing a terrific last five days in its 17th Todd week.

Hardticketed "Becket" is still strong in its Cinestage fourth.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Silence" (Janus) (4th wk). Smart $4,500. Last week, $4,400.

Chicago (B&K) (3,900; 90-$1.80)—"Captain Newman" (U) (4th wk). Nice $16,000. Last week, $19,000.

Cinema (Stern) (500; $1.50)—"To Bed Or Not To Bed" (Cont) (4th wk). Nice $3,700. Lask week, $3,800.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Becket" (Par) (4th wk). Strong $17,000. Last week, $18,500.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col) (8th wk). Tall $14,000. Last week, $18,000.

Loop (Brotman) (606; 90-$1.80)—"Silence" (Janus) (4th wk). Sharp $8,000. Last week, $7,900.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's a Mad World" (UA) (21st wk). Smash $22,000 or close. Last week, $25,700.

Monroe (Jovan) (1,000; 65-90)—"Right Hand of Devil" (Indie) and "Sadist" (Indie). Okay $5,000. Last week, "Seven Capital Sins" (Indie) (reissue) and "Bluebeard" (Indie), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"One Man's Way" (UA). Slim $13,000. Last week, "Flight From Ashiya" (UA) (3d wk), $12,000.

Roosevelt (B&K) (1,400; 90-$1.80)

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Horrors' Modest $10,000 in K.C.

Kansas City, April 14.

Only two first-run pix opened here this round, one being a British semi-art duo at the small Rockhill. Other one is "Horrors of Party Beach" and "Curse of Living Corpse" at Fox Granada and three local ozoners. This looks fair.

On the extensive holdover front, "Mr. Limpert" is sagging in third week at Paramount but "Seven Days in May" still is neat in third at the Roxy. "Dr. Strangelove" shapes solid at the Brookside for third session. "Tiger Walks" is rated slow at Uptown, also third. Hard-ticket "It's a Mad World" shapes sock at Empire in 17th stanza.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen.) (800; $1.50)—"Dr. Strangelove" (Col) (4th wk). Solid $5,000 or near. Last week, $6,500.

Capri (Durwood) (1,260; $1.85-$3)—"Cleopatra" (20th) (22d wk). Sturdy $7,500. Last week, $7,000.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Granada (FMW) (1,219; $1.25)—"Horrors of Party Beach" (20th) and "Curse of Living Dead" (20th). Reaching for fair $10,000 or close. Last week, subruns.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (17th wk). Smash $11,500. Last week, $11,000.

Kimo (Dickinson) (504; $1.50-$2) — "Tom Jones" (UA) (8th wk). Plush $7,000. Last week, same.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Mr. Limpet" (WB) (3d wk). Fair $6,000. Last week, $8,000.

Plaza (FMW) (1,630; $1.25-$1.50) — "Paris When It Sizzles" (Par) (3d wk). Fairish $6,000. Last week, $8,000.

Rockhill (Art Theatre Guild) (821; $1-$1.25)—"Trial and Error" (MGM) and "Kill or Cure" (MGM). Mild $1,500. Last week, "To Bed or Not to Bed" (Cont) (2d wk), $1,000.

Roxy (Durwood) (644; 75-$1.50)—"Seven Days in May" (Par) (3d wk). Neat $7,500. Last week, $8,000.

Uptown (FMW) (2,043; $1.25-$1.50) — "Tiger Walks" (BV) (3d wk) and "Big Red" (BV) (2d wk). Slow $5,000. Last week, with Granada, $8,000.

'Newman' Big $12,000, Col.; 'World' Sock 10G

Columbus, O., April 14.

"Captain Newman" at the Ohio and "Incredible Mr. Limpet" at the Palace, new bookings here, look okay on openers. "Newman" is big. "Cleopatra" is continuing hefty at the New Main and Beechwold. "It's a Mad World" shapes pleasing in ninth week at Grand.

Estimates for This Week

Beechwold (Academy-Neth) and New Main (Yassenoff) (860; 1,100; $1-$2)—"Cleopatra" (20th) (4th wk). Hefty $10,000 or near. Last week, $12,200.

Grand (RKO) (860; $1.50-$2.75)—"Mad World" (UA) (9th wk). Socko $10,000 or over. Last week, $11,000.

Ohio (Loew) (3,079; 50-$1.50)—"Captain Newman" (U). Big $12,000. Last week, "Seven Days in May" (Par), $8,500.

Palace (RKO) (2,845; 50-$1.50)—"Mr. Limpet" (WB) and "Thunder Island" (WB). Adequate $8,000. Last week, "Merlin Jones" (BV), $7,000.

'Terrors' Meek $7,000, Buff; 'Newman' 9G, 4th

Buffalo, April 14.

Trade shapes uneven to dull this stanza, with little or no help coming from newcomers. "Comedy of Terrors" shapes slim on opener at Paramount. "Mail Order Bride" is rated dull in first at the Buffalo. "It's a Mad World" looms solid in third at the Teck. "Captain Newman" is fine in Fourth at two theatres.

Estimates for This Week

Buffalo (Loew) (3,500; $1-$1.49)—"Mail Order Bride" (MGM) and "Young Racers" (Indie). Dull $6,000. Last week, "Kissin' Cousins" (MGM) and "Battle of World" (MGM) (2d wk—6 days), $7,300.

Center (AB-PT) (2,500; $1-$1.49)—"Dr. Strangelove" (Col) (2d wk). Big $8,000. Last week, $15,000.

Century (UATC) (2,700; $1-$1.49)—"Captain Newman" (U) (4th wk). Fine $5,000. Last week, $6,000.

Paramount (AB-PT) (3,000; $1-$1.49)—"Comedy of Terrors" (AI) and "Night Tide" (AI). Slim $7,000 in 9 days. Last week, "Tiger Walks" (BV) (2d wk), $8,700.

Teck (Loew) (1,260; $1.25-$2.50)—"Mad World" (UA) (3d wk). Solid $7,000. Last week, $12,500.

Cinema (Martina) (450; $1-$1.49)—"Tom Jones" (UA) (10th wk). Okay $4,000. Last week, $5,000.

Amherst (Dipson) (1,000; $1-$1.49)—"Tom Jones" (UA) (10th wk). Neat $5,000. Last week, $6,600.

Granada (Schine) (1,000; $1-$1.50) — "Captain Newman" (U) (4th wk). Sturdy $4,000. Last week, $5,000.

'Doctor' Sock 10G, Prov.; 'Jones' 11G

Providence, April 14.

Ideal weekend outdoor weather had the roads crowded with Sunday travelers and also helped downtown film biz here. On the socko side was opening week of "Dr. Strangelove" at the Strand. Also still smash is Elmwood's 10th round of "Tom Jones." RKO Albee's "Man In Middle" and Majestic's "Strangler" are only fairish. State is on poor side with "Night Must Fall."

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Man In Middle" (20th) and "Surf Party" (20th). Fairish $5,500. Last week, "Captain Newman" (U) and "Dream Maker" (U) (3d wk), $4,000.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA) (10th wk). Wow $11,000 plateau. Ninth week was $10,800.

Majestic (SW) (2,200; 90-$1.25)—"The Strangler" (AA) and "Secret Door" (AA). Adjoining city's drive-in showing of these two films is not helping one bit and looks fairish $4,000. Last week, "America America" (WB), $3,800.

State (Loew) (3,200; 90-$1.25)—"Night Must Fall" (MGM). Fairing very badly at $3,000 or near. Last week, "Tamahine" (MGM), $4,500.

Strand (National Realty) (2,200; $1.25-$1.50) — "Dr. Strangelove" (Col). Mighty $10,000. Last week, "Cardinal" (Col) (5th wk), $6,000.

B'way Spotty; 'Russia' Boffo $35,000, 'Paris' Lush 36G, Best Man' Big 22G; 'Jones' 28G, 'Today' 37G, 'Becket' 34G

Ideal outdoor weather, both last Saturday and Sunday, hurt trade at Broadway deluxers those two prize boxoffice days. Result is a very spotty Broadway firstrun setup which was further damaged a bit by telecast of Oscar awards Monday (13) night.

Bright feature of current stanza is some sturdy to smash new product. "From Russia With Love" is hitting a smash $35,000 or close opening week at the Astor, and is doing equally well on Showcase. "Paris When It Sizzles" looks good $24,000 or close at the Paramount on opener and socko $12,000 in first at the Trans-Lux 52d Street. "Best Man" landed a big $22,000 opening round, daydating the Coronet and 34th Street East.

"World of Henry Orient" with stageshow looks to hold with big $135,000 in fourth session at the Music Hall, and goes a fifth week. "Fall of Roman Empire" still is socko at $24,000 in third week at the DeMille. It was hurt as were all hardtickets this session, as compared with a week ago.

Some idea of how badly biz is down from a week ago is gleaned from what happened to "Dr. Strangelove," which was socko $37,000 in 11th stanza, daydating the Victoria and Baronet, down some $13,000 from a week ago.

"Becket" is heading for boffo $34,500 in fifth session at the State. "Capt. Newman" is down to fair $14,000 or less in third week at the Palace, with two reissues replacing today (Wed.). "Seven Days in May" is off to big $21,500 in eighth round, daydating the Criterion and Sutton.

"Tom Jones" is landing a great $28,000 this week, daydating the Cinema One and Cinema Two. In addition, it is racking up a huge $201,469 in 15 Greater N.Y. Theatres.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"From Russia With Love" (UA) (2d wk). Initial round finished yesterday (Tues.) was wow $35,000 or over. Also on Showcase where doing equally as well.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Cardinal" (Col) (subrun) (4th wk). The third week completed yesterday (Tues.) was big $19,000 or near after $25,000 for second. Also playing secondary Showcase.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (9th wk). Eighth stanza ended yesterday (Tues.) was sturdy $14,000 or close after $26,000 for seventh. Daydating with Sutton. Got some aid from a preview last night (Tues.).

DeMille (Reade) (1,463; $1.50-$3.50)—"Fall of Roman Empire" (Par) (3d wk). This week winding tomorrow (Thurs.) looks like big $24,000 after $33,000 for second.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Night Must Fall" (MGM) (5th wk). Off to okay $6,000 in fourth week ended yesterday (Tues.) after $8,500 for third.

Forum (Norel) (813; $1.25-$1.80)—"False Shame" (Embassy). Opened Friday (10). Hit big $11,000 in first three days ended Sunday (12).

Palace (RKO) (1,642; $1.25-$2)—"Operation Petticoat" (U) and "Pillow Talk" (U) (reissues). Open today (Wed.). Last week, "Capt. Newman" (U) (subrun) (3d wk), dipped to fair $14,000 or less after $23,500 for second.

Paramount (AB-PT) (3,665; $1-$2)—"Paris When It Sizzles" (Par) (2d wk). First round completed yesterday (Tues.) was good $23,000. On Showcase.

Radio City Music Hall (Rockefellers) (6,200; 99-$2.85) — "World of Henry Orient" (UA) and Easter stageshow (4th wk). This session ending today (Wed.) is heading for big $135,000 or close after $175,000 for third. Holds a fifth week. "Pink Panther" (UA) opens April 23 after five weeks of "Orient."

Rivoli (UAT) (1,545; $2.50-$5.50) — "Cleopatra" (20th) (45th wk). The 44th round ended yesterday (Tues.) was fair $14,000 or close after $19,000 for 43d week.

Rialto (Brandt) (600; $1.25-$2.50)—"The Silence" (Janus) (11th wk). The 10th week ended yesterday (Tues.) was big $9,000 or near after $15,000 for seventh. Also at Trans-Lux East.

State (Loew) (1,850; $1.50-$3.50)—"Becket" (Par) (5th wk). Current stanza ending today (Wed.) looks to hit socko $34,500 for 10 performances after $46,000 for 12 shows in fourth.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (12th wk). The 11th frame completed yesterday (Tues.) was great $20,000 or close after $32,000 for 10th week. Daydating with Baronet.

Warner (SW) (1,504; $2.50-$4.80)—"It's a Mad World" (UA) (22d wk). The 21st session completed Saturday (11) was lively $22,000 for standard 10 performances after $60,000 in 20th week for 20 shows.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Dr. Strangelove" (Col) (12th wk). The 11th round ended yesterday (Tues.) was smash $17,000 after

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'PT 109' Lively $8,500, L'ville; 'Stranger' Big 9G; 'World' 10G, 16th

Louisville, April 14.

Conventions, and pleasant spring weather, combined to beef up biz at firstruns here this week. Kentucky Education Assn. meeting brought in large groups of teachers from all parts of the State. "PT 109" and "Palm Springs Weekend" at the Mary Ann is the only fresh entry downtown lineup, and shapes lively.

"Love With Proper Stranger," in third at the Penthouse will equal last week's take. "Tiger Walks" at the United Artists is rated okay Sixteenth stanza of "It's a Mad World" at Rialto is being helped by school teacher trade, and fact that the kids had a vacation. It looks sock. "Tom Jones," in eighth at the Kentucky looms nice.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Tom Jones" (UA) (8th wk). Nice $5,000, same as seventh week.

Mary Ann (People's) (1,100; 75-$1.25)—"PT-109" (WB) and "Palm Springs Weekend" (WB) (reissues). Liveliest spot on Fourth Street, and likely to do bright $8,500. Last week, "Mr. Limpet" (WB) (2d wk), $5,000.

Ohio (Settos) (900; 75-$1.25)—"Paris When It Sizzles" (Par) (3d wk). Brisk $5,500. Second was $5,000.

Penthouse (Fourth Avenue) (900; 75-$1.25)—"Love With Proper Stranger" (Par) (3d wk). Big $9,000. Second week was same.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (16th wk). Sock $10,000 after 15th week's $6,500.

United Artists (Fourth Avenue) (1,700; 75-$1.25)—"Tiger Walks" (BV) and "Lassie's Great Adventure" (BV) (3d wk). Okay $7,000. Second week, $7,300.

This Week's N.Y. Showcases

(Primary Firstrun Showcases)
(Week's Secondary Showcases)

"The Cardinal" (Col)—$167,000 in five days of third week, 20 spots.

Cinerama, Loew's 83d St., Orpheum (Manhattan); Loew's Kings, Oriental, Triboro, Valencia (Jamaica), New Rochelle, White Plains, Jersey City; Century's Avalon, Green Acres, Grove, Plainview, Huntington; Paramount Staten Island; Bayshore, Cove, Patchoque, Big A, Dale, Luxor, Bronx Palace, Elmwood, Parkhill, RKO Proctor's, Newark.

"Captain Newman" (U)—$160,000 in third week, 24 spots.

Palace, 86th Street; Skouras' Academy, Riviera (Manhattan); RKO Alden, Albee (Brooklyn); Albemarle, Proctor's, New Rochelle, Colony, Elmsford Drive-In, Fordham; Skouras' Astoria, Midway, Valley Stream, Calderone, Central, Town, Squire; Westbury Drive-In, Pelham; Sunrise Drive-In, Whitestone Drive-In.

"Paris When It Sizzles" (Par)—$125,000 in 19 spots.

Paramount, Trans-Lux 52d St. (Manhattan); Loew's Mt. Vernon, Plaza, Scarsdale; Yonkers; Bronx Paradise; Queens' Meadows, Bliss, Hillside; Brooklyn Kingsway, Rialto, Metropolitan; Nassau Glen Cove, Fantasy, Roosevelt Field, Freeport; Suffolk Regent, Rialto, Shore.

"From Russia With Love" (UA)—$428,000 in 5 days, 29 spots.

RKO Coliseum, 58th St.; Astor; Skouras Riverside (Manhattan); Skouras Valentine, Forest Hills, Merrick, Bronxville, Cove, Playhouse, Rivoli (Hempstead), Westbury Drive-in; RKO Castle Hill, Kenmore, Dyker, Madison, Keith's Flushing, Strand, White Plains; Fabian's Fox; Elmsford Drive-in, Belair; Town and Country's Wantagh.

'Today' Smasheroo 17G, D.C.; 'Jones' Wow 20G, 'Empire' Lofty 12G, 2d

Washington, April 14.

Washington's big spring time bash—the Cherry Blossom Festival—has nipped film biz in the bud a bit this round. However, "Tom Jones" looms socko in 16th session at the Ontario. "Pink Panther" figures boffo in fourth frame at Keith's.

"Seven Days in May" is hefty in ninth round at Trans-Lux while "Captain Newman" shapes nifty in third at the Town. "Yesterday, Today and Tomorrow" is rated smash in second at Embassy. "Fall of Roman Empire" looms great in first holdover week at Warner. "It's a Mad World" still is sockeroo for eighth session at Uptown.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Paris When It Sizzles" (Par) (2d wk). Fair $7,000. Last week, $9,500.

Apex (KB) (940; $1.25-$1.40) — "Silence" (Janus). Big $8,000 or near. Last week, "Beat Devil" (Indie), $4,700.

Calvert (Mann) (900; $1.25-$1.50) — "Easy Life" (Emb) (6th wk). Okay $3,500. Last week, $4,000.

Dupont (Mann) (400; $1.50-$2)—"Dr. Strangelove" (Col) (8th wk). Big $8,000. Last week, $10,000.

Embassy (Loew) (567; $1.25-$2) — "Yesterday, Today, Tomorrow" (Emb) (2d wk). Sock $17,000 after opening at $21,000.

Keith's (RKO) (1,838; $1-$1.49)—"Pink Panther" (UA) (4th wk). Boffo $18,000. Last week, $19,000.

MacArthur (KB) (900; $1.25-$1.40)—Shakespeare Festival pix. Okay $6,000. Last week, "Satur-

(Continued on page 10)

'Jones' Boffola $16,500 in Balto; 'Panther' Wow $11,500, 'Newman' 10G

Baltimore, April 14.

Still in the lead here currently is "Tom Jones," boff in seventh week at the Charles. "Pink Panther" looks sock in fourth round at the Senator. "It's a Mad World" is holding strongly in eighth session at the Town. "Captain Newman" is big in third at the Hipp.

"Dr. Strangelove" shapes sock in eighth at the New. "Seven Days in May" is sturdy in seventh round at Mayfair. "Cleopatra" is fair in third at the Little. "Incredible Mr. Limpet" looks slight in first week at the Stanton. "High and Low" is holding up in fourth at the Playhouse.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.80) — "Tom Jones" (UA) (7th wk). Boff $16,500. Last week, $17,000.

Five West (Schwaber) (435; 90-$1.50) — "To Bed or Not to Bed" (Cont) (3d wk). Warm $2,000. Last week, $2,300.

Hippodrome (T-L) (1,800; 50-$1.50)—"Captain Newman" (U) (3d wk). Hep $10,000. Last week, $11,500.

Little (T-L) (300; 60-$1.50) — "Cleopatra" (20th) (3d wk). Fair $2,900. Last week, $2,800.

New (Fruchtman) (1,600; 50-$1.50) — "Dr. Strangelove" (Col) 8th wk). Sock $7,500. Last week, $8,000.

Mayfair (Fruchtman) (700; 50-$1.50) — "Seven Days in May" (Par) (7th wk). Strong $8,000. Last week, $10,000.

Playhouse (Schwaber) (700; 90-$1.50) — "High and Low" (Toho) (4th wk). Steady $2,000. Last week, same.

Senator (Durkee) (960; 60-$1.50) —"Pink Panther" (UA) (4th wk). Boff $11,500. Last week, $12,000.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Mr. Limpet" (WB). Mild $6,000. Last week, "Children of Damned" (MGM), $8,000.

Town (T-L) (1,125; $1.50-$2.65)—"It's a Mad World" (UA) (8th wk). Strong $15,000. Last week, same.

Rex (Freedman) (500; $1.50) — "Bell, Bare and Beautiful" (Indie). Oke $2,300. Last week, "At Lil's Place" (Mishkin) (2d wk), $2,500 after opener did remarkably well.

'World' Socko $9,000, Port.; 'Jones' Big 10G

Portland, Ore., April 14.

Bulk of strength currently is with the longruns, with the three newcomers highly disappointing. Probably the dullest new entrant is "Mail Order Bride" at Paramount. "It's a Mad World" still is mighty in 17th round at Hollywood while "Tom Jones" looks great in ninth at the Irvington. "Dr. Strangelove" shapes tall in third at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Captain Newman" (U) and "One Man's Paris" (U) (4th wk). Nifty $4,000. Last week, $5,600.

Cinema 21 (Foster) (648; $1.50)—"America, America" (WB) (7th wk). Snappy $2,500. Last week, $3,000.

Fine Arts (Foster) (421; $1.50)—"Irma La Douce" (UA) (m.o.) and "Mary, Mary" (WB) (reissue) (13th wk). Nice $2,000. Last week, $2,200.

Fox (Evergreen) (1,600; $1-$1.49) —"Dr. Strangelove" (Col) (3d wk). Tall $6,500. Last week, $6,300.

Hollywood (Evergreen) (1,188; $1.49-$2.75) — "It's a Mad World" (UA) (17th wk). Sock $9,000. Last week, $9,300.

Irvington (Smith) (650; $1.50)—"Tom Jones" (UA) (9th wk). Wow $10,000. Last week, $10,400.

Music Box (Hamrick) (640; $1-$1.50)—"All Way Home" (Par). So-so $3,000. Last week, "Paris When It Sizzles" (Par) and "Tammy and Doctor" (U) (reissue) (2d wk), $3,400.

Orpheum (Evergreen) (1,536; $1-$1.50)—"Shock Treatment" (20th) and "Man In Middle" (20th). Mild $5,000. Last week, "Soldier In Rain" (AA) and "Gunfight Comanche Creek" (AA), $6,300.

Paramount (Port-Par) (3,006; $1-$1.50)—"Mail Order Bride" (MGM) and "Palm Springs Weekend" (WB) (reissue). Slow $4,000. Last week, "I Want to Live" and "God's Little Acre" (UA) (reissues), $2,300.

'Jones' Hotsy $12,000 In Seattle; 'Doctor' 10G, 3

Seattle, April 14.

It's virtually 100% holdover here this round, with the two new entrants not creating much excitement. However, "Mr. Limpet" is rated good on opener at Orpheum. Big news is the continued socko showing of "Tom Jones," in sixth week at the Blue Mouse, and "Dr. Strangelove," in third at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75)—"Tom Jones" (UA) (6th wk). Big $12,000 or over. Last week, $13,300.

Coliseum (Fox - Evergreen) (1,870; $1.25-$1.50)—"Dr. Strangelove" (Col) (3d wk). Swell $10,000. Last week, $12,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1.50-$2) — "Cleopatra" (20th) (6th wk). Big $9,000. Last week, $9,700.

Martin Cinerama (Martin Theatres) (870; $1.25-$2.25). Dark this week. Last week, "How West Was Won" (MGM) (52d wk), great $17,600 in 9 days.

Music Box (Hamrick) (838; $1.50-$1.75)——"Irma La Douce" (UA) (38th wk). Solid $6,000. Last week, $6,600.

Orpheum (Hamrick) (738; $1.25-$1.50)—"Mr. Limpet" (WB). Good $6,500.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"One Man's Way" (UA) and "Great Escape" (UA) (reissue). Sad $3,000. Last week, "Muscle Beach Party" (FF) and "Pyro" (FF) (2d wk), $5,400.

BROADWAY

(Continued from page 9)

$22,500 for 10th week.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Adorable Julia" (Indie) (2d wk). First week completed Monday (13) was unattractive $4,000 or close.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Dimka" (Artkino) (4th wk). Current round winding tomorrow (Thurs.) is heading for great $8,200 after $10,500 for third week.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (28th wk). The 27th session ended Sunday (12) was wow $17,300 after $29,280 for 26th week. Now playing on saturation booking, as of April 8.

Cinema Two (Rugoff Th.) (300; $1.50-$2)— "Tom Jones" (UA) (10th wk). Ninth week completed yesterday (Tues.) was great $10,700 or close after $14,500 for eighth.

Coronet (Reade) (590; $150-$2)—"Best Man" (U) (2d). Initial stanza completed Sunday (12) was big $12,000. Daydating with 34th St. East.

Festival (Embassy) (546; $2-$2.50) —"Yesterday, Today and Tomorrow" (Embassy) (5th wk). Fourth round completed Monday (13) was great $21,000 or close after $27,500 for third. Daydating Tower East.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Open Door and See All World" (Indie) (3d wk). Second week ended yesterday (Tues.) was lean $1,900 after $2,000 on opener.

Fine Arts (Davis) (468; $1.80-$2) —"La Bonne Soupe" (20th) (5th wk). Fourth session ended Saturday (11) was smooth $8,000 after $11,000 for third.

Guild (Guild) (450; $1-$1.75)—"Mistress For Summer" (Indie) (3d wk). This frame finishing tomorrow (Thurs.) looks like fair $5,000 after $10,000 for second. "Olympic Games" (Indie) opens April 21.

Little Carnegie (Landau) (472; $1.25-$2)—"The Servant" (Landau) (5th wk). Fourth week ended Sunday (12) was socko $14,500 after record third week of $20,900.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"The Hustler" (20th) (subrun). First week looks like big $8,200. Stays on.

Paris (Pathe Cinema) (568; 1.50-$2)—"Bandits of Orgosolo" (Indie). Opened Monday (13).

Plaza (Lopert) (525; $1.50-$2)— "Great Dictator" (Indie) (reissue) (7th final wk). Current session ending tomorrow (Thurs.) looks like sock $12,000 after $13,400 for sixth. "Modern Times" (Indie) opens next Friday.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par) (9th wk). The eighth round ended yesterday (Tues.) was fancy $7,500 after $15,500 for seventh.

34th Street East (Reade) (456; $1.50-$2)—"Best Man" (U) (2d wk). First week finished Sunday (12) was fine $9,500. Daydating with Coronet.

Toho Cinema (Toho) (299; $1.50-$2)—"Challenge To Live" (Toho) (2d wk). Opening session completed Monday (13) was fair $4,200. "Life of Oharu" (Toho) opens next Monday (20).

Tower East (Loew) (588; $1.50-$2)—"Yesterday, Today and Tomorrow" (Embassy) (5th wk). Fourth stanza ended Monday (13) was sock $16,000 or near after $22,000 for third week.

Trans-Lux East (T-L) (600; $1.25-$2)—"The Silence" (Janus) (11th wk). The 10th frame ended Sunday (12) was nice $5,500 after $9,300 for ninth. Daydating with Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Paris When It Sizzles" (Par) (2d wk). Initial round ended yesterday (Tues.) was smash $12,000 or over. Daydating with Paramount.

World (Perfecto) (390; 90-$1.50) —"Psychomania" (Vic) and "Flamboyant Sex" (Ellis) (9th wk). This week winding up tomorrow (Thurs.) is heading for sturdy $7,500 or close after $8,000 for eighth round.

'Silence' Noisy $9,000, Mpls.; 'Dr. Lao' $4,800, 'Party' Smash $12,000

Minneapolis, April 14.

There are some Loop newcomers this session, but some are of minor biz calibre. Impressive is the freshly arrived "The Silence," daydating in two nabe first-runs. Touching in the ads upon its sex daring and being a Swedish picture in a heavily Scandinavian-populated city, "Silence" looks big. Two downtown newcomers, "Seven Faces of Dr. Lao" but only "Muscle Beach Party" is doing well, being smash in first at State.

The still high-flying "How the West Was Won" and "Tom Jones" are in their 58th and 8th weeks, respectively, are standout among the longruns. "Seven Days to May" in ninth round is big at the Park. "Paris When It Sizzles" is good in second at Lyric.

Estimates for This Week

Academy (Mann) (1,050; $1.75-$2.65)—"Fall of Roman Empire" (Par). Opens tomorrow (15). Last week, "Mr. Limpet" (WB) (2d wk). oke $2,000 three days at $1.25-$1.50.

Avalon (Frank) (900; $1) — "Queens Wild" (Indie) and "Playgirl and War Minister" (Indie) (subrun). So-so $1,200. last week, "Forbidden Sands" (Indie) and "I'm All Right, Jack" (Col) (subrun), $1,000.

Campus (Mann) (600; $1.25) — "Silence" (Janus). Lively $4,500 or near.

Century (Par) (1,300; $1.50-$3.50) — "Cleopatra" (20th) (42d wk). Mild $4,000. Last week, $4,000.

Cooper (CF) (905; $1.25-$2.50)— "How West Was Won" (MGM) (58th wk). Wow $10,000. Last week, $9,800.

Gopher (Berger) (1,000; $1-$1.25)—"Seven Faces of Dr. Lao" (MGM). Fair $4,800. Last week, "Singin' Cousins" (MGM) (3d wk), $4,500.

Lyric (Par) (1,000; $1-$1.25) — "Paris When It Sizzles" (Par) (2d wk). Good $5,000 or over. Last week, $8,000.

Mann (Mann) (1,000; $1.25-$1.50) — "Dr. Strangelove" (Col) (8th wk). Big $5,000, but bows out after this stanza. Last week, $7,000.

Orpheum (Mann) (2,800; $1-$1.25)—"At War With Army" (Indie) and "Night Passage" (Indie). Give way to "Mobsters" (Indie) after five days. Dim $2,000 in 5 days. Last week, stageshow.

Park (Mann) (1,000; $1.50) — "Seven Days to May" (Par) 9th wk). Big $4,000. Last week, $4,500.

State (Par) (2,200; $1-$1.25) — "Muscle Beach Party" (AI). Sock at $12,000. Last week, "Captain Newman" (U) (3d wk), $7,500 at $1.25-$1.50.

Suburban World (Mann) (800; $1.25) — "Silence" (Janus). Trim $4,500 or over. Last week, "Easy Life" (Embassy) (2d wk), $1,500.

World (Mann) (400; $1.25-$1.50) —"Tom Jones" (UA) (8th wk). Smash $7,000. Last week, $9,000.

Pitt Torrid But 'Night' Mildish $9,000; 'Jones' High 13G, 'World' 12G

Pittsburgh, April 14.

Newcomers are not bringing much additional wicket activity at Pitt deluxers this round. "Seven Faces of Dr. Lao" is soft at the Penn on opener. "Night Must Fall" shapes as only fairish in first at Stanley. "Tom Jones" is still sparkling as it heads for another mighty take in ninth session at the Squirrel Hill.

"Captain Newman" remains slick in fourth at Gateway. "It's a Mad World" is headed for a boffo 17th round at the Warner. "Irma La Douce" looks okay in second at Fulton on reissue.

Estimates for This Week

Forum (Assoc.) (380; $1.75) — "Lilies of Field" (UA) (23d wk). Boff $3,500. Last week, $3,800.

Fulton (Assoc.) (1,900; $1-$1.75) — "Irma La Douce" (UA) and "Some Like It Hot" (UA) (reissues) (2d wk). Okay $5,000. Last week, $8,500.

Gateway (Assoc.) (1,900; $1-$1.75) —"Captain Newman" (U) (4th wk). Slick $7,000. Last week, $8,000.

Penn (UATC) (3,472; $1-$1.50)— "Seven Faces of Dr. Lao" (MGM). Sad $5,000. Last week, "Brass Bottle" (U) (2d wk), $9,000.

Shadyside (MOTC) (623; $1.75)— "America, America" (WB) (7th wk). Still in chips at $2,300. Last week, $3,200.

Squirrel Hill (SW) (800; $1.75)— "Tom Jones" (UA) (9th wk). Amazing $13,000. Last week, $14,000.

Stanley (SW) (3,700; $1-$1.75)— "Night Must Fall" (MGM). Fairish $9,000. Last week, "Oklahoma" (20th) and "Can-Can" (20th) (reissues), $6,500.

Warner (SW) (1,260; $1.50-$3)— "It's a Mad World" (UA) (17th wk). Socko $12,000. Last week, $13,000.

DETROIT

(Continued from page 8)

—"Horror of Party Beach" (20th) and "Curse of Living Corpse" (20th) (2d wk). Good $13,000. Last week, $17,000.

Madison (UD) (1,408; $1.25-$1.49) —"Dr. Strangelove" (Col) (5th wk). Great $18,000. Last week, $20,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Two Women" (Indie) and "8½" (Emb) (re-issues). Good $8,000. Last week, "Kissin' Cousins" (MGM) (2d wk), $7,500.

Adams (Community) (1,450; $1.23-$1.50)—"Pink Panther" (UA) (3 wk). Smart $10,000. Last week, $13,000.

United Artists (UA) (1,667; $1.50-$2.50)—"Cleopatra" (20th) (42d wk). Steady $7,500. Last week, $7,400.

Music Hall (Beacon Enteprises) (1,213; $1.80-$3)—"It's a Mad World" (UA) (9th wk). Wow $26,000. Last week, $36,100.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Captain Newman" (UA) (3d wk). Good $10,000. Last week, $10,400.

Trans-Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (9th wk). Wow $26,000. Last week, $30,000.

'Newman' Good $16,000, St. Loo; 'World' 14G, 8th

St. Louis, April 14.

Several new pix here this week but only some reissues of fresh bills are doing much. "This Sporting Life" looks okay for an oldie on opener at the St. Louis. "South Pacific" likewise is okay in first at Ambassador. "Tom Jones" is rated big in seventh week at Loew's Mid-City while "It's a Mad World" is even doing better in eighth at Martin Cinerama. "Capt. Newman" is good on opener at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"South Pacific" (20th), (reissues). Okay $8,000. Last week, "Paris When It Sizzles" (Par) (2d wk), $9,000.

Apollo Art (Grace) (700; 90-$1.25) — "Brief Encounter" (Indie) and "I Know Where I'm Going" (Indie). Mild $1,500. Last week, "Everybody Go Home" (Indie) and "Householder" (Indie), $2,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Cleopatra" (20th) (5th wk). Good $7,000 or less. Last week, $9,000.

Fox (Arthur) (5,000; 90-$1.25)— "Captain Newman" (U). Okay $16,000 or better. Last week, "Man's Favorite Sport" (U) (5th wk), $9,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Tom Jones" (UA) (7th wk). Big $14,000. Last week, $15,000.

State (Loew) (3,600; 60-90) — "Night Must Fall" (MGM) (2d wk). Slim $7,000. Last week, $9,000.

Martin Cinerama (Martin) (913; $1.30-$2.50) — "It's Mad World" (UA) (8th wk). Big $14,000. Last week, $15,000.

Pageant (Arthur) (1,000; 90-$1.25)—"America, America" (WB) (2d wk). Fine $3,000. Last week, $3,500.

Paris Art (Chernoff) (800; $1)— "Summerskin" (Indie) and "Hand in Trap" (Indie) (2d wk). Dull $1,000. Last week, $1,200.

St. Louis (Arthur) (3,800; 75-90) —"This Sporting Life" (Cont) and "Lord of Flies" (Cont) (reissues). Okay $8,500. Last week, "Hustler" (UA) and "Peyton Place" (UA) (reissues). $8,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Dr. Strangelove" (Col) (5th wk). Nice $2,500. Last week, $2,000.

Shaw Pic in Honolulu

Honolulu, April 14.

Consolidated circuit booked its newest Chinese-language import, a Shaw Bros. color (Eastman) film re-titled "The Love Eterne," into its downtown Princess for a first-run showing.

Film, with English titles, features Ivy Ling Po and Betty Loh Tih.

CHICAGO

(Continued from page 9)

—"Tiger Walks" (BV) and "Arizona Sheepdog" (BV) (3d wk). Good $9,500. Last week, $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pink Panther" (UA) (4th wk). Fast $16,000 or close. Last week, $18,000.

Surf (H&E Balaban) (664; $1.50-$1.80)—"Suddenly It's Murder" (Cont) (2d wk). Lively $2,500. Last week, $3,800.

Todd (Todd) (1,089; 90-$1.80)— —"Tom Jones" (UA) (17th wk). (Cont) (2d wk). Lively $2,500. Hot $14,500 in five days or near. Last week, $21,000.

Town (Teitel) (640; $1.25-$1.80) —"Beat Devil" (Indie) (reissue) (2d wk). Brisk $2,000. Last week, $3,200.

United Artists (B&K) (1,700; 90-$1.80)—"Seven Days In May" (Par) (7th wk). Sturdy 14,000. Last week, $17,000.

Woods (Essaness) (1,200; 90-$1.80)—"Night Must Fall" (MGM) (2d wk). Good $13,000. Last week, $18,000.

World (Teitel) (608; 90-$1.80)— "The Doll" (Indie) (2d wk). Nifty $6,000. Last week, $7,000.

WASHINGTON

(Continued from page 9)

day Night, Sunday Morning" (Cont) and "Room at Top" (Cont) (reissues), $3,400.

Ontario (KB) (1,240; $1.50-$2)— "Tom Jones" (UA) (16th wk). Socko $20,000. Last week, $21,000.

Palace (Loew) (2,360; $1.25-$1.80) —"Night Must Fall (MGM). Big $11,000. Last week, "Shock Treatment" (20th), $6,500.

Playhouse (TL) (459; $1.25-$1.80) — "America, America" (WB) (5th wk). Busy $5,500. Last week, $4,500.

Plaza (TL) (278; $1.25-$1.80) — "Lorna" (Indie) (3d wk). Slick $6,000. Last week, $5,500.

Town (King) (800; $1.25-$1.80)— "Captain Newman" (U) (3d wk). Nifty $10,000. Last week, $13,000.

Trans-Lux (TL) (598; $1.49-$2)— "Seven Days in May" (Par) (9th wk). Hefty $9,500. Last week, $8,000.

Uptown (SW) (1,300; $1.65-$2.75) —"It's a Mad World" (UA) (8th wk). Boffo $12,000. Last week, $16,000.

Warner (SW) (1,250; $1.50-$2.75) —"Fall of Roman Empire" (Par) (2d wk). Great $12,000 after $15,500 on debut.

FILM ACADEMY WINNERS: 1963

Hollywood, April 14.

Herewith the winners in the vote covering 1963 eligibles for the Academy of Motion Picture Arts & Sciences Oscar statuettes. These were presented in ceremonies from the west coast telecast over ABC. Separately, the program itself is reviewed in this issue's television department.

BEST MOTION PICTURE OF THE YEAR

"Tom Jones," A Woodfall Production, United Artists-Lopert Pictures. Tony Richardson, Producer.

* * *

BEST FOREIGN LANGUAGE FILM OF THE YEAR

"Federico Fellini's 8½," A Cineriz Production (Italy).

* * *

BEST DIRECTOR

"Tom Jones," a Woodfall Production, United Artists-Lopert Pictures. Tony Richardson.

* * *

BEST PERFORMANCE BY AN ACTOR

Sidney Poitier in "Lilies of The Field," a Rainbow Production, United Artists.

* * *

BEST PERFORMANCE BY AN ACTRESS

Patricia Neal in "Hud," a Salem-Dover Production, Paramount.

* * *

BEST SUPPORTING ACTOR

Melvyn Douglas in "Hud," a Salem-Dover Production, Paramount.

UA Dominates Awards

United Artists, which last year copped only a pair of Oscars, snapped up seven Golden Men this year in the 36th annual Academy derby. It far outdistanced its three closest competitors, Metro, 20th-Fox and Paramount with four apiece. Metro's take was augmented by a scientific or technical award, only one handed out in current sweepstakes.

Two other majors garnered one apiece, Warner Bros. for black-and-white art direction ("America, America"), Columbia Pictures for cartoon short subject. Columbia, however, last year's leader with seven Oscars, all from "Lawrence of Arabia," shared lustre when the Irving G. Thalberg Memorial Award went to one of its producers, Sam Spiegel.

UA's wins were divided between four features, but of these "Tom Jones" grabbed best picture, best direction, best screenplay, best music score. Best actor award went to Sidney Poitier for "Lilies of the Field," best scoring of music to "Irma La Douce," sound effects to "It's a Mad (4) World."

"Cleopatra" was responsible for all of 20th-Fox' gleanings, best color cinematography, art direction and set decoration, costume designing and special effects. Metro turned to "How the West Was Won" for three of its nods, but its statue for best supporting actress came from Margaret Rutherford's matchless trouping in "The V.I.P.'s" "West" contributed best story and screenplay, film editing and sound recording.

Paramount's quartet was drawn from pair of pix, including three for "Hud," with Patricia Neal and Melvyn Douglas capturing best actress and best supporting actor, respectively, for work in this film. "Hud" likewise showed for best black-and-white cinematography.

Best song "Call Me Irresistible," came from "Papa's Delicate Condition."

BEST SUPPORTING ACTRESS

Margaret Rutherford in "The V.I.P.'S," Metro-Goldwyn-Mayer.

* * *

BEST STORY AND SCREENPLAY—WRITTEN DIRECTLY FOR THE SCREEN

"How The West Was Won," Metro-Goldwyn-Mayer & Cinerama. Story and screenplay by James R. Webb.

* * *

BEST SCREENPLAY—BASED ON MATERIAL FROM ANOTHER MEDIUM

"Tom Jones," a Woodfall Production, United Artists-Lopert Pictures. Screenplay by John Osborne.

* * *

BEST FILM EDITING

"How The West Was Won," Metro-Goldwyn-Mayer & Cinerama. Harold F. Kress.

* * *

BEST CINEMATOGRAPHY, COLOR PICTURE

"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. Leon Shamroy.

* * *

BEST ACHIEVEMENT IN CINEMATOGRAPHY, BLACK-AND-WHITE

"Hud," A Salem-Dover Production, Paramount. James Wong Howe.

* * *

BEST ART DIRECTION, COLOR PICTURE

"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. John Decuir, Jack Martin Smith, Hilyard Brown, Herman Blumenthal, Elven Webb, Maurice Pelling and Boris Juraga. Set Decoration . . . Walter M. Scott, Paul S. Fox and Ray Moyer.

* * *

BEST ART DIRECTION, BLACK-AND-WHITE PICTURE

"America America," an Athena Enterprises Production, Warner Bros. Gene Callahan.

* * *

BEST COSTUME DESIGN, BLACK-AND-WHITE PICTURE

"Federico Fellini's 8½," a Cineriz Production, Embassy Pictures. Piero Gherardi.

* * *

BEST COSTUME DESIGN, COLOR PICTURE

"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. Irene Sharaff, Vittorio Nino Novarese and Renie.

* * *

BEST SONG FIRST USED IN AN ELIGIBLE MOTION PICTURE

"Call Me Irresponsible" from "Papa's Delicate Condition," Amro Productions, Paramount. Music by James Van Heusen. Lyrics by Sammy Cahn.

* * *

BEST SCORING OF MUSIC—ADAPTATION OR TREATMENT

(FOR WHICH ONLY THE ADAPTER AND/OR MUSIC DIRECTOR SHALL BE ELIGIBLE).

"Irma La Douce," a Mirisch-Phalanx Production, United Artists. Andre Previn.

OUTSTANDING ACHIEVEMENT IN MUSIC IN CONNECTION WITH MOTION PICTURES

(BEST MUSIC SCORE—SUBSTANTIALLY ORIGINAL . . . FOR WHICH ONLY THE COMPOSER SHALL BE ELIGIBLE).

"Tom Jones," a Woodfall Production, United Artists-Lopert Pictures. John Addison.

* * *

BEST ACHIEVEMENT IN SOUND

"How The West Was Won," Metro-Goldwyn-Mayer Studio Sound Department. Franklin E. Milton, Sound Director.

* * *

BEST ACHIEVEMENT IN SOUND EFFECTS

"It's a Mad, Mad, Mad, Mad World," a Casey Production, United Artists. Walter G. Elliott.

* * *

BEST ACHIEVEMENT IN SPECIAL EFFECTS

"Cleopatra," a 20th Century-Fox Ltd.-MCL Films S.A.-Walwa Films S.A. Production, 20th Century-Fox. Emil Kosa, Jr.

* * *

BEST ACHIEVEMENT IN DOCUMENTARY

(FEATURES)

"Robert Frost . . . A Lover's Quarrel With The World," WGBH Educational Foundation, Robert Hughes, producer.

(SHORT SUBJECTS)

"Chagall," Auerbach Film Enterprises, Ltd.-Flag Films, Simon Schiffrin, Producer.

* * *

BEST ACHIEVEMENT IN SHORT SUBJECTS

(LIVE ACTION SUBJECTS)

"An Occurrence At Owl Creek Bridge," Films Du Centaure-Filmartic, Cappagariff-Janus Films. Paul De Roubaix and Marcel Ichac, Producers.

(CARTOON SUBJECTS)

"The Critic," Pintoff-Crossbow Productions, Columbia, Ernest Pintoff, Producer.

No Hersholt, or Class I and II

Hollywood, April 14.

Academy of Motion Picture Arts & Sciences this year made only a single technical award, entirely bypassing both Class I and Class II to hand out a Class III Scientific or Technical Award. Nod goes to Douglas A. Shearer and A. Arnold Gillespie of Metro for the engineering of an Improved Background Process Projection System.

Board of Governors, on recommendation of the Committee, ordinarily makes at least one and usually several Class II awards, although no Class I award has been made since 1957. Last year four Class II and two Class III awards were distributed, the previous year three Class II and two Class III awards.

Governors this year also are completely bypassing the annual Jean Hersholt Humanitarian Award and all Special Awards, according to an Academy spokesman. Sole special vote of any kind was the Irving G. Thalberg Memorial Award, which went to Sam Spiegel.

This marks only the second time that the Hersholt honor has been skipped since it was established in 1957, when Y. Frank Freeman copped prize. None was handed out in 1959. Last year, Steve Broidy received the award.

IATSE Studio Mechanics Local 52 Accepts 45 of Brethren From 340

Effects of the merger between International Alliance of Theatrical Stage Employees New York studio mechanics Local 52 and Nassau-Suffolk stagehands Local 340 are beginning to be felt at 52. So far the local has admitted 45 new members to its ranks from 340, these men of course continuing to hold 340 cards separately for legit work.

This swelling of the ranks was anticipated, naturally, after the merger was passed. The way it was set up 340 men were enabled to join 52 for film work at a considerably-reduced initiation fee thereby allowing them to work on pix throughout New York, Nassau and Suffolk instead of just the latter two areas, while continuing with legit in Nassau-Suffolk.

Also a predicted side effect of the merger was its being an aid to Michael Myerberg's Long Island Studios. The first pic to be made there under the merger, in fact the first to go since last summer when "The World of Henry Orient" was made there, will soon begin. Fred Coe will put his filmization of the Broadway click "A Thousand Clowns" into production starting May 11, with interiors at the Studio and locations in Gotham. One of the things the merger did was to remove jurisdictional barriers between New York and Long Island, thus eliminating travel time charges and so on, and this is seen as fostering the "Clowns" start.

Another membership development at 52 has been the admission within recent weeks of 12 newsreel soundmen and electricians. These men are employees of the news units at ABC-TV, NBC-TV, UPI and WCBS. With the 340 men and these, 52's ranks have been swelled by 57 new men in the past couple of weeks and this is quite a step in an era of continued labor reluctance to open its doors, especially in the overall theatrical field, to number of new men. Expansion by 52 is cited by some labor observers as a mark of growing progressiveness within that local and perhaps the parent IATSE in general, although there are still some mighty tough union nuts to crack without contracts.

Premiere Productions Inc. has been formed to conduct a business producing motion pictures and recordings, with New York offices. Myron Saland filed.

Commended By Toll

Last Monday night's Oscar show on ABC-TV was the object of some promotion from an unusual source—the RKO General Phonevision toll operation in Hartford.

The toll outfit sent out a special mailing piece to its 5,000 clients advising them to tune in the competitive web to watch the Oscar presentations. The mailer was backed up by full-page ads in the weekend tv supplements of Hartford newspapers. After plugging the ABC event, the notice listed a group of pix nominated for awards and noted that "all of these pictures were seen at home on Subscription TV," continuing that such will be the policy in 1964 as well.

Jack Jr. Vice R. Zanuck On Producers Guild

Hollywood, April 14.

Jack Warner Jr. has been elected to directorate of the Screen Producers Guild, succeeding Richard Zanuck in three-year term which still has two to go.

Zanuck resigned due to pressure of work as 20th-Fox studio production head.

'Self-Policing of Film Promotion Material Remains Unique'-Linden

Motion Picture Assn. of America's Advertising Code Administration reviewed, during 1963, some 77,657 units of advertising, publicity and exploitation material.

Lesser-known partner of industry's Production Code Administration, the fact that ACA must approve all advertising, promotion and publicity released in connection with all code-approved films, is still news to many people.

Michael Linden, Ad Code Administrator, believes that the department is unique in one respect. "It is remarkable that the major companies, in an industry handling nearly $1.5 billion annually in consumer expenditures in the U. S., should continue to submit voluntarily all of their ad and promotion material to their self-regulatory body." He feels, also, that it is unfortunate that only organized and responsible segments of the industry are required to submit their advertising for code review and clearance. "If all motion picture advertising had to meet our standards, I'm sure that complaints about film advertising would diminish rapidly."

MPAA is acquainting ad departments of American newspapers with the code with the hope that they'll eventually accept, with little concern, code-approved ads. Exhibitors are urged to spotlight the code-approved insignia when placing ads.

AAC's work in 1963, because of fewer pictures, ads, posters and other accessories totaled 5,861, which was 14% less than the 6,817 reviewed in 1962. Rejected and revised materials in these categories total 8.22%, an increase which, according to Linden, reflects the difficult advertising problems involved in today's adult market.

Up Frank Diaz, Ex-Usher

Los Angeles, April 14.

Frank Diaz, who started his career as an usher with Pacific Drive-In Theatres, has been appointed South California division manager of circuit. He will work under supervision of Pat R. Notaro, circuit director of operations and spend most of his time in the field directing district managers.

He most recently was field supervisor of snack bars, moving up to new post.

D-DAY MINUS 2

The rush is on! More and more exhibitors are joining the salute to the 20th Anniversary of D-Day by booking

DARRYL F. ZANUCK'S

THE LONGEST DAY

Based on the Book by CORNELIUS RYAN
Released by 20th Century-Fox



Birmingham, Ala.
Mobile, Ala.
Hot Springs, Ark.
Pine Bluff, Ark.
Bakersfield, Calif.
Riverside, Calif.
Pomona, Calif.
San Francisco, Calif.
Oakland, Calif.
Sacramento, Calif.
San Jose, Calif.
Stockton, Calif.
Fresno, Calif.
Salinas, Calif.
Boulder, Colo.
Colorado Springs, Colo.
Denver, Colo.
Grand Junction, Colo.
Hartford, Conn.
New Haven, Conn.
New London, Conn.
Wilmington, Del.
Pensacola, Fla.
Albany, Ga.
Savannah, Ga.
Boise, Idaho
Idaho Falls, Idaho
Pocatello, Idaho
Twin Falls, Idaho
Champaign, Ill.
Springfield, Ill.
Rockford, Ill.
Bloomington, Ind.
Indianapolis, Ind.
Evansville, Ind.
Muncie, Ind.
Cedar Rapids, Iowa
Des Moines, Iowa
Dubuque, Iowa
Rock Island, Iowa
Sioux City, Iowa
Waterloo, Iowa
Lexington, Ky.
Fall River, Mass.
Lowell, Mass.
New Bedford, Mass.
Pittsfield, Mass.
Worcester, Mass.
Portland, Me.
Ann Arbor, Mich.
Battle Creek, Mich.
Bay City, Mich.
Flint, Mich.
Jackson, Mich.
Kalamazoo, Mich.
Port Huron, Mich.
Muskegon, Mich.
Saginaw, Mich.
Duluth, Minn.
Mankato, Minn.
Minneapolis, Minn.
Rochester, Minn.
St. Cloud, Minn.
St. Paul, Minn.
Winona, Minn.
Frederick, Md.
Biloxi, Miss.
Gulfport, Miss.
Helena, Mont.
St. Louis, Mo.
Grand Island, Nebr.
Omaha, Nebr.
Lincoln, Nebr.
Las Vegas, Nev.
Asheville, N. C.
Durham, N. C.
High Point, N. C.
Hickory, N. C.
Raleigh, N. C.
Rocky Mount, N. C.
Wilmington, N. C.
Winston Salem, N. C.
Charlotte, N. C.
Columbia, N. C.
Minot, N. D.
Grand Forks, N. D.
Fargo, N. D.
Concord, N. H.
Manchester, N. H.
Nashua, N. H.
Albuquerque, N. M.
Sante Fe, N. M.
Atlantic City, N. J.
Camden, N. J.
Ocean City, N. J.
Manahawkin, N. J.
Trenton, N. J.
Wildwood, N. J.
Cincinnati, Ohio
Dayton, Ohio
Middletown, Ohio
Newark, Ohio
Zanesville, Ohio
Columbus, Ohio
Cleveland, Ohio
Cuyahoga Falls, Ohio
Canton, Ohio
East Liverpool, Ohio
Findlay, Ohio
Lima, Ohio
Mansfield, Ohio
Steubenville, Ohio
Toledo, Ohio
Warren, Ohio
Youngstown, Ohio
Oklahoma City, Okla.
Tulsa, Okla.
Eugene, Ore.
Portland, Ore.
Salem, Ore.
Roseburg, Ore.
Philadelphia, Pa.
Reading, Pa.
Harrisburg, Pa.
Allentown, Pa.
Bethlehem, Pa.
Butler, Pa.
Lancaster, Pa.
Chester, Pa.
Chambersburg, Pa.
Easton, Pa.
King of Prussia, Pa.
York, Pa.
Pottsville, Pa.
Williamsport, Pa.
Johnstown, Pa.
Lebanon, Pa.
Sharon, Pa.
Scranton, Pa.
Wilkes Barre, Pa.
Sunbury, Pa.
Bloomsburg, Pa.
Hazelton, Pa.
State College, Pa.
Shenandoah, Pa.
Lewistown, Pa.
Washington, Pa.
Charleston, S. C.
Greenville, S. C.
Spartanburg, S. C.
Aberdeen, S. D.
Sioux Falls, S. D.
Rapid City, S. D.
Austin, Tex.
Dallas, Tex.
Jackson, Tenn.
Knoxville, Tenn.
Nashville, Tenn.
Logan, Utah
Salt Lake City, Utah
Charlotteville, Va.
Danville, Va.
Lynchburg, Va.
Newport News, Va.
Norfolk, Va.
Richmond, Va.
Roanoke, Va.
Harrisonburg, Va.
Petersburg, Va.
Staunton, Va.
Winchester, Va.
Everett, Wash.
Olympia, Wash.
Seattle, Wash.
Spokane, Wash.
Tacoma, Wash.
Superior, Wis.
Madison, Wis.
Racine, Wis.
Sheboygan, Wis.
Appleton, Wis.
Fond du Lac, Wis.
Oshkosh, Wis.
Schofield, Wis.
Eau Claire, Wis.
Bluefield, W. Va.
Charleston, W. Va.
Huntington, W. Va.
Parkersburg, W. Va.
Wheeling, W. Va.
Honolulu, Hawaii
Calgary, Alta., Canada
Toronto, Ont., Canada
London, Ont., Canada
Ottawa, Ont., Canada
Vancouver, B. C., Canada
Halifax, N. S., Canada
St. John, New Foundland, Canada
St. John, New Brunswick, Canada
Kitchener, Ont., Canada
Sudbury, Ont., Canada
Victoria, B. C., Canada
Winnipeg, Man., Canada
Regina, Sask., Canada
Saskatoon, Sask., Canada

SHOWCASE: NEW WORD GAME

Inside Stuff—Pictures

Lack of zest was sounded by William H. Mooring, syndicated Catholic film columnist, as to "The Green Sheet" and the planned doubling of its circulation. He characterized the move as "intended to strengthen the resistance of the Motion Picture Assn."—which, he said, puts out "The Green Sheet." This is partially true; ratings themselves are determined by civic groups). "Such classification was seriously urged upon the film business by your Bishops' Committee which heads the Legion of Decency more than a year ago," Mooring wrote. "The producers since decided to follow the American Civil Liberties Union line, oppose all forms of classification and restriction and insist that parents assume sole responsibility for the shows their children attend." Mooring questions Green Sheet alertness to many angles of morality.

"Have The Movies Become Adult—Or Simply Adulterous," Dan Jenkins' article in the May issue of Pageant, manages to cover seven pages with as many "scandalous" photos as editorial matter. For the most part, the flashily-titled article is a rehash of what the public already knows. Although he says nothing new, he does say it in an engaging, readable manner. His observations are not always accurate —"Tea and Sympathy" was filmed with John Kerr, who originated the role on Broadway. "T&S" *did* launch Tony Perkins' career, but only because he followed Kerr in the play. He frequently quotes Production Code Administrator Geoffrey Shurlock, but in one place has Shurlock say that "Legion of Decency ratings are available in all churches and in all diocesan publications" without making it clear that he meant all Roman Catholic churches and publications.

Two of the four lawyers "cordially invited to leave the country" by the Portuguese government are Robert W. Kenny of Los Angeles and Robert E. Treuhaft of San Francisco. Latter is the husband of Jessica Mitford, author of the bestselling "American Way of Death" and a specialist in civil rights cases. Kenny figured as principal attorney for the "Hollywood 10" in the House Un-American Activities Committee probe of film writers and Commie infiltration in motion pictures. Portugal's Premier Salazar is the target for his "repressive measures" against any political opponents. The visiting lawyers were charged with "prying" into Lisbon's internal affairs.

This is new in postwar Germany's film biz: five of a season's six commercially best German-language features come from the same producing (Rialto Film Preben Philipsen) and distributing (Constantin-Film) companies. Per "Film-Echo," the current winner of the season is the western "Winnetou, Part I" (Rialto-Constantin). Second spot is currently held by "The Squeaker" (Rialto-Constantin) while "The House in Montevideo" (Domnick-Constantin) is third. The following three spots in this category (German-language films) are held by "Room 13," "The Black Abbot" and "The Indian Cloth"—all Rialto productions, all Constantin releases and all crime thrillers.

A Second Vancouver International "Amateur" Film Festival will be held April 16-26 with 11 programs slotted in the 10 day period. The non-pro event, not to be confused with the full fledged Vancouver International Film Festival which is now in its seventh year, was the only one of this type ever presented in North America when first staged here in 1962. It is still unique in this respect but VIAFF people will help a Montreal group produce an amateur film festival immediately following the Vancouver one. Between 125 and 130 films have been entered from 31 countries and will be in competition for donated prizes totalling $2,500.

On occasion of its 40th anniversary, Praesens-Film A.G. Zurich, Switzerland's oldest production company founded in 1924 by Lazar Wechsler, has set a contest to obtain new story ideas. Prizes total $3,500 for the five stories judged as the best by a jury. Participation is not restricted to Swiss authors alone. Deadline is June 30.

Preaesens specifies that stories and/or ideas submitted should be of "literary value" and preferably concern topical themes. Company would welcome it if themes were connected with Switzerland one way or the other, although this is not a condition.

Republic Corp. will purchase its 4% debentures, due June 30, 1965, at a price of $97.75 per hundred plus accrued interest, prexy Victor M. Carter reported at company's annual stockholders meeting held in Manhattan. Carter declared such debentures, with June 1964 and subsequent coupons attached, should be sent to the Corporate Trust Dept., of United California Bank, 108 W. 6th Street, Los Angeles, for processing.

Carter disclosed he had purchased an additional 25,300 shares of Republic common stock in March to bring his holdings in this class to 114,800 shares.

Sylvania introduced its new 2,000-watt precision studio light as conference of Society of Motion Picture and Television Engineers convened at Ambassador Hotel in L.A. Designed for motion picture, television and commercial photography, it weighs only 12 pounds and is described by Robert Kleinfeld, Sylvania veepee, as a major improvement in modern studio lighting. It will sell for less than $139.

If anyone has been looking for Garbo lately, she's in the Congressional Record. Lawrence J. Quirk, editor of TV & Movie Album mags and nephew of two former Massachusetts Congressmen, had an article he had written on Greta Garbo read into the Congressional Record on March 25 by Representative Alphonzo Bell (Calif.), whose district includes part of Hollywood.

Republican Town Committee of Needham, Mass., picked "Love With the Proper Stranger" (WB) for a benefit theatre party to raise funds for campaign year expenses at the Paramount Theatre.

Arnold Burk New Aide To UA's Arthur B. Krim

Arnold D. Burk has been named exec assistant to United Artists prez Arthur B. Krim. He has been exec assistant to Coast operations v.p. Robert F. Blumofe for the past four years.

Burk will move to New York early in July. Blumofe will appoint a new assistant shortly, it's expected. Krim's new assistant has been with UA since graduation from Columbia Law School in 1955. He was a member of the legal department for nearly five years before becoming Blumofe's right hand.

Demos Freres Go Art

Chicago, April 14.

Balmoral Theatre on Chicago's north side is converting to a first-run art policy April 22 after 15 months as an A and B run house. The theatre is owned and operated by three brothers, Peter, Lambros and Chris Demos. The 510-seat house was built in December, 1962.

The Balmoral's first pic under the new policy will be "Julie The Redhead." The Demos brothers decided upon the art policy when they found that such art films as "L-Shaped Room' and "Women of The World" were outdrawing their regular subrun pix.

FIRST & SECOND N.Y. FIRST RUN

The "showcase" assault on status quo in greater New York continues with Unitec Artists, which started the idea in the first place, very much in the thick of it. Within recent weeks, UA is putting five pictures into multiple releases of one sort or another, calling three cases a "showcase" run.

Most "firstrunning" of these is "From Russia With Love" which opened last Wednesday (8) in 23 "Hollywood Showcase" theatres throughout the Gotham area. This is one of the RKO-Skouras "showcase" tracks. Since the run really is the first appearance of the film in the area, it is living up to the full notion of "showcase"—first-run multiple release. "Flight From Ashiya" also goes the same route shortly.

Within the next week, "The World of Henry Orient" will be about ready to depart Radio City Music Hall, having completed a successful Easter run. During Easter week itself, the pic grossed $210,860, ranking among the top 10 grossing pix to play the Hall at that time. "Orient" likewise breaks on an RKO-Skouras "showcase," per pattern of Universal with "Charade" and "Captain Newman" after the Music Hall, and ditto Metro's "The Prize."

"Best Man," which opened last week at the Coronet and 34th Street East, wil. spring onto "showcase" via RKO-Skouras on May 6. This is a rather quick first-run trip but has been specially plotted by UA to build interest in the film, leading to a hoped-for killing on "showcase." Here again "showcase" is being used as a followup multiple to a initial showing and not as firstrun itself. This is the emerging pattern.

A similar "secondary showcase" developed with UA's "Tom Jones" last week. It is holding at Cinema I & II but moved into 15 additional Gotham area houses as well. In this case, however, UA is not billing the move as a "showcase" development. Pic, incidentally, moves out of Cinema I around April 20 to make way for Shirley Clarke's "Cool World," giving it a total run of 11 weeks at the house. It is already in its 28th frame at Cinema I.

Another example of the after-firstrun usage to which "showcase" has come to become primarily used is Paramount's "Seven Days in May," which hits a 20-theatre spread today (Wed.), while holding at the Criterion and Sutton Theatres. True to its policy, however, Par isn't billing the multiple as a "showcase" spread. It did the same thing with "Love With the Proper Stranger" but has always avoided the "showcase" tag.

Out of it all, and experiences like "The Cardinal," "The Victors" and others, is beginning to emerge the shape of things to come for "showcase." Instead of primarily being the firstrun multiple plan it started out to be, it has now become merely a high-toned limited multiple followup to the firstrun engagement. The main thing seems to be that, except for the Music Hall, a pic holds on at its Broadway and/or eastside houses. Slowly, the pattern is drifting back to the traditional patterns of the past.

Briton in Japan, 1600, Trumbo's Embassy Pic

Embassy Pictures has acquired the rights to an original screenplay by Dalton Trumbo. Called "Will Adams," script is based on the true adventures of a shipwrecked British sailor who rose to power in the Japanese court in the early 1600s.

Pic will be produced by Embassy prez Joseph E. Levine and Eugene Frenke. It will location in Japan and base in Hollywood and is planned as a mult mil'ion dollar production. No director or cast have yet been signed.

Those Who Await 'Showcase' In Chicago May Have to Query Uncle Sam to Alleviate Stress

Chicago, April 14.

If exhibs and distribs here can't iron out some of the kinks in the new "showcase" system of playdates, prevailing for the Chicago market, there is a danger that the Government will. Jack Clark, prexy of Allied Theatres of Illinois, asserts that Chicago's showcasing has created a situation of "poverty in the midst of plenty," and he recommends that a national "czar" be appointed to arbitrate disagreements as to which theatres get the pictures and to mediate rental percentages.

It's a suggestion that can be expected to fall upon deaf distributor ears. The preferred-theatre and limited run approach has produced a cash bonanza for major distribs, he implies. At this point, compromises and adjustments would have to favor the exhibitors.

The present Chi "showcase" method of 12 to 20 preferred A-run houses adds up to a bottle "cork" in distribution, Clark maintains, with a backup of films behind it and an economic vacuum in front of it. He wants the new windfall spread around, with some of the less-favored houses getting an occasional shot at the big grosses.

The current bee in Allied's bonnet is "Tom Jones," which is going into 20 nabe houses April 17 after a smash downtown run. Bidding on the picture was limited to theatres which would take the pic for a minimum of four weeks with a 70% distrib rakeoff. Houses willing to take it for a longer run were given a preference in the bidding, Clark says.

"It's obvious that no distributor with a big picture ready for the outlying houses is going to bypass those 20 big theatres," Clark maintains. "So, for from four to seven weeks the smaller houses are going to have to scratch around for product—and I mean scratch."

To date, the Chi subrun showcases (and one major firstrun showcase) have reaped nothing but coin in the nabes. It's the first significant factor in revitalizing outlying biz in years and has both slowed the annual ratio of nabe theatre shuttering and has caused investors to take another look at situations for out-of-the-Loop sites.

But the system has also produced a wider dollar gap between the large (and better situated) and the smaller houses. Experience has proved that the selected A-runs tend to take the steam out of a picture before it gets to the remaining B-run houses.

Prem Party Pearling

Honolulu, April 14.

Technicians and cast of "In Harm's Way," an Otto Preminger production to be released by Paramount, are due here soon for exterior filming that's expected to continue into mid-September.

Much of the filming will take place at Pearl Harbor Shofield Barracks, Hickam Air Force Base and Bellows Field. Search already is under way here to locate old World War II equipment, including trucks and jeeps.

Crew and cast, topped by John Wayne and Kirk Douglas, will be quartered at the massive new Ilikai hotel and apartment complex.

Metro's 2d Qtr. Recovery With $1,201,000 Net

Metro's fiscal position continues to reflect recovery from losses. The 16 weeks ended March 12, the second quarter, resulted in a net profit of $1,201,000 or 47c per share as compared with a loss of $6,350,000 or $2.47 per share in 1963. First half figures for '64 show a net profit of $1,886,000 or 73c per share, as against a loss of $8,716,000 or $3.39 the previous term.

In his quarterly letter to stockholders, prez Robert H. O'Brien noted that there have been "major improvements" in pic production and distribution and repeated his prediction made at the February stockholders' meeting of rising operating profits in the second half of the year. He cited in this anticipation two particular productions, "Unsinkable Molly Brown" and "Night of the Iguana," as well as other pix in the company's hefty summer release sked.

The prez also drew attention to the sock biz being done around the world by the 35m reissue of "How the West Was Won," noting that it is attracting grosses representing 107% of the record-breaking "Ben Hur" in comparable situations. He additionally commented that the company is beginning to show benefits from other prior issues like "The Prize," "The Wheeler Dealers," "Children of the Damned," "Mail Order Bride" and "Kissin' Cousins."

O'Brien reported continued strength for Metro's tv operations, noting a 28-week profit of $5,254,000 as compared with $3,266,000 the previous year. He related returning and new shows as projecting a solid future for the division, also noting in this connection the recent option exercised by NBC-TV on a block of 30 of the company's post-'48 pix for web airing. He cited continued strength of pre-'48 features on tv as well.

The prez made note of MGM Records' release of "The Kennedy Years," the only recordings officially licensed by trustees of the Kennedy Library. He reported also that, in line with Metro's policy of reassessment of is real estate holdings, a parcel of land in Cologne, Germany, has been sold resulting in a net gain of $663,000 before taxes. A similar transaction in the same quarter last year resulted in the sale of MGM's London office building for $2,264,000.

Accompanying the president's letter was a quarterly divvy check at the rate of 37½c per share.

Cambrook Theatre Corp. has been authorized to conduct a theatres and drive-ins business. Capital stock consists of 200 shares, no par value. Weisman, Celler, Allan, Spett & Sheinberg of Manhattan filed.

Razz Goldstein Borrows An Adjective: 'Incredible'

"The Incredible Mr. Limpet," Warner's "fishy" comedy which was abit slow getting hatched, is more than making up for time lost in getting released by rolling up some "incredible" grosses, according to WB v.p. Morey (Razz) Goldstein.

Easter holiday with mass release of kids largely accounted for seventh day grosses tripling those for opening day in almost every situation pic has played. Gross for seventh day compared to opening was, at Keith's, Syracuse, $2,386 to $422; Monroe, Rochester, $1,952 to $386; "Showcase"-N.Y., $28,875 to $5,885; Stanley, Jersey City, $1,531 to $414; Paramount, Newark, $857 to $273; Stanley, Utica, $1,937 to $345; L.A. multiple-run, $13,725 to $4,950; Warner, Milwaukee, $1,009 to $244; Delman, Tulsa; $1,124 to $302; Strand, Albany, $1,032 to $400; Troy, Troy, $764 to $253; State, Schenectady, $776 to $246.

One situation where it started good and maintained steady pace was the Fox, Atlanta, where grosses for first five days (with Friday opening) were $2,246; 2,912; 2,737; 2,289 and 2,302.

For His Consistent High Quality in Motion Picture Production

COLUMBIA PICTURES CONGRATULATES

SAM SPIEGEL

ON BEING HONORED BY THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES WITH THE

IRVING G. THALBERG MEMORIAL AWARD

New York Sound Track

UA, which is always one for trumpeting press breaks, has been keeping one such under wraps involving **Peter Sellers** who is off the critical list in Hollywood after a serious heart attack. The break was a several-page spread in Playboy mag with Sellers portraying various lovers throughout history along with some posed femmes but because his latest pic, "World of Henry Orient," is a "family picture" and because it has been playing at Radio City Music Hall, this particular break went uncrowded.

Peter Glenville arrived in New York over the weekend having completed a European promo tour for "Becket" . . . **Edmond O'Brien** inked for 20th's "Rio Conchos" . . . **Virginia Mayo** into "Young Fury" at Par, which **A. C. Lyles** set in motion last week as his third outdoor opus in a row for the studio . . . UA-Lopert's "Tom Jones" will be playing in 400 U.S. engagements by April 22, including several hotsy holdovers **Kathleen Freeman** into Metro's "The Rounders".

Jean-Luc Godard (currently here) purchased film rights to the American mystery novel, "Fool's Gold" for $10,000. Its author, **Delores Hitchens**, who has written 20 novels alone and collaborated on six more with her husband, **Hubert Hitchens**, a specialist in railroad crime. Latter's son by earlier marriage is **Gordon Hitchens**, film buff editor and documentary producer . . Star Weekly, national mag of Canada, has sent **Frank Rasky** to Hollywood to track down Canadian and other talent there for prefiling . . . Army Pictorial Center on Long Island has made a telepic for overseas intitled "Soldiers In Greasepaint," the phrase borrowed from this journal. **Celeste Holm** makes the identification in the film.

Ely A. Landau has enrolled his firm as an Independent Film Importers & Distributors of America (IFIDA) member . . . **George Chakiris** back in the States after his tour of European capitals in connection with the third anni of "West Side Story" for which he copped an Oscar . . . Italo publisher-film producer **Angelo Rizzoli** arrived in the U.S. yesterday to dicker establishment of a distribution arm for his pix in the States.

Jonas Rosenfield Jr., Fox ad-pub v.p., and pub manager **Mort Segal** back in New York last week after Coast studio huddles . . **Sally Kreger**, charge nurse in the Paramount medical department, and **Louise Parente**, who holds the same spot at UA, in Pittsburgh attending the annual meeting of the American Assn. of Industrial Nurses . . . tv-pic composer-conductor **Johnny Williams** inked to pen the score to Fox's "John Goldfarb, Please Come Home" . . . UA's "Flight From Ashiya" opens April 22 in a "premiere showcase" spread in New York. With it on the bill will be a shortie called "The Beatles Come to Town."

Sir John Gielgud set to appear in Metro's "The Loved One," to be directed by **Tony Richardson** . . . **Pat Buttram** signed for Par's "Roustabout" and motorcycle stunt riders **Arthur Levy** and **Ray Kellog** will do their stuff in a carni sequence in the pic . . . **Michael Kanin**, author and coproducer of Metro's "The Outrage," in Gotham for biz huddles . . . 20th will put "South Pacific" into 15 additional re-release engagements this week . . . Paramount reissuing "Hud" in 68 Gotham theatres today (Wed.) accompanied on the bill by "Come Blow Your Horn" . . **Ralph B. Serpe**, Yank rep for **Dino De Laurentiis** huddling with the producer in Rome and **Lon Jones**, pub director for the Italo producer, is in New York from Rome for meetings with U.S.-Canadian ad-pub chief **Arthur Manson** on the "Bible" campaign.

Alfred Katz, UA foreign sales v.p., in Mexico City on the first lap of an extended Latin American tour discussing current and upcoming product . . . New American Library has gone into its second printing of its paperback edition of **Jean Anouilh's** "Becket," which has a cover etc. tieup with the **Hal Willis**-Par pic . . . **Mitchell Kowal** in Chicago from the Coast today (Wed.) to screen his new Polish import "Guests Are Coming" for exhibs . . . 20th's "Shock Treatment" will open in 24 new domestic engagements this week.

Gore Vidal, who suffered a torn ligament in his right foot running to catch a plane in Washington (where else?) last week, off to the Coast from Gotham to attend the preem there of his "Best Man" April 21 at the Varsity Theatre and to do some promo work in front . . . **Chill Wills** inked for Metro's "The Rounders" . . . Paramount's annual report figures expected within the week and UA's will most likely not be far behind.

Seymour Mayer, Metro International first v.p., in Tokyo for a series of regional meetings with the company's Far East sales personnel in Hong Kong (April 14) and Manila (April 17) as well . . . "Bandits of Orgosolo," Italo pic written, directed and lensed by **Vittorio De Seta**, will have its U.S. preem April 13 at the Paris Theatre, Pathe-Contemporary Films distributing . . . Metro is so anxious that the trade know that its "Yellow Rolls Royce" has begun lensing in London that producer **Anatole De Grunwald** is cabling wordy wires to that effect from abroad.

Besides that double-truck in Sunday's (12) Times, Warners has another and more subtle angle to its longrange ad campaign for "My Fair Lady." Subway placards blossomed last week, reading only "Watch this space for the most 'loverly' announcement in motion picture history". . . Catholic critic **John E. Fitzgerald** takes two pages in the April 12 "Our Sunday Visitor" to explain the Second Vatican Council's "Decree on the Media of Social Communication". . . **Sam Zerinsky**, coproducer of "W.I.A." (Wounded In Action), back from Philippines with completed work print. Pic was produced under Myriad Productions banner, features **Steve Marlo** and **Maura McGiveney**. Myriad is negotiating for distribution.

Lionex Films has acquired **Antonio Pietrangeli's** "Love A La Carte" with cast headed by **Simone Signoret, Emmanuelle Riva, Sandra Milo** and **Marcello Mastroianni**, for early summer release. Pic, made in Italy in 1960, was originally "Adua E La Compagne."

Charlton Heston was awarded a 1964 Northwestern U. "applause award" last week at the school's New York Annual Variety Night at the Lamb's Club. His wife, **Lydia**, accepted for him since the actor is on location in Mexico with "Major Dundee" and **Judith Crist** presented . . . **James Garner** back in Hollwood after shooting in Lisbon for Metro's "36 Hours" . . . art director **Richard Sylbert** and production manager **Jack Fier** in New York scouting locations for UA's "How To Murder Your Wife" . . . **Connie Francis** on the Coast appearing at Melodyland . . . **Joseph Brenner** has acquired "The Moral and the Immoral" for U.S.-Canadian distribution.

Dino De Laurentiis hosted 100 visiting U.S. newsboys in Rome last week to a tour of his "Bible" exhibition and posed for photos with the boys, as did director **John Huston** and Italo comedian **Alberto Sordi**. Youngsters are on a European junket sponsored by Parade Magazine . . . **George Hamilton** back in Hollywood after a research trip to Nashville, Tenn., prepping for his role as **Hank Williams** in MGM's "Your Cheatin' Heart" . . . Bache & Co., the investment house, was touting Disney stock last week . . . UA currently perking in the Gotham area with six pix in release . . "Carpetbaggers" getting plugged this week at the International Photo Fair in New York via pix by unit still man **Art Say** and Par studio portrait photog **Hal Bulloch**.

Universal's "Island of the Blue Dolphins" has been given an A-1 rating by the Legion of Decency with recommendations as "superior family entertainment". . . **Ross Hunter's** "Chalk Garden" awarded Parents' Magazine "special merit medal" for June.

Terry Hatch new account supervisor for Fred A. Niles Communications Center, Chicago . . . Sturgis-Grant Productions, industrial filmmakers, observing 15th anni with record six films in the works. Titles include such intriguing items as "Modern Obstetrics: Normal Delivery". . . **John Anthony Hayes**, actor in Columbia's "Ride The Wild

(Continued on page 20)

Industrial Film Companies In Box; Denied Federal Loans As 'Service'

Film Producers Assn., an east coast organization which represents a large percentage of commercial and industrial filmmakers, has been trying to get its classification by the Small Business Administration changed from a service to a manufacturer. This is because (1) FPA feels that commercial production is not a service actually and (2) because its service rating with the SBA is cutting producers out of considerable government contract work.

Reason for the conflict over government contracts stems from the fact that companies classified by the SBA as a service must not exceed a certain gross dollar volume to qualify for contracts. As a manufacturer this is not the case because the requirement then is that a firm in question employ less than a given number of workers. Commercial filmmakers don't make it as a service but would easily qualify as a manufacturer.

As it stands now, a service must not gross in excess of $1,000,000 to bid for government work. This eliminates almost all commercial filmmakers. In appealing to the SBA, the FPA got at least this point across and the Administration is raising the limit to $3,000,000. This new top isn't in effect yet but even when it does take effect, FPA claims that the new limit won't help much.

The major difference is that, as a manufacturer, the requirement for bidding on government contracts is that a company not employ more than 750 workers. There are practically no commercial film houses who employ close to 750 people so this would be a requirement easily filled by FPA members and just about any other for that matter.

FPA exec director Harold Klein has been in Washington pleading the producers' case on a couple of occasions. So far the most he's been able to accomplish has been the raise in top to $3,000,000. But he isn't satisfied and is still aiming at the reclassification. He will meet again in another month or so.

Government contract work, is of course, of considerable importance to almost all forms of industry. Commercial filmmakers are frequently in biz jams and the more government work they could corral the better. It seems a difficult task, however, to convince the SBA that a commercial picture maker is a manufacturer and not a service as he has been carried on the books for some time.

'Tom Jones' May Be Hit But North Central Allied Hits Terms Versus Cost

Minneapolis, April 14.

Is up to 90% being demanded for a picture that cost only $400,000 to make?

Although "Tom Jones" (UA) is breaking boxoffice records for a non-roadshow picture and has garnered unanimous newspaper rave reviews, it received somewhat of a slap at the annual convention of North Central Allied, this territory's national Allied unit, here last week.

The verbal blow actually was struck at the picture's distributor, United Artists.

During a discussion anent percentage, charges were made that up to 90% is being demanded for a movie that cost only $400,000 to make. [UA says "Jones" cost $1,300,000.]

There were glaring errors in NCA members' figures, UA people here are saying.

British Censor Passes 'Silence'

London, April 14.

Ingmar Bergman's "The Silence," which has already proved to be a good grosser in the United States as well as in Europe, has been passed by the British film censor with little more scissoring than a few frame cuts. It has, inevitably, been accorded an X certificate, which imposes an automatic bar on under-16s.

The film is being distributed in Britain through Gala Films, and managing director Kenneth Rive is now finalizing plans for a dual West End launchings in two of his first run art theatres within the coming week or two. He is presenting it in the same dubbed version as used by Janus Films in America, and confidently predicts that it will develop as one of the company's all-time b.o. champs. There is, it appears, also a possibility of a full circuit release, which is quite unique for an import of this nature.

The presentation of "The Silence" is the spearhead of the company's 1964 schedule, which includes a number of major European and Japanese productions, among them, Henry Clouzot's "Du Fond de la Nuit," with Romy Schneider and Serge Reggiani; Francois Truffaut's "La Peau Douce"; Louis Malle's "Le Feu Follet"; and Akira Kurosawa's "Swordsman of Death" (Sanjuro). The current release schedule also includes "Women of the World," Jean Cocteau's "La Belle et la Bete" and "Orphee," "Mondo Cane" and "Mondo Cane No. 2," "8½" and "Mama Roma."

Rive, who is partnered in Gala with William Boxer, is a member of the Variety crew and will be attending the international convention in Buffalo next June. On his return he will go into immediate production with his latest British film, "Lion Man," which is a combined Galaworld and Gordon Film venture. Richard Gordon represents Gala in the U.S. The company's recent British productions have included "Devil Doll" and "The Boys."

Situation in Chile

Buenos Aires, April 14.

Robert Corkery, the Motion Picture Export Assn.'s Latin American veep, took time off from the Argentine film fest here last week to make a quick trip to Santiago, Chile, in an effort to clear up the dollar remittance problem and to speed the issuance of import licenses. Dollar-short Chile promised in November, 1962, to okay the remittance of the then substantial backlog of dollars over the next 18 months and to keep abreast on the remittance of current earnings. However, they are now four months behind on the backlog and six months behind on "current" earnings.

Corkery reportedly received assurances that the dollar remittances would be stepped up, and that the Federal Bank of Chile would speed the issuance of import licenses. In the case of the latter, the situation has been complicated by the fact that the Bank, when it issues the import permits, is also required to issue remittance permits for the amount of dollars repped by the cost of prints and ad-promotion material. These "import dollars" have not been approved recently, aggravating the already tough remittance situation.

Balaban: Par Not Cold on Telemeter

Contrary to some reports which have been circulating in the trade, Paramount isn't planning any demise of its Telemeter tollvision division prez Barney Balaban affirmed this week. In fact, he noted, a meeting was held last Thursday (9) at which the future of the subsid was charted.

Telemeter prez Leslie Winik, also commenting on the toll arm, said that several negotiations involving product which have been in the works for some time are coming to a head. Also, other developmental plans involving Telemeter equipment are understood to be progressing satisfactorily. The result of both of these factors will mean considerable progress for the subsid within the next few months, it was projected, although not spelled out.

One project which Telemeter has been trying to activate is the reshowing of "Showgirl," the Broadway show starring Carol Channing which it produced for toll at a cost of $100,000. It has been shown but once in the Toronto area at which time 37% of the total number of subscribers paid $1.50 to see it via pay tv. There were 5,000 sets on the line at that time. This was considered an effective showing but, of course, didn't make but a dent in the overall nut.

Pat Weaver's Subscription TV on the Coast and the RKO General Hartford toll setups are reportedly interested in showing it now and so is Telemeter interested in re-screening it in Toronto, considering the success on Broadway of "Hello Dolly," another vehicle for Miss Channing. A stagehands union demand that $16,000 be paid for each additional re-showing is holding things up.

Screen Directors Intl. As Home for Assistants?

A possibility exists that the Screen Directors International Guild may at some future date attempt to establish an assitant directors divsion. A few months ago, the Coast Directors Guild of America took into its ranks the assistants who belonged to International Alliance of Theatrical Stage Employes Local 161, which has remained in existance as a script supervisors unit.

It is pointed out that the SDIG midwestern arm presently has such a subdivision. The parent SDIG, however, includes assistants in its regular ranks, making no distinction. The result is that, while assistants are separately represented on the Coast via DGA, they have no individual representation in the East. Although this is not of major consequence, the move is part of the growing labor re-thinking that has begun to develop on the Atlantic shore.

No action in this area will be even seriously discussed for at least a month or two pending the SDIG elections which will be held May 27 in New York. It will be up to the new administrations to take up or reject the suggestion which has been kicking around the guild lately. Other moves, aimed at strengthening the guild's position, are also being tossed about in the aftermath of the membership's rejection of merger terms proposed by DGA.

Dig Dynamic Downtown Denver

Denver, April 14.

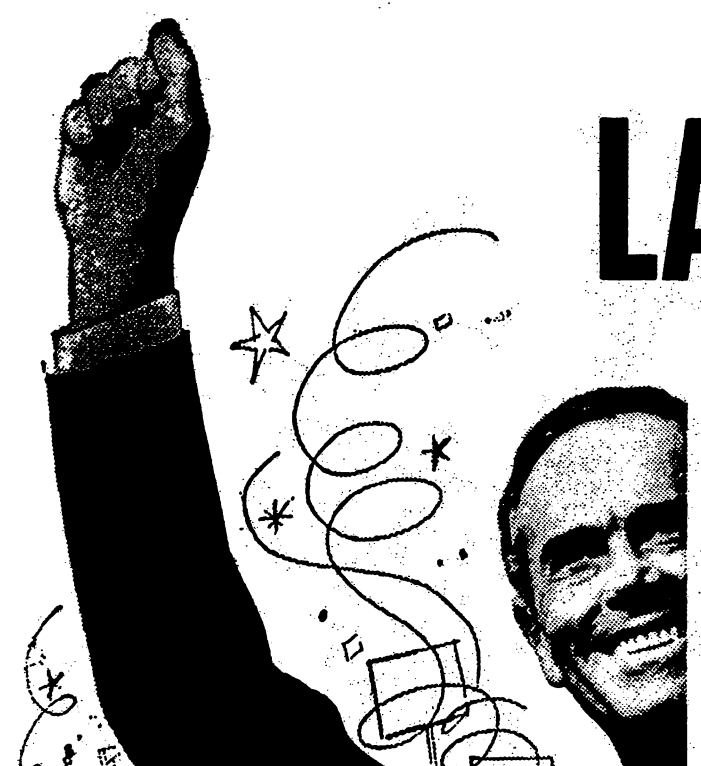
All the first run houses this week cooperated with the Downtown Merchants Assn. and the Rocky Mountain News for a week of special activities that pulled a lot of people to the centre of town.

Daily bargain specials were offered by most of the retail stores and the theatres outdid themselves with special events. A week long free cooking and homemakers school was conducted each morning by Ralph Batschlet, manager of the 2,432-seat Denver, packed the house. Midweek saw the World Premiere of "The Carpetbaggers" (Par) at the Paramount with stars in person and much of the ballyhoo of the old days.

Other houses had special matinees, shoppers bargain hours, Salute to Armed Forces programs and various events to tie in with the theme of "Dynamic Downtown Denver," all of which was designed to reverse the trend to the countless shopping centres which now ring this burg.

Vivien Leigh makes her first Hollywood appearance since 1951, when she did "A Streetcar Named Desire," will be in **Stanley Kramer's** "Ship of Fools" for Columbia Pictures.

A LANDSLIDE VOTE FOR 'THE BEST MAN'





"HIGHLY ENTERTAINING! A RAZZLE-DAZZLE RENDERING OF GORE VIDAL'S STAGE PLAY! Even more vivid, energetic and lacerating on the screen . . . more shockingly intense! Stuart Millar and Lawrence Turman are fortunate to have Henry Fonda . . . he gets precisely the mixture of hot ambition and cool humility to make the Presidential aspirations. Cliff Robertson is excellent, too." — Bosley Crowther, N. Y. Times

★★★★ "FOUR STARS (HIGHEST RATING) DEVASTATING DRAMA THAT IS ALSO SCANDALOUSLY AMUSING! Brilliantly written, with malice toward some, by Gore Vidal. Directed skillfully and with no waste motion by Franklin Schaffner and superbly acted! Lee Tracy, bless him, steals the show as a cagy, vinegary old ex-President!" — Wanda Hale, N. Y. Daily News

"A LITERATE, TRENCHANT FILM ABOUT POLITICS AND IT COULDN'T BE MORE TIMELY! Sophisticated, cynical . . . minces no words. Impressive cast!" — William Peper, N. Y. World-Tel. and Sun

". . . A SWIFT, TAUT, SHARPLY DRAWN AND ENGROSSING PICTURE! On stage . . . a first-rate theatrical entertainment . . . in film it is even better! Performances are excellent! Franklin Schaffner directed for power, pace, realism and achieves them all!" — Jesse Zunser, Cue

"'THE BEST MAN' IS A WITTY, SOPHISTICATED SCREEN COMEDY! It is funny, it is biting, it is wise. As for wit, the quips fly like chips and one's only regret is that one can't catch them all. Lee Tracy is great, just great." — Philip K. Scheuer, L. A. Times

"A FIRST-RATE MOVIE! BRISK, BITING AND OUTSPOKEN! IT'S STRONG MEDICINE — NO PUNCHES HAVE BEEN PULLED! Gore Vidal's hard-hitting political melodrama has been brought to the screen with gusto. Top-notch performances. Lee Tracy's superbly subtle portrait of the bourbon-and-branchwater politico . . . is perfection! Henry Fonda . . . ideal. Franklin Schaffner's direction is marked by a taut immediacy!" — Judith Crist, N. Y. Herald-Tribune

"'THE BEST MAN' IS A PICTURE OF OUTSTANDING WIT, WISDOM, KNOWLEDGE AND BACKGROUND! Three astonishing performances . . . Lee Tracy, Henry Fonda and Shelley Berman. The picture entertains grandly! Gore Vidal, a brilliant writer. Wickedly witty dialogue. Young producers Stuart Millar and Lawrence Turman have here put together a picture that can be rejected only by the thoughtless!" — Archer Winsten, N. Y. Post

"ONE ABSORBING INCIDENT AFTER ANOTHER! Gore Vidal's observations are sharp, his theatrical craftsmanship is adroit and his dialogue is topical and frequently hilarious! Script fairly crackles with knowledgeable quips! Both Fonda and Robertson score soundly as the antagonists, and Lee Tracy, repeating his stage role, does a good deal of scene stealing. Highly entertaining melodrama!" — Rose Pelswick, N. Y. Journal-American

STUART MILLAR and LAWRENCE TURMAN present GORE VIDAL'S

THE BEST MAN

STARRING
HENRY FONDA ☆ CLIFF ROBERTSON ☆ EDIE ADAMS ☆ MARGARET LEIGHTON
SHELLEY BERMAN ☆ LEE TRACY and ANN SOTHERN

CO-STARRING
GENE RAYMOND · KEVIN McCARTHY
and MAHALIA JACKSON · HOWARD K. SMITH
JOHN HENRY FAULK · RICHARD ARLEN

Directed by FRANKLIN SCHAFFNER Screenplay by GORE VIDAL Produced on the Stage by ROGER L. STEVENS Music by MORT LINDSEY
Produced by STUART MILLAR and LAWRENCE TURMAN

THRU UA

S.E.C.-Reported Buys & Sells

(Feb. 11 to March 10)

Washington, April 14.

David Sarnoff sold a big chunk of Radio Corp. of America stock, William S. Paley did likewise with CBS shares and Harry Brandt made heavy additions to his Trans-Lux Corp. holdings to highlight insider deals for Feb. 11 to March 10 round.

As reported by the Securities and Exchange Commission, Sarnoff disposed of 60,000 RCA shares, dropping his total to 137,235. In other RCA deals, Melvin Kearns picked up 1,908 boosting his total to 3,114 and Robert Werner took an option on 8,424 upping total to 23,424.

At CBS, Paley sold 65,500 shares leaving him 1,391,968 personal holdings. He owns another 297,430 through a holding company 9,178 as a trustee.

Directly and indirectly Brandt pulled in 17,500 Trans-Lux shares. Of that amount 3,500 were personal holdings boosting that total to 131,985. Through wholly owned companies he gained 9,200 raising those holdings to 19,836. He brought in 3,400 shares through 50% owned companies and 1,400 through foundations giving him totals of 10,212 and 52,237 respectively in those categories. His wife also owns 20,265.

Other insider deals reported by SEC (Common unless otherwise noted) were:

Allied Artists — Roger Hurlock privately purchased 400 for total 41,900.

Capitol Cities Broadcasting Corp. Roger Peebles took option on first 1,000 and Daniel Welnig did the same on 1,300 for total 2,600.

Columbia Broadcasting—Samuel Dean sold 3,400 with 3,556 remaining. William Fitts disposed of 2,200 leaving him 1,508. J. A. W. Iglehart purchased 220 and pulled in 20,000 through a stock split giving him 40,000.

Columbia Pictures—Rube Jacter shed 2,900 leaving him 2,946. Stanley Schneider picked up 269 for total 687 and Sol Schwartz added 200 for total 3,355.

Decca Records — MCA Inc. bought 1,277 for total 1,397,597.

Loew's Theatres Inc.—Jay Wells sold 5,000 through a holding company with 15,100 remaining in that bracket. He personally holds 1,933 and his wife owns 3,450.

Metro-Goldwyn-Mayer — William Parker, through the Parker Corp., let go of the corporation's only 500. He still holds 1,000.

Movielab Film Labs Ins. — Harry Brandt through the Brandt Foundation disposed of the foundation's 1,000. He still owns 2,028.

National General—Eugene Klein added 3,000 personals for total 241,787. He holds another 15,818 in a partnership and 3,120 through a foundation. Samuel Schulman disposed of 6,700 with 48,928 remaining. Of that total 2,500 was transferred to ex-associates, 1,200 sold in a private transaction and 3,000 switched in lieu of counsel fees.

Reeves Broadcasting — Morris Schecter gained 500 for total 1,300.

Taft Broadcasting—William Hansher took option on 106 for total 1,247 and Lawrence Rogers II did same on 1,470 for total 5,005. R. T. Schlinkert shed 800 of prior 832 and Charles Taft sold 300 leaving him 16,052.

Factions Marshal In Directors Vote

Screen Directors International Guild will hold its annual election of officers at the body's May 27 membership meeting in New York. A slate of candidates is now being firmed up by the nominating committee to be mailed to members.

The way things appear to be shaping up, the elections will reflect the continued struggle within the guild of factions favoring immediate merger with the Hollywood Directors Guild of America and those opposed to amalgamation until what the group considers to be satisfactory terms are worked out. In a recent referendum, the SDIG membership voted down a merger offer by DGA. The SDIG is continuing to maintain its merger committee in the hopes of starting some fresh talks on the subject. Next move, however, the guild claims is up to Hollywood.

One stipulation laid down by the nominations committee is that no director who is also in a position to hire other directors, such as a producer-director, will be permited to run for Guild office. This is being done in the interest of running an election on the issues, with no employment pressures being brought to bear. There are directors who also operate on the side of management from time to time and it is also figured that bargaining position of the Guild would be weakened by having divided loyalty.

New Buffalo Playoff Pattern Reaches Peak

Buffalo, April 14.

Current tendency toward multiple day and date bookings reached a peak here Easter week when Elvis Presley's "Kissin' Cousins" (Metro) was exhibited firstrun at the downtown Shea's Buffalo (Loews) and at the Aero, Sheridan and Star Drive-ins. Each of the theatres is under separate management and operation.

Also, at the same time the first run Century (UATC) is showing "Captain Newman" (U) day and date with Schine's Granada.

To top the disarray, Dipson's Colvin, north side nabe, is showing "Paris When It Sizzles" (Paramount) on an exclusive first run for the first time.

Times Film Mixed Bag (France, Greece, Brazil) For Marketing in 1964

In addition to acquisition of the "Grand Olympics," Italo film coverage of the 1960 Olympics in Technicolor, Times Films has also set for 1964 distribution three French one Greek and one Brazilian film.

Jean Goldwurm said last week that his company would release, starting in July, "The Devil's woman," "Highway Pickup," "Chair de Poule" (tentative title), "The Red Lanterns" and "The Greatest Train Robbery."

"Devil's Woman," the 1960 French-Italian "Eva," stars Jeanne Moreau and Stanley Baker. Director is Joseph Losey, whose "The Servant" is playing here currently. Featured in the film is Verna Lisi, now in Hollywood as Jack Lemmon's co-star in "How to Murder Your Wife." The film, to be released in July, presents no dubbing problem as it was originally filmed with an English soundtrack.

"Highway Pickup" was produced by Roger Vadim and directed by Christian Marquand. Under its French title, "Les Grands Chemins," it was shown at the 1963 Locarno Film Fest. An August release, it will be dubbed. Starring Robert Hossein, Renato Salvatori and Anouk Aimee, pic is in Cinemascope and Eastmancolor.

"Chair de Poule," scheduled for October release, will be given a new English title. The Julien Duvivier suspenser stars Robert Hossein and Jean Sorel.

"The Red Lanterns," one of the "best foreign language nominations" for the Academy Award, is Greek production directed by Vassilis Georgiadis. It will be released in sub-titled version at first, followed by a dubbed version.

"The Greatest Train Robbery" is a Brazilian thriller, the title of which is self-explanatory. It will be dubbed.

Financial investments in these six pictures is over $1,000,000 according to general sales manager Irving Sochin. "This is the biggest expenditure we have had since the company was formed in 1946 for one year's product and this is only April. When Mr. Goldwurm goes to Cannes he may add a few more pictures."

Barbara Stanwyck and **Robert Taylor**, once married, join forces again professionally as costars of **William Castle's** "The Night Walker" at Universal.

Loew's Chieftains Disperse

Two days of meetings of Loew's Theatres division manager and home office execs and dept. heads concluded Thursday (9). Co-chairmen of the confabs were Arthur M. Tolchin, asst. to the president, Bernard F. Myerson, exec v.p. and Bernard Diamond, general manager.

Division reps attending were Orville Crouch (southern), William Trambukis (northeastern), Herbert Brown (midwest), James Bruno and Dan S. Cohen (Greater N.Y.).

Income Rises In Foreign Parts For American Int'l

Foreign income for March was 25% higher than any previous month in the history of American International Pictures, per its foreign distribution v.p. David D. Horne.

Just back from seven weeks in the Far East in which he made some distribution deals (reported in April 1 issue of VARIETY), Horne also set William Dow as Far Eastern Supervisor, replacing Ed Ugast. Dow will h.q. in Tokyo. The company has ended its association there with Robert Lury, who had been its special rep, and is in final steps of setting up a representation deal with one of the major Japanese distributors. Deal is pending lifting of its licensing arrangements by the Japanese government, now scheduled for July 1. AIP has a temporary agreement for distribution until then.

Horne reported that AIP is currently negotiating for distribution of a package of major company reissues in the East as a service to its franchisers and to supplement the AIP product.

Distribution agreements have been set during the last few weeks also in East Africa, Venezuela, Trinidad, Chile, Peru, Greece, Spain, Iceland, Liberia and Jamaica, deals that are supplemental to existing ones. Also to be served are Hong Kong, Singapore, the Philippines, Australia, Iran, Iraq, Greece, UN troops in the Gaza Strip, and ARAMCO (the oil company). Horne will leave April 20 for a fast swing through the Caribbean before departing May 1 for the Cannes Film Festival.

Horne said that decline in production by all the major companies puts AIP in much better position than ever before in concentrating on the world market. He agreed that AIP would consider coproduction with foreign companies but only on a good, completed script.

Asked whether the pending deal in Japan included tv, Horne said that he did not discuss tv as he has nothing to do with it (even though AIP has a newly-formed tv arm).

Busy Casting Directors As U Turns Up Steam

Accelerated production at Universal has necessitated fast but important casting of key roles in some shooting and ready-to-go features. Charles Boyer will do his first Hollywood feature in almost two years with one of the leads in "The Favor," a Universal-Lankershim-Gibraltar production written by Stanley Shapiro and Nate Monaster. Rock Hudson is also toplined, with start set for mid-July.

Terry-Thomas has been set by producer-director Melvin Frank for a guest bit in "Strange Bedfellows," headlining Rock Hudson, Gina Lollobrigida and Gig Young. The British comedian checks in at Universal as soon as he winds UA's "How To Murder Your Wife."

Kim Darby, tv actress, has been inked by producer Elliott Kastner to make her film debut in "Bus Riley's Back In Town." She'll play Michael Parks' younger sister in the original by William Inge.

Verboten, Natch

The one theme a motion picture cannot have if it wants to be shown by Inflight is that involving travel disaster.

No use even screening it, they just won't consider it.

WB, Disney Eschew Jet Set As Other Majors Go Airborne

By ROBERT B. FREDERICK

With the exception of Warner Bros. and Disney product, the major film companies are going along with the showing of motion pictures to passengers on transcontinental and international flights.

The long romance between Trans-World Airlines and Inflight, which equips and shows the airborne features, was really solidified when the airline stated last week that service would be extended to cross-country coach passengers as of April 26.

The new audience, however, will be required to come up with $1 for use of earphones if they're interested in hearing as well as seeing the proffered films.

Abstainer distributors from the plan have their own reasons why they'd rather have filmgoers do their viewing between flights rather than Inflight, reasons which probably aren't as inflexible as they sound.

Buena Vista president Irving H. Ludwig said, of the Disney policy, "We do not feel that we have to do what everybody else is doing. Our pictures are, perhaps, a little different than the other fellows and until we get a better feeling of the manner in which our family-type pictures will be shown, we're just going to wait. There's no substitute for a theatre filled with children and their parents. That is the only reason we have abstained so far from showing on board airlines."

Downing's Reservation

One theatre operator who'd rather not have films shown to passengers on planes coming into New York is Radio City Music Hall prez Russell Downing. He's not against the idea, generally, but said that he had "pointed out to the film companies" that planes coming *into* New York is Radio out-of-towners who planned to visit his theatre. If they were shown, on the plane, the same picture that he was showing, he considered it a conflict of interests on the part of the patrons.

"I have nothing against the idea as long as they're showing something that has been here already. I don't care what they do with a film after it has been here."

Warner Bros. attitude was also in the "include me out" category for the present. A company spokesman in N.Y. said "Warner Bros. isn't selling films to Inflight nor do we have any plans to do so. We have investigated the idea and do not consider it a very good business possibility."

Happier Ones

Happier about the whole thing, apparently, are the other majors who've been serving Inflight for some time. Upcoming bookings include "Paris When It Sizzles," "Honeymoon Hotel," "From Russia With Love," "Third Secret," "Wild and Wonderful," "Rnino," "Best Man," "World of Henry Orient," "Pink Panther," "Bedtime Story," "Signpost to Murder" and, possibly, "Looking For Love" and "Chalk Garden."

TWA has had Inflight service since 1961 and, actually, served as testing ground for development of process over the preceding five years.

David Flexer, president of Inflight and its developer, said that necessarily slow growth of company was result of the necessarily large technical and financial outlay. TWA has exclusive U.S. rights to process for approximately another year but Inflight has long been negotiating with other major airlines.

Cost of installing system in one plane, according to Flexer, is approximately $25,000 and it must be in all planes before service can be made available to the public. "You can't advertise it until you have it throughout the fleet," said Flexer.

Installation is far from simple. Time required is approximately 48 "down" hours but, while a plane is down every ten hours, it seldom is doing so at Kansas City, the installation point, for a consecutive two days. Potential, even on TWA, is large as the airline has 25 domestic and seven transatlantic flights daily that can use the service.

Pakistan Airlines has also been using Inflight on its London-East flights since April 1962.

20 Potential Users

Flexer said that approximately 20 international airlines are potential customers, 18 of them having North Atlantic-to-Europe flights. Not all, however, have a large number of planes to equip, such as TWA's 50 and Pan-Am's 64. "We expect to be on half of these 20 lines," said Flexer, "but the half that represents 75% of global traffic. That's why we'll do business with the big lines even when it costs $25,000 to equip one plane."

Contract negotiations with these airlines are long, drawnout affairs and create another delay in the spread of the system. All equipment used is the property of Inflight, which also buys and books the films. TWA buys the total service.

Operation is completely automatic as use of an operator would make it economically unfeasable. Two projectors, showing the same feature, will be used when coach showings start. The first-class screen is two feet X four feet, with a 20-foot throw; coach, because of a necessary 52-foot throw, will use a slightly larger 30" x 60" screen. Flight engineer turns on service and can repair any mechanical failure if comparatively simple. Major repairs, which Inflight people say are very rare, would require turning off service.

Film purchases are handled out of Inflight's N.Y. office. Director of film industry affairs Max Fellerman and booker Bob Pigue see an average of five features a week. With weekly change (made mid-week so weekending regulars won't see same film), 52 features a year are needed and are usually bought in groups of six.

Inflight pays film companies a stipulated fee per showing, which is the same regardless of feature or company. The 16m film must not run much over two hours. This is necessitated not only by flight time but size of reels which are much larger than would be required in ground-based operation. With no room for changeover, all film must go on one reel. Longest film shown to date has been Metro's 135 min. "The Prize."

Most popular films shown are comedies, mysteries and musicals, although TWA reports it has had comparatively few requests from customers for particular films. "They're more concerned with whether they've seen the feature already," said TWA's Dave Moffett. "It is true that we've had flight reservations changed because the seatholder had already seen the film or wanted to catch one that would be shown on a later flight."

Stanley Warner Notably Enhanced

Stanley Warner Corp.'s consolidated operating profit for quarter ending Feb. 29 was almost double profit for same period last year. Amounted to $846,600, equivalent of 41c per share. Profit for same quarter last year was $429,200 or 21c per share.

For the six months period ending Feb. 29 figure of $1,973,900 equalled to 96c per share compared with 52c per share for similar half-year prior.

Stanley Warner charged $368,800 to earned surplus during this six months, amount resulting from unusual property dispositions. During same period last year, charge of $10,100 was made.

Merchandise sales, theatre admissions and other income amounting to $35,102,100 was racked up for the three months compared to similar income of $32,672,900 last year. This income, for six month period, amounted to $72,021,900, up from 1963's $66,881,700.

Theatre Network Television Inc. has merged TNT Electronics Inc., according to a certificate filed at Albany by Weil, Gorshal & Manges.

Chicago's Perennial Peepshows And Burden of Licensing Reels; 'Voyeurs' Pay 25c Per Minute

By MORRY ROTH

Chicago, April 14.

Chicago's South State St. peep shows got a reprieve from last week when the city's corporation counsel overruled a police department request for a perusal of the films. The one-eye flesharamas charge 25c for a one minute glom of posturing nekkid nymphs.

Police Capt. James D. Riordan, First District commander, said films shown in the arcades were under titles for which permits had been issued many years ago. He said he believed that the operators changed the films, but retained the old titles.

"However," Riordan said, "we have been unable to review these movies because there was an injunction issued in 1951 which prohibits policemen from even entering one of the places to check on any titles already permitted." The injunction (based on police "harassment") raised some legal eyebrows when it was issued because it was considered to have interposed a court decree between the police and their duties. It has never been tested in a higher court, a task that would come under the jurisdiction of the corporation counsel.

The police now want the arcade operators to submit all films each year for inspection, but city corporation counsel John C. Melaniphy said that this would "place an undue burden on the exhibitors and the city."

The city's censorship code (Chapt. 155 of the Municipal Code of Chicago) casts some doubt on Melaniphy's appraisal of the situation. It specifically includes ("so-called") penny arcades, and states: "The permit herein required shall be obtained for each and every picture or series of pictures exhibited . . ." The chapter makes no mention of titles or names of the motion pictures, only of the films themselves. Paragraph 4 of Chapt. 155 states: "Such permit shall be granted only after the motion picture film for which said permit is requested has been produced at the office of the commissioner of police for examination or censorship . . ."

Basic to the standoff is a growing belief on the part of the police that the arcades are contributing to the coffers of an organized crime syndicate. Just as the cops have cracked down the strip joints for the same reason, they'd now like to get their hands on the peep shows.

However, there is within the city administration a group which feels that cutie-per-quarter galleries are publicly harmless if semi-pornographic. This school feels that the nudie nickleodeons are the last vestige of the "live" town that once attracted tourists and conventioneers and should be left alone.

HETZEL ON BOARD; MPAA'S CAST STANDS

Ralph Hetzel, acting president of the Motion Picture Assn. of America, was elected to the board of directors last week (7) as board unanimously reelected all officers and all board members.

Officers, in addition to Hetzel, are Kenneth Clark and Charles Boren, exec v.p.'s; Geoffrey Shurlock, William H. Fineshriber Jr., Manning Clagett, Edward Cooper, v.p.'s; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, asst. treasurer; Robert T. Watkins, asst. treasurer-asst. secretary.

Board members, besides Hetzel, are Barney Balaban, president, George Weltner, exec v.p., Paramount Pictures; Steve Broidy, president, Edward Morey, v.p., Allied Artists; Abe Schneider, president, Leo Jaffe, exec v.p., Columbia Pictures; Pandro S. Berman, producer, Metro; Benjamin Kalmenson, exec v.p., Howard Levinson, asst. secretary, Warner Bros.; Arthur Krim, president, Eugene Picker, v.p., United Artists; Walter M. Mirisch, v.p., Mirisch Co.; Robert H. O'Brien, president, Benjamin Melniker, general counsel, Metro; Milton R. Rackmil, president, Adolph Schimel, v.p.-general counsel, Universal; William Perlberg, Perlberg-Seaton Prods.; Spyros P. Skouras.

Hand-Picked, Big Market, Playoff For 'Olympics' Stops With Tokyo Gun

Times Film's releasing of the Italian-made "Grand Olympics" of 1960 is admittedly to take advantage of public interest in the games in Tokyo next Fall.

Distribution of "Grand Olympics" will be limited to this summer and no prints will be available after the Tokyo games begin in October. Quote, "We don't expect to make a profit from 'Grand Olympics.' There will be only a limited number of prints, possibly ten or twelve, so exhibition must be restricted to larger cities. We hope to find, in each one, a small house able to play it right up until its withdrawal in September."

Irving Sochin, Times' sales chief, asked about his successful selling of "Mondo Cane," reported that it has racked up well over $1,000,000 in film rentals to date and, as of July 1, should reach the $2,000,000 mark. "We spent more money on prints of this picture," he said, "than on all other films we've released since 1946." Times Films is currently fighting a $3,500,000 damage suit, an "invasion of privacy" claim based on one of the sequences taking place in a West Coast Vic Tanny reducing parlor.

Sochin believes that "Mondo Cane" is the highest grossing foreign film handled by any independent distributor since "And God Created Woman."

So Old It's New; 20th Scores With 'Come Home' Copy

Unless they kill the goose with over exposure, 20th-Fox may reap some golden eggs of unexpected publicity from a stunt pulled by its publicity department—a stunt so old in the annals of promotion that it could almost be accused of "flackery-quackery."

The studio's full page ad in the April 8 edition of the N.Y. Times, reading "John Goldfarb, please come home!" and signed "Shirley" invited him (and any innocent readers) to write Box X7969. Innocent readers, being notoriously impatient, didn't wait to write but deluged the Times with more than 600 telephone calls by the next day (9), wanting to know if John had returned. Several Goldfarbs seemed genuinely concerned.

The aftermath may (and threatens to be) unexpected. First on the bandwagon was Kinney Rent-A-Car with a full page ad offering "John" one of their vehicles.

The more patient among the l.r.'s, those who actually write in to Box X7969, will find themselves on a 20th-Fox mailing list for a series of plugs for a motion picture (named "John Goldfarb, Please Come Home"—what else?) starring an actress named "Shirley" (MacLaine—who else?).

Linguistic Sharif

New York.

Editor, VARIETY:

In your review of "The Fall of The Roman Empire," co-star Omar Sharif is referred to as a bit player in American films because of imperfect English. The statement is untrue and must be challenged.

Omar Sharif, who speaks impeccable English, has appeared in three American films. In "Lawrence of Arabia" and "The Fall of The Roman Empire," he received costar billing and for his efforts in the former, an Academy Award nomination as well. In Fred Zinnemann's upcoming "Behold A Pale Horse," he is starred with Gregory Peck and Anthony Quinn.

Sincerely,
Richard Kahn
(Columbia Pictures)

Just Like Politics

New Haven, April 14.

Recent UPI dispatch on a gag review of "Cleopatra," panning the pic brutally, which appeared in Harvard's humor publication Lampoon, was read in a prime time WELI newscast.

So many listeners, thinking the review was genuine commented to Franklin Ferguson, manager of Whalley Theatre where film had just extended to its 20th week, that he wangled from the station "equal time" on same period next day to explain gag nature of the dispatch and give a fast rundown of the picture's success.

Crafts' Opinions

Continued from page 3

never eliminate foreign subsidies," he said. "The only way we are going to compete is by having our own subsidy. We should have had it three years ago. But better now than never."

"I've been arguing for it for five years," asserted Cartoonists IATSE Local 839 rep Larry Kilty "I started when subsidies were a dirty word. It is ironic to see the producers come to the conclusion that subsidies are the answer. I would call it rather late foresight."

Electrical Workers IATSE Local 40 rep Vince Murphy declared, "a subsidy of any kind would be welcomed. It would help spur production of pictures here rather than out of the country."

One of those expressing a "qualifiedly enthusiastic" view was Walter Mirisch, who felt plan would be fine as long as the government didn't get involved. "I'm always leery of government interference and the possibility of hamstringing the production of pictures." He feels, however, chances are the proposed subsidy would turn out a "major stimulation to production."

Among those who declined to get too strongly on record until precise dimensions of the subsidy plan are made known were Costumers IATSE Local 705 rep Bill Howard and producer William Perlberg. Both averred that from what they knew of the proposed plan that it was okay, but reserved additional comment to a time when they knew more about it.

Howard also stated that he would like stipulation included which would insist subsidies be extended to only those pix made in the Hollywood area," but in an afterthought commented, "But as a member of IATSE I suppose I shouldn't say that."

Director Mark Robson cited success of Britain's Eady Plan as indicative of help a subsidy of this type could tender the U. S. film industry," . . . so we can live to make another film, another day."

Director Jean Negulesco also cited the Eady Plan as an example of what might be realized here.

"Banks there [England] have become more willing to take chances with young talent. They don't have to extend so much capital, they don't have to take so many chances."

He opined that this method of "guaranteed financing" might make the industry less dependent on stars, observing there might be more of a willingness to go along with "a good story and the right actor" instead of looking always to above-the-title bait.

Plan was outlined last Wednesday at a meeting of studio execs, labor and talent reps, at the offices of the AMPTP. Proposal had previously been taken up with toppers of exhib organizations, Theatre Owners of America and the Allied States Association of Motion Picture Exhibitors, for without their willingness to cooperate the plan couldn't get off the ground.

Theatre Owners of America is stalling on any reaction to the proposed "American Eady" propósal to subsidize U.S. features through a surtax on tickets. Unlike the British scheme, which is official, this one would be in-trade. An important date is May 5 when TOA will stage a meeting of minds in Manhattan, after which a position may be adopted. Exhibitor cooperation is, naturally, of the essence.

Amusement Stock Quotations

Week Ended Tues. (14)

N. Y. Stock Exchange

1964 High	1964 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
15¼	13	ABC Vending	723	16⅞	14¾	16⅝	+1½
40⅛	28½	Am Br-Par Th	388	37¾	35¾	35¾	—1½
18⅛	14⅝	Ampex	708	17¾	16¾	17¼	+ ⅛
46⅜	36½	CBS	831	46⅞	44¼	46⅝	+2⅜
18½	12⅜	Chris Craft	580	18½	17¼	17⅝	+ ⅜
24⅝	21⅛	Col Pix	131	23⅛	21½	22¼	+ ⅜
46¼	45⅛	Decca	3	46	45¾	45¾	— ¼
46¼	38⅜	Disney	560	49½	44	48¼	+2¾
131¾	114⅝	Eastman Kdk.	240	128	126	127⅜	+1⅜
6⅞	5⅜	EMI	1136	7¼	6¾	6⅞	+ ⅝
28¼	21⅜	General Tire	689	27½	25½	25⅝	—1⅞
14⅝	12⅝	Glen Alden	219	14⅛	13⅝	14	+ ⅜
79⅝	64	Litton Ind.	887	72⅞	69¼	70½	..
24¾	17½	Loew's Th.	116	22⅞	21⅝	22¼	— ⅛
60⅝	52¾	MCA Inc.	24	55½	54⅜	55	+ ⅝
34⅛	27½	Metromedia	139	33¾	32¼	33½	+ ¼
34	28¾	MGM	387	35½	33	34¼	+1⅛
10⅛	8¾	Nat G'l Corp.	172	9⅛	8¾	8¾	— ¼
22⅞	20⅛	Outlet	930	21⅜	21	21⅜	+ ⅜
62⅝	54⅛	Paramount	146	61½	59⅜	60	—1
183½	145¼	Polaroid	595	172½	160⅝	165¾	+5⅛
39¼	33¼	RCA	3108	36⅜	35⅛	35⅜	—1⅛
9	7¾	Republic	141	9⅛	8¼	8¾	+ ⅜
15½	14⅞	Rep., pfd.	11	15¼	15	15⅛	+ ⅛
29½	24½	Stanley War.	106	29⅛	28¼	28½	— ⅜
44½	38	Storer	73	43½	42¼	43½	+1¾
29¾	22⅝	Taft Bdcst.	58	29¾	27½	27½	—1⅞
27¼	21⅝	20th-Fox	166	24	22⅝	23	— ⅛
28⅝	18½	United Artists	514	29	26½	27¼	+ ⅛
14⅞	11¾	Warner Bros.	1446	15¼	12⅞	14⅝	+1⅞
87⅛	73⅛	Zenith	437	84⅛	82	82	—1⅛

American Stock Exchange

3	2¼	Allied Artists	36	2½	2¼	2½	+ ⅛
12¼	9⅜	BalM'nt GAC	37	10⅞	10⅜	10¾	+ ⅜
8	6¾	Cam-Parkway	26	7	6⅜	6⅜	— ⅝
27⅜	20	Cap. Cit. Bdc.	91	26⅞	25⅝	26½	+ ⅝
13½	10	Cinerama Inc.	689	11¼	10⅛	10½	— ¾
8	6⅝	Desilu Prods.	45	7⅝	7¼	7¼	— ⅜
9⅛	7½	Filmways	14	8½	8	8⅜	..
11¾	9⅛	Movie Lab.	7	9¾	9⅜	9⅜	— ⅛
12¾	9¾	MPO Vid.	39	10⅜	9⅞	10⅜	..
3	2⅝	Reeves Bdcst.	15	3	2⅞	2⅞	..
4½	2⅜	Reeves Ind.	479	4¼	3⅞	4⅜	+ ¼
17	14¼	Rollins Bdcst.	37	17	16⅛	16½	— ⅜
23	18½	Screen Gems	9	20¼	19	20¼	+1⅛
20¾	17⅝	Technicolor	373	19⅛	17⅝	17¾	+ ⅛
7¼	4¾	Teleprm'ter	72	6⅞	6½	6½	— ¼
1	11/16	Tele-Indus.	31	¾	¾	11/16	—1/16
14½	10½	Trans-Lux	5	13¼	12¾	12¾	— ½

* Week Ended Mon. (13).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5⅛	5⅞	— ¼
Four Star Television	4¼	5¼	— ¼
Gen. Aniline & Film	325	347	+5
General Artists Corp.	7	7½	— ⅛
General Drive-in	10⅝	11⅜	— ⅛
Magna Pictures	1⅞	2¼	— ⅛
Medallion Pictures	16	17¼	..
Pickwick International	4⅝	5¼	+ ⅜
Premier Albums	6	6⅞	—1⅜
Rust Craft Greeting Cards	13½	14⅝	— ¼
Seven Arts Productions	13¼	14⅜	+2⅛
Transcontinent Television	21⅜	23	+ ⅜
U.A. Theatres	8½	9¾	..
Universal Pictures	66	70	..
Walter Reade-Sterling Inc.	2⅜	2¾	..
Wometco Enterprises	34	36⅜	— ½
Wrather Corp.	3½	4⅛	..

(Source: National Assn. of Securities Dealers Inc.)

Art & The Argentinos

Continued from page 7

rector . . . Another top Argentine director, **Fernando Ayala**, held a special screening for fest delegates of his latest pic, "Primero Yo" (Me First), which will rep Argentina at Cannes next month. Title song looks to have Stateside disk possibilities . . . Among the local U.S. Embassy people on hand at the various fest functions was information officer **Nicholas Ruggieri**, no fest neophyte having been broken in at Venice during his tour of duty in Italy.

At his reception for the foreign delegations Friday (10), the Russian ambassador served no caviar, but there was lots of Coke on hand, poured from those large, family-sized bottles . . . One of the few North American distributors to attend the fest was **Guy Labrecque**, veep of Cineart Films of Montreal. In the course of his visit, he picked up Canadian theatrical and tv rights to two local productions "Primero Yo" and "Los Evitados," which just goes to show that bringing distribs into this festival can be good business.

About half way through the fest, one ailing member of the Yank delegation, seeking advice from one of the pretty young Argentine interpreters, asked: "Tell me, **Adrianna**, have you ever had hives?" Adrianna, cheerfully: "Oh, no! What do they taste like?" After 10 days, everybody had had their fill of hors d'oeurves . . Yank delegation gifted their chief interpreter, **Jean Gonzalez**, an island of sanity and humor in what often appeared to be a sea of confusion, with an alligator handbag.

Catherine Deneuve, **Jacques Demy** and **Michel Legrand**, the star, director and composer, respectively, of the French "Parapluies de Cherbourg," which closed the fest at an out-of-camp screening Saturday night, stopped off for a Rio visit en route home . . . Also off to Brazil was the MPEA's veep **Bob Corkery**, to size up Yank film situation, post revolution.

MURRAY "THE K" (OF RADIO STATION WINS)

IS



IT'S WHAT'S HAPPENED BABY!

KING!

YOUR IN-PERSON EASTER SHOW FOR THE BROOKLYN FOX PULLED

50% GREATER THAN LAST YEAR!

YOU EVEN CLOBBERED THE N.Y. PARAMOUNT'S FIRST STAGE-SHOW IN YEARS!..."K" REALLY STANDS FOR KOLOSSAL!

Edward L. Fabian

VICE-PRESIDENT FABIAN THEATRES CORP.

Importers Decline to Share Exhibs' Peeve at School-Church 16m Films

Independent Film Importers & Distributors of America has issued a statement via its exec director Michael F. Mayer rejecting the contentions made with growing force lately by exhibitors and exhib organizations to the effect that the licensing of 16m films for showing to colleges and religious organizations is harmful and constitutes, in many cases, unfair competition.

Mayer starts out by saying that IFIDA is not unsympathetic with the problems of exhibition since theatremen are "valued customers." Also, he notes, some IFIDA members themselves have theatre holdings, thus sharing the problems of exhibition. "We are obligated, however, to reject the contention that 16m showings of any and all films should be barred," he states.

It is IFIDA's position that foreign films generally cater to a different type of audience than U.S. features and that their release in 16m "long after initial release" is not truly competitive. Also, the organization claims that there are many situations where 16m revenues exceed those of 35m and that this should be considered by exhibition because it is essential to the theatre business that distribution exists in a healthy and profitable state.

The IFIDA statement says the organization "resents" the actions of exhibs who, "while they never play a foreign film themselves, nonetheless violently object to any school, church or fraternal organization having the privilege of playing our product" in 16m. "These exhibitors might well play some foreign films before complaining so bitterly." The organization also asserts that "selective" 16m showings in educational and religious institutions often develop interest in pictures and that future theatre patrons may come from this source.

IFIDA suggests that exhibition concentrate on others and leave them alone. "Exhibitors should better turn their attention to such matters as the current showing of American films on television in direct competition with them, rather than shouting abuse at the alleged 16m menace." Of course, one of exhibition's biggest battles in recent years has been in this very area — the showing of recent-vintage pix on tv.

In closing, IFIDA states: "We do not intend to relinquish the distribution of our films on 16m. We are, however, agreeable to responsible clearance between theatrical and non-theatrical showings and for our reasonable friends in exhibition that should prove quite sufficient." There is no mention made of what such a "reasonable" clearance would be, however.

Doing Their Fighting?

Jean Goldwurm asserts that Times Films will continue to fight film censorship.

"We have fought more censorship fights than all the major companies put together. Luckily for the entire industry most of them have been successful."

'Hallelujah Train', But It's Oater

Hollywood, April 14.

Producer-director John Sturges has been handed a $4,500,000 budget on "Hallelujah Train," comedy western he will rein for the Mirisches, as United Artist release. Film launches July 6 with Burt Lancaster set to fill one of pic's six star slots.

Budget is one of the highest price tags ever put on an oater, though considerably shy of such recent mammoths as Metro's "How the West Was Won" and Warner Bros.' "Cheyenne Autumn." Shrugs Sturges, "That's what it costs to make a top action film these days." Pic has a 76 day shooting sked with lensing sites now being scouted in a variety of areas including some in New Mexico, Colorado and Utah.

In addition to star roles, there will be some 20 feature parts in film. Sturges sees an average day's location call at about 200, including both extras and featured players. Director calls it "a big, complicated picture," citing "trains, indians and horses" among complicating physical considerations. He estimates that budget breaks down to roughly 50% for above the line (cast, script, etc.) and 50% for below the line costs.

Director is not nervous about lining up needed stars by blast off date, feeling that there will be no problem in inking most of the "first choice" thesps. He notes, however, that Shirley MacLaine was sought as female lead in pic but was unable to accept assignment because of another commitment.

Comerford Chain (Coyne) Leases 1,000-Seater At Gateway Shops Center

Scranton, April 14.

Ground has been broken for the first new conventional theatre to be constructed in the economically-distressed Northeastern Pensylvania area in the last decade.

The playhouse, the 1,000-seat Gateway Cinema, also will be the first in this area to be constructed at a shopping centre in Edwardsville, a village between this city and Wilkes-Barre.

Leasing the one-story structure is Comerford Theatres Inc., which expects to have the house in operation by fall. It is being built by Henry Fein and Edward Eyerman Jr., co-owners of the shopping centre.

Comerford, which operates some 45 theatres in Northeastern Pennsylvania and Southern New York State, has meanwhile named one of its vicepresidents, R. Willard Matthews, to succeed William Yurasko as head film buyer. Matthews, formerly head of advertising and publicity, took over the new duties April 1 after Yurasko resigned to take another job.

Now handling the ad-pub job is Edward McGovern.

Comerford chain changed hands last fall in a multimillion dollar transaction which marked the exit of the Comerford family from the business founded by the late Michael E. Comerford. Attorney Thomas Friday, son-in-law of the exhibition pioneer, disposed of his interests.

Stock of the companies linked as Comerford Enterprises was acquired by John E. Coyne Jr., now the firm's president. His father, John E. Coyne Sr., is executive v.p. and g.m

U.S. 'Eady Plan'

Continued from page 3

years ago in an interview declared himself in favor of a Government subsidy for the American picture industry. He was present at last week's meeting here as was Ralph Hertzel, acting prexy of the Motion Picture Assn. of America, who assumed his new position after the death last August of Eric Johnston.

As part of the subsidy plan, and a feature which would make it attractive to exhibitors, is a condition that no picture made for theatres would become available to pay-tv, when and if it becomes a commercial factor, until at least one year after the theatrical run.

The industry's refusal to forego production subsidies offered by foreign countries, and which created to a large extent the so-called "runaway" problems for Hollywood workers, led recently to the break-up of the joint labor-management committee which had been trying for a couple of years to resolve this situation.

Invites to several top union representatives to yesterday's meeting at the AMPTP offices was viewed as a step toward healing the breach. Among those at sessions were John Lehners, Film Editors Local 776, H. O'Neil Shanks, Screen Extras Guild, Joseph Youngerman, Directors Guild of America, Kenneth Thompson, Screen Actors Guild and Charles Boren, exec veepee, and Alfred P. Chamie, secretary-treasurer, of the producers organization.

GEORGIA UNEMPLOYMENT

But In General State Does Well As To Jobs

Atlanta, April 14.

More than 67,000 Georgians were unemployed in February, the first official estimate of total statewide unemployment ever revealed.

This was the lowest February jobless level in at least five years, per Georgia Dept. of Labor.

On top of that, Georgia's nonfarm employment in February registered its strongest year-to-year gain in 13 months.

Department reported 1,145,800 Georgians held nonfarm jobs in that month, 41,800 more than ever before in February and 6,900 more than in January.

Nationally, unemployment edged slightly lower in February, but remained at a much higher rate than in Georgia. The U.S. idle rate was 6.2% in February, 6.4% in January and 6.9% a year ago.

Metropolitan Atlanta employment totalled 478,350 in February, up 1,800 from a year ago. Unemployment in the five-county area totalled 15,500 or 3.1 per cent in February, down 150 from January, but up 100 from a year ago.

Roadshowing In Wake of Switch On 'Cleopatra'

Denver, April 14.

The opening of "Cleopatra" in a pop price run almost immediately (about 17 days) following its 39-week top hard ticket showing at $3 has left a bad taste in the mouths of some patrons and exhibitors.

The fact that the spec didn't do too well during its road show run and is apparently faring well at the lower tab tends to accentuate the argument that if the public is going to be tapped for road show prices, the identical merchandise shouldn't be offered a few days later as regular film fare. Of course the pop run is 33mm instead of 70 and its a grind showing instead of reserved seat operation.

With both Sam Bronston's "Fall of the Roman Empire," and Hal Wallis' "Becket" from Paramount opening here this month at road show prices with the inference that if one wishes to see the films anywhere near soon he must pay the deluxe scale, what effect will the "Cleo" opening at pop prices on the heels of its road show engagement, have on them? Such is the speculation in film trade circles here.

East Coast Council

Continued from page 3

organization. Also elected were Jim Gartland, business agent of studio mechanics Local 52 as v.p. and Tommy O'Donnell, of Theatrical Teamsters Local 817 as secretary-treasurer.

Additionally, new unit will seek to avoid work stoppages and strikes through collective cooperation and action.

Participating in the Council are: cameramen Local 644, assistant directors of the Directors Guild of America, Screen Actors Guild, projectionists Local 306, mechanics Local 52, Washington, D.C. mechanics local 22, makeup artists Local 798, wardrobe Local 764, scenic artists Local 829 of the Painters, Paperhangers and Designers International Brotherhood, script supervisors Local 161, Theatrical Teamsters Local 817 and editors Local 771. Although the editors exec board hasn't yet ratified the plan, it is expected that it will doso shortly.

The organization will meet next Monday (20) and bi-weekly thereafter to establish a more concrete plan of action. This move by eastern labor is the first time in Atlantic coast pix history that this diverse group of unions have gotten together in harmony to discuss their mutual problems. Formation of the organization is seen as a recognition by labor of the potential of eastern filmmaking and it is hoped that some constructive developments on the eastern labor scene will be forthcoming.

Film's Tariff-Softening Goal

U.S. Dept. of Agriculture's 70m film, "Bounty Without Boundaries," produced by the Fred A. Niles Communications Centers, was screened yesterday (Tues.) at 20th-Fox Theatre for William Morris Agency ad and marketing execs. One of first Government films aimed specifically at softening tariff stands by other countries, Morris men feel techniques used in film may have applications for future films to be made for other purposes.

Group were also shown Niles' 35m Technicolor, Cinemascope pic made for Greyhound's N.Y. World's Fair exhibit.

New York Soundtrack

Continued from page 15

Surf" is henceforth professionally **Anthony Hayes.** (Film historians take note.)

John W. (Jack) Finn, Universal salesman in Boston since 1958, promoted to Denver branch manager effective immediately. He replaces **Murray Gerson** . . . **Steve Lawrence** of "What Makes Sammy Run?" gets N.Y. Cinema Lodge of B'nai B'rith's "outstanding new performer on Broadway" plaque at a Hotel Astor luncheon on April 16.

Cinema Distributors of America western div sales manager **Pat McGee** to Frisco, Seattle and Portland for multi-openings of CDA's "Common Law Wife". . . Cocoanut Grove, night spot in L.A.'s Ambassador Hotel, got a citation from L.A. City Council Friday (3) commemorating its 37th anni which makes it oldest continuing supper-club-restaurant in U.S. according to new general manager **Fred Hayman.**

Macy-loves-Gimbels arrangement has been inaugurated by The Goodman Organization, L.A. ad agency, and the Jerry Rose Organization, Hollywood pub relations firm. They'll service each other's clients "as the occasion demands," while remaining individual companies . . ."The Flesh Eaters," CDA release, into 60-house multi run in Chicago with May 22 opening.

Industry Film Producers Assn. has picked Disneyland Hotel, Anaheim, as site of its 1964 national conference. **General Joseph J. Cody Jr.,** Vice Commander, Air Force Space Systems Div., will address the June 4-6 conference. Other speakers include title art expert **Saul Bass** and Mt. Everest expedition leader **Norman Dyhrenfurth.**

Diko Dimitroff has formed Diko Productions in Athens to produce "The Loves of the Greek Gods," beginning in January with interiors in Greece and Spain and exteriors in Greece. Planned pic had been offered to **Spyros Skouras** and **Samuel Bronston** but neither was interested . . . 20th-Fox is releasing "South Pacific" in 21 new domestic engagements this week . . . Metro can't stop crowing about the success of "How the West Was Won" in its 35m release. So far it has set 13 U.S. house records and is reportedly topping "Ben-Hur," the company's all-time champ, in engagements both in the U.S. and abroad.

Universal's "Brass Bottle" magic carpet, brought into Gotham for two days advance promotion got rained out on some events but managed to make CBS and ABC news shows . . . **Jerry Silverstein,** WNDT "Places in the News" producer-host, has recorded English narration for USIA's "Crossroaders in Africa." **Gordon Hitchens** directed the half-hour color documentary. Latter's Film Comment, observing its first anni with establishment of Anniversary Awards, five grants to aid filmmakers with specified projects . . . **Vivien Leigh** signed for role of **Mary Treadwell** in **Stanley Kramer's** "Ship of Fools." Columbia release starts shooting June 22 in Hollywood . . . **Charlie Cooper,** London clerk who won $630,000 in a soccer pool, turned down role in **William Wyler's** "The Collector."

British actor **Trevor Howard** has acquired film rights to a novel "Kilo Forty" in the mystery and suspense category. He will put it before the cameras in Egypt, starring himself. The book has already been published in England and French, Dutch and German publications are in prospect. It will be published in U.S. by Holt, Rinehart and Winston in May. The author is **Miles Tripp.**

Italian film player **Marcello Mastroianni** reportedly wants to buy the rights of **Arthur Miller's** "After the Fall" for Italian staging by **Franco Zeffirelli,** possibly with **Vittorio Gassmann** in the lead. The play has been scheduled for next season in Germany, Switzerland, Austria, Holland, Israel, Belgium, Denmark, Norway, Finland and Ireland.

Suellen Hutner, of Screen Gems, who is the daughter of United Artists' N.Y. Publicity manager **Mike Hutner,** has become engaged to **Bob Gelman,** a Pittsburgh non-pro.

Irving Sochin, general sales manager of Times Films, now is a vice president of the company.

Keenan Wynn signed for AIP's "Bikini Beach". . . MPAA supplementing "World of Henry Orient" promotion locally with a pluggy mailer . . . **Syra,** nitery dancer, signed for part in **Albert Zugsmith-Artur Brauner's** German-filmed "Fanny Hill."

"Father Goose," now before Universal's color cameras, gives studio three current shooters . . . Columbia's tie-in with Coppertone on **Robert Cohn's** "New Interns" will use pic's **Michael Callan** and **Barbara Eden** in ad campaign encompassing five magazines, 100 newspapers and 2,000 radio spots . . . Photo-Cine-Optics v.p.-general manager **Dom Capano** attending Society of Engineers convention in L.A. . . . Western office manager **Irv Turvey** also taking in meet . . . **Paul Henreid** heads for Ireland today (Wed.) to direct Alsa Prod.'s "Light Out of Darkness" at Ardmore Studios, near Dublin. **Miguel Salkind** production has 10-week shooting sked starting May 23.

George Weltner, Paramount exec v.p., spending the week vacationing in Florida . . . City College of New York (CCNY) planning to discontinue its Film Institute next year after 23 years of operation, a decision which is causing debate among students and alumni.

Producer **Sam Katzman,** director **Gene Nelson,** musical director **Fred Karger** and MGM recording supervisor **Frank Milton** all in Nashville, Tenn., taping music for Metro's forthcoming **Hank Williams** biopic "Your Cheatin' Heart" . . . Western Publishing is distributing a cartoon book version of **Samuel Bronston's** "Fall of the Roman Empire."

Leonard Lightstone, Embassy exec v.p., getting ready for his annual Cannes Film Fest trek . . . producer **Lawrence Weingarten** back on the Coast after conferring in Gotham with Metro execs on home stretch plans for the "Molly Brown" opening . . . **Joe Levine** and Paramount's "Zulu" is slaying 'em in London, grossing $278,436 during its first week in 29 ABC theatres . . . **Glenn Ford** back from a three-week exploitation tour in Hawaii for Metro's "Advance To the Rear," prepping for the company's "The Rounders" which rolls in May.

William Bernstein appointed exec assistant to **Herbert T. Schottenfeld,** UA legal veep . . . **Anthony Perkins** winding a special Brazilian "goodwill mission" sponsored by the U.S. State Department . . . **Lawrence Turman** back on the Coast following the Gotham opening of "Best Man" which he produced with **Stuart Millar** . . . Metro's "Viva Las Vegas" spotlighted in the May issue of Seventeen mag . . . **Lee Tracy** in New York on a holiday . . . **Ann Sothern,** also a "Best Man" player, in town too.

Robert H. O'Brien, Metro prez, and company execs **Maurice J. Silverstein, Robert M. Weitman, Benjamin Melniker** and **Frank Rosenfelt** back from a joint London studio visit . . . **Bob Hope** set to topline in "I'll Take Sweden," for which **Tuesday Weld** is being dickered as a possible costar, due to roll for United Artists in July with locations in Sweden and interiors in Hollywood. **Edward Small** is producer-director and **Nat Perrin** scripted . . . the reissue of "Beat the Devil" continues to pile up hefty biz in openings around the country, most recently compiling a record first five days at the Cinema Theatre, L.A., with a $4,895 gross in the 250-seater.

Connecticut Allied Shakes Self Alert

New Haven, April 14.

After several years inactivity, Connecticut theatre owners reorganized and reactivated Allied Theatres of Connecticut at a meeting here last week. The 31 Connecticut houses became members of both Allied Theatres of Connecticut and National Allied.

Robert C. Spodick, who with Leonard E. Sampson and Norman Bialek, operates the Nutmeg Theatre Circuit, was elected interim president and a National Allied director. ATC h.q. will be located here. Election of directors and other officers deferred until organizational meeting to be held in near future.

Repping National Allied at meet were President Jack Armstrong, exec director Milton H. London, exec committee member Wilbur Snaper and NA director Irving Dollinger.

PARIS & N.Y. OPENINGS FOR 'THE COOL WORLD'

World preem for Shirley Clarke's "The Cool World" will be today (Wed.) at the Pagode Theatre in Paris. Pic, which was shot entirely in Harlem, is concerned with the world of a 15-year-old growing up there and presents two non-pro teenagers, Hampton Clanton and Yolanda Rodriguez.

Fred Wiseman production, which was shown at last year's Venice Film Fest, will have its N.Y. opening on April 20 at Cinema II, following the run of current tenant "Tom Jones."

'Common Law Wife' Dates

Los Angeles, April 14.

"Common Law Wife," Cinema Distributors of America release, grossed $223,900 in first week of multi-date first run in the Greater L.A. area, according to M. Ripps, CDA president. Pic, booked into 32 drive-in and hardtop situations, is being held over for second week in most situations.

Western division sales manager Pat McGee has secured multiple-situations openings for "Wife" in the Frisco, Seattle and Portland areas.



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New York Theatres

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PETER SELLERS
Paula PRENTISS • Angela LANSBURY
in "THE WORLD OF HENRY ORIENT"
A Pan Arts Company Picture from United Artists in Color
ON GREAT STAGE "Glory of Easter" "ALICE IN EASTERLAND" Last 5 Days

'Jones' Ties Winnipeg Top, 'Glenn Miller Story', '54 See 6-8 Weeks Certain

Winnipeg, April 14.

"Tom Jones" (United Artists-Lopert) tied a house record in its first week at the 1,088-seat Odeon. Gross was $17,100, same as that of Universal's 1954 production, "The Glenn Miller Story."

The third playing day, a Saturday, set a new daily record, with gross at $3,177, breaking previous record, also held by "The Glen Miller Story." Heavy business that day, had some 800 to 1,000 patrons turned away.

Odeon, operated by Odeon-Morton Theatres Ltd., local partner with Rank's Canadian subsidiary, with its sock business, helped make the week the biggest, by 20%, in Odeon-Morton's history. The locally-based chain operates four theatres here, and one in Saskatoon, Saskatchewan.

Odeon executive, Paul G. Morton, estimated that "Tom Jones" would gross close to $15,000 in its second week, and was banking on the Academy Awards to help maintain pace. He thought the picture would run six to eight weeks at the Odeon, and then possibly have a further run at the Kings, the chain's suburban first run house.

Not one of the half dozen Canadian situations in which the picture is booked has completed its run. In fact the Toronto playdate recently broke a daily record on its fifth Saturday. Run here is so strong that Odeon executives describe it as "incredible," with some of the longest lineups of ticket buyers in local hardtop history prompted, even on weekdays.

"Tom Jones" continues to show boxoffice spunk with a $201,469 showing in its first five days of a 15-theatre multiple break in New York. While the United Artists pic was compiling this strong performance, it also racked up $30,039 in its 27th week at Cinema I and eighth week in Cinema II.

'Premiere' & 'Perimeter,' Both for U's 'Newman'

First 12 days of "Premiere Showcase" and "Perimeter" dates for Universal's "Captain Newman" in the greater N.Y. area rolled up $737,800.

Pic drew $248,269 in first five days of second week in 24 "Premiere Showcase" situations, after drawing $287,521 in the first week (with two less theatres). "Perimeter" theatres (nine on first week, 25 on second) recorded $66,082 for first, $135,928 for first five days of second.

"Newman" is booked for four-week dates in "Premiere" houses, with current receipts comparing favorably with same company's "Charade" which did three weeks on "Premiere."

NAMED FOR PHARMACIST

Branche, 1,000 Seats, Due To Operate April 30

Albany, April 14.

The 1,000-seat theatre under construction since last August in Latham — several miles from Albany and from Troy—will be called The Branche, Scheduled to open "about April 30," it would like to have the opportunity of playing first-run and second-run product.

So John G. Wilhelm, buyer-booker for Altros Development Corp. the theatre owner, notified Albany Film Row. House has 35 mm. Simplex equipment.

James H. Branche, who operates a pharmacy on the Watervliet-Shaker Road, about two miles west of the theatre, has been active in promoting the theatre's construction. Location is 1500 feet west of the intersection of Routes 9 and 155—where a shopping center is operated.

Prospectors' Films Due

Milwaukee, April 14.

With ultimate goal of filming documentaries on mining and oil development, exploration and processing, the Anthony F. Lucas Museum Institute Inc. filed articles of incorporation in Madison.

New group, which named itself after Yugoslav mining engineer Lucas, also intends to collect, preserve and exhibit items related to mining and oil industries.

LATEST ON DECENCY

'B' For 'Bondage' And 'C' For 'Wayward Love'

Metro's "Of Human Bondage" has been given a Class B rating by the National Legion of Decency with the U.S. Roman Catholic group's objection that "this film tends to compensate for its weakness in credible character motivation by exaggerating the sensational aspects of its story development."

Pathe's Italian import, "Of Wayward Love" received the Class C (Condemned) label with the objection that it was "an amoral trilogy, whose subject matter includes marital infidelity, seduction and illicit sex, in its treatment is grossly suggestive and pornographic."

Universal's "Bullet for a Badman" was rated Class A (II)—morally unobjectionable for adults and adolescents.

PLAN-THE-PUSH PANEL FOR 'DR. STRANGELOVE'

Final meeting in an intensive series of merchandising planning sessions was held last week (7) at Columbia Pictures h.o. for 38 exhibitors repping "showcase" theatres in metropolitan area playing Stanley Kubrick's "Dr. Strangelove." Confab outlined full range of promotional ammunition currently available of "Strangelove."

Robert S. Ferguson, ad-pub veep, reminded group that, despite tremendous business film is doing, it still needed personal touch of each exhibitor. "No film is a guaranteed absolute success in all situations," he told them, and an intensive local campaign should not be overlooked even with exceptional past performances.

Three Columbia field men have been assigned exclusively to "Dr. Strangelove" showcase engagements in the N.Y. area. One will work with colleges and universities in the area.

Tie-ins have already been made with 26 Barracini candy stores (second Columbia pact with sweets company in four months) and second printing of Bantam's paperback goes into distribution this week. Record stores are pushing three Colpix recordings of music from pic, including an album.

Exhibitors at meetings were Ted Arnow, David Weitzner, Robert Diem, Klenert, Loew's Theatres; Murray Alper, Erwin Gold, Sidney Friedman, Randforce; Harry Padva, Stuart Kolbert, Interboro; Al Shapiro, Sam Greenberg, Robert Honahan, I. Rosen, Ivan Eggleston, Associated Independent Theatres; Emanual Adams, Nick Patrick, Adams Theatre, Newark; Merl Burdett, Menlo Park Cinema; Gus Birnbaum, James Alliegro, Scarsdale Plaza; Albert Lowey, Ben Gladstone, Ruth Waskawic, Town and Country; Martin H. Newman, Harold H. Newman, Charles W. Call, Sylvan Schein, Hy Landerer, Jim Murray, Arthur Felton, B. Hansen, J. R. Weinstein J. Jackson, I. Sherlip, B. Tauritz, Ray Marshall, B. Seifried, L. Letter, Century Circuit.

Columbia reps were Ira Tulipan, aide to Robert S. Ferguson, Richard Kahn, national ad-pub coordinator, Bud Rosenthal, pub manager.

Knoxville Production Studio Contracting Up

Knoxville, April 14.

Bids for construction of a $175,000 sound motion picture and tv studio are being processed by the Knoxville purchasing department. The studio will be located on city property in a suburban western area.

The new studio will be augmented by the Chilhowee Park Administration Building, which has served as a site for two previous productions. Susskind's "All the Way Home," and Landau's "The Fool Killer." Mayor John Duncan said the new studio will be of the most modern design and will be available early in June at nominal rental.

Construction of the facility is part of the Knoxville program to attract major motion picture and tv producers to use the East Tennessee area for future film productions.

Pix Biz Better, Berger to Contrary, North Central Allied Only a Bit Like Its Former Waspish Self

By LES REES

Minneapolis, April 14.

Bearing in mind the previous regime of North Central Allied and its tendency to use verbal bullwhips upon the hides of the film distributors, their terms, their attitudes, their manners, their alleged heartlessness to small town exhibitors, the latest convention of the regional unit was remarkable for not whipping the old villains. Only a minimal amount of time and energy was devoted this spring to the classic foe.

The substitute heavy was tollvision, as testing in Hartford, Connecticut, and Toronto, Ontario, and as pending in California and elsewhere. In this respect the theatremen of North Central's zone (Minnesota, both Dakotas, western Wisconsin) see nothing but threat to the boxoffice of their operations if a boxoffice charge is installed in the homes and apartments of American citizens.

Despite tollvision, and with advertising-supported television hardly mentioned any longer as a threat, the exhibitors tended to sound optimistic notes. Improved grosses were reported. That, of course, is the nub of the case for either glee or grievance with small community theatremen, as indeed showmen of any size.

Not only was the previous bombardment of the film companies missing. Contrarily, there was even some kind words expressed. Nothing gushy, mind you, but kind. Also general acknowledgment that product is averaging out better.

The fact was stressed that the biggest "evil" confronting exhibition's existence is "the big bad wolf" of pay-see, not trade practices or advertising's own video.

However two dissenters and one pessimist made themselves heard briefly. Bennie Berger, former NCA president and now board chairman, continued in his usual role of film company hater. He declared that by not selling films to the smaller exhibitors on an "ability to pay" basis distributors are putting the "little fellows" out of business right and left.

Berger lambasted the distribs for demanding percentage up to 60% and higher for the better boxoffice pictures in the smaller and lesser grossing situations. Later bidding for pictures, especially the no-see sort, came under the fire of Jack Armstrong, national Allied president, one of the speakers.

Undoubtedly at Berger's insistence, a resolution was presented hitting the film companies for what was called their present sales policy of charging the small independent exhibitors "exorbitant" film rentals and especially assailing percentage in such situations. Adopted unanimously, the resolution asserts that in consequence of this sales policy the public in many small communities is being deprived of the chance to see the top pictures.

The resolution calls upon the NCA parent body, national Allied, to condemn this sales policy strongly and to exert every effort to have it eliminated "so that all theatres will be able to buy top motion pictures at prices their boxoffice justifies and which will enable them to continue to live."

However, another resolution lauded NCA President Ray Vonderhaar, who was re-elected, because under his one-year leadership NCA has become a foremost national Allied unit, has increased its membership considerably and has done much to help the area's exhibs in many ways.

Opening the meeting, Vonderhaar called upon exhibitors to go all out in improving their showmanship and public relations and prophesied good times ahead.

Armstrong and Milton London, the latter national Allied executive director from Detroit while finding fault with competitive blind bidding for pictures and emphasizing how much of a threat toll could be, also pointed out that for the first time in a long while theatre business is very much on the upgrade and the future once more looks bright again.

The public is coming back to the theatres, asserted Armstrong who also said national Allied now has its most units, 15, and largest membership ever. He pointed out, too, the many new four-wall movie theatres being built once more.

Arnold Childhouse, California Crusade for a Free TV chairman, one of the speakers, appealed to those present for financial support in his state's current fight against Pay TV. A number of contribution pledges followed his talk.

Vonderhaar joined Armstrong and London in calling on all of this territory's exhibitors to leave no stones unturned in their efforts to knock out community antennas as well as toll.

Hollywood-at-Fair

Continued from page 5

forthcoming. It is well documented that Hollywood originally wasn't even to be represented at the Fair.

One feature of the Hollywood Pavilion which ties in with all of this is the fact that the various exhibits contained therein will be changed as the Fair runs, particularly between the first six months and second year. Thus some space will be in revolving availability so to speak for appropriate setups.

Some changes have already been made. A section of the "Seven Days In May" set has been added, bringing the total to seven pix and two tv shows repped. The original plan to have a section where the filming of a pix was to be simulated has been scrapped because of a space shortage. There is now the chance of an exhibit of "Molly Brown" costumes and props etc. which wasn't in the original plan. Also, the Pavilion has made a deal with Dino De Laurentiis to display articles from "The Bible" in a future exhibit and the Tara set from "Gone With the Wind," now in Atlanta, may be transported to the Pavilion and put on permanent display.

Exhibits for the opening will include "Cleopatra," "South Pacific," "West Side Story," "King & I," "Fall of the Roman Empire," "Molly," "Seven Days" and tv's "Dr. Kildare" and "Gunsmoke," plus the Cecil B. DeMille Museum. The Bounty, anchored at the Fair Marina, is also being plugged at the Pavilion, where the tariff is $1.25 for adults and 50c for kids over 12.

"Wacky hilarious journeys on board the fictional s.s. Flying Wind..."*

There You Are, But Where Are You?

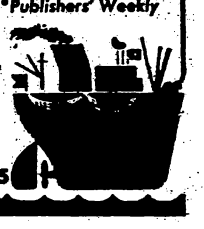


A Novel by ROBERT F. MIRVISH

"MIRVISH IS WONDERFUL!"

at concocting funny episodes that get even funnier as they develop. He is a master of the running gag. Very entertaining. *Publishers' Weekly

"...Down to Earth Pleasure!" —Bert Lahr Star of "Foxy"



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Film Reviews

Continued from page 6

Panic Button

comedy and winds up as a wild, slapstick farce which strains credulity. When it is catching glimpse of Rome and the canals of Venice, this manages to hold interest. But in between are sandwiched some banal comedy, stilted acting and absurd story development.

Yarn is concerned with a syndicate (Pagano Enterprises) which finds it must pay heavy income taxes unless it can lose $500,000 in a month's time. Idea has been used, in various forms, previously on the screen. But here it's manhandled on scripting and thespian efforts. Syndicate decides the production of a tele pilot film in Rome is the best and fastest way to drop that kind of coin.

Even the charm of Chevalier's singing two standards fails to save this tale as it is unfolded with one after another stilted performance, and indifferent direction. Plot has the dramatic pilot short winning the prize at the Venice Film Fest as the most original comedy shown at this show.

Chevalier, cast as a washed-up actor, does well enough when given half a chance. But in this production he is not the Chevalier of "Fanny," for instance. Statuesque Jayne Mansfield is the amateur thespian enlisted to co-star with Chevalier in the tele short. In her few love scenes with Michael Connors she does surprisingly well, and, of course, looks her usual self in a bikini.

The camera is flattering to neither Miss Mansfield nor Chevalier. Connors makes an okay production chief working on the tv pilot. Akim Tamiroff is an eccentric drama instructor, recruited as the pilot's director, but not up to his usual standard. Often rated one of medium's neglected talents Eleanor Parker walks through her role of Chevalier's ex-wife. Italo comic Carlo Croccolo makes something of a minor role.

George Sherman has directed much better pix, but perhaps he should not be faulted in view of the material given him. It looks as if several cameramen worked on this but none is listed nor is the film's editor. Where the title was dug up is anybody's guess. *Wear.*

Parliamo Di Donne
(Let's Talk About Women)
(ITALO-FRENCH)

Rome, April 7.

Cineriz release of Fairfilm (Marlo Cecchi Gori-Concordia Film (Paris) coproduction. Stars Vittorio Gassmann; features Sylva Koscina, Antonella Lualdi, Walter Chiari, Eleonora Rossi Drago, Giovanna Ralli, Jeanine Valerie. Directed by Ettore Scola. Screenplay, Scola and Ruggero Maccari; camera, Sandro D'Eva; editor, Marcello Malvestiti; music, Armando Trovajoli. At Metropolitan, Rome. Running time, **110 MINS.**

Fairfilm producer Mario Cecchi Gori continues to ring the bell with slick, fast-paced comedies, and his latest is no exception. "Parliamo," apart from apt direction and writing, has Vittorio ("Easy Life") Gassmann for an additional b.o. boost. This should give it notable projection both in this country and abroad. Theme being the female of the species, and man's involvment therewith, thus also has fewer limitingly local aspects to brake foreign audience interest.

As patterned in Gassmann's previous "I Mostri," film is series of vignettes, all featuring Gassmann but in various roles. And all wind with O. Henry-styled blackouts. Some are lightweight, a few telegraph their solutions, but most are frankly outspoken in terms of language and situation, though never vulgar.

Most statements are risible throughout while the fadeout one is given an ironic dimension not known to protagonist. Variously involved with Gassmann are such attractive and able partners as Sylva Koscina, as the girl who waits too long to be seduced by him; Antonella Lualdi, who has a last fling with him before rushing off to get married to another man; Eleonora Rossi Drago, Giovanna Ralli and others.

The star here truly deserves his rank. Gassmann is on screen throughout, in various guises, and does an outstanding job in the several characterizations, obviously relishing every bit of it. The audience is with him all the time. Walter Chiari is also good in a segmentary role, while Umberto D'Orsi and others provide okay backdrop action.

Lensing by Sandro D'Eva is classy, and the settings also raise this notches above the usual routine Italo comedy. Ettore Scola's direction (his first feature pic chore after longtime writing stints) is spirited and fast-paced.

Added to the production's gloss is an apt musical backdrop by Armanda Trovajoli, replete with current hit tunes and one future one, the title song sung by Michele. *Hawk.*

Frenesia D'Estate
(Summer Frenzy)
(ITALO-FRENCH)

Rome, April 7.

Cineriz release of a Gesi-Cisa- Federiz-Les Films Agiman co-production. Features Vittorio Gassman, Philipe Leroy, Michele Mercier, Sandra Milo, Umberto D'Orsi, Graziella Granata, Gabriella Giorgielli, Amedeo Narrari, Leo Padovanni. Directed by Luigi Zampa. Screenplay, Age, Scarpelli, Benvenuti, DeBernardi, Mario Monicelli; camera, Marcello Gatti; editor, Eraldo da Roma; music, Gianni Ferrio. At Arlecchino, Rome. Running time, **110 MINS.**

Lightweight comedy of summer doings at an Italian Riviera resort. This is uneven, alternating okay moments being thrust by tedious ones. Chances are offy, both in Italy and abroad, though names will help carry it here.

Several plot lines are intertwined, not always too clearly, in contributions by five scripters assembled for this item. Strangely, for a director of Luigi Zampa's stature, few of characters come off with any depth. The exception, and it's the episode which takes up the most footage, involves Michele Mercier and Vittorio Gassmann. He's an army officer, she's appearing in a visiting French transvestite show which he sees on a weekend furlough.

Though 100% woman, she can't convince him she's only subbing as a female impersonator for a defecting colleague. Gassmann is good, and Miss Mercier is easy on eyes, and the sequence brings forth the pic's main laughs. Others appear in minor capacity. Sandra Milo is wasted as a pastry vendor. Philipe Leroy, as a vocal operator, and others are relegated to minor appearances. In another good segment, Amedeo Nazzari almost steals picture as an elderly male model posing as a rich nobleman and trying hard to act athletically young in order to impress Gabriella Giorgielli, a local femme, and thus make his longtime mate, Lea Padovani, jealous.

Zampa's direction, as noted, is haphazard and obviously burdened by too many plot skeins. Technical credits good. Breezy musical track by Gianni Ferrio helps this. *Hawk.*

Amore in 4 Dimensioni
(Love in 4 Dimensions)
(ITALO-FRENCH)

Titanus release of an Adelphia Comp. Cinematografica (Rome)-France Cinema Productions (Paris) coproduction. Features Cylva Koscina, Franca Rame, Gastone Moschin, Franca Polesello, Carlo Bagno, Isa Crescenzi, Carlo Giuffre, Philipe LeRoy, Lena von Martens, Fabrizio Capucci, Michele Mercier, Alberto Lionello. Directed by Massimo Mida, Jacques Romain, Gianni Puccini, Mino Guerrini. Camera, Dario Di Palma, Carlo di Palma, Tonino delli Colli; editor, Franco Fraticelli; music, Franco Mannino. At Corso Cinema, Reme. Running time, **105 MINS.**

Four-episoder in the currently popular comedy vein, with polish and piquant aspects to indicate a lively "fifth" dimension, namely b.o. prowess in most situations both here and in the foreign market. Format and exploitable aspects naturally assist in making film saleable.

First bit, "Love and the Alphabet" shows the primary urge overcoming lingual obstacles in tale of Sicilian country yokel being won over by old-maidenish northern gal. It's ably acted out by Franca Rame, as the woman, and by Carlo Giuffre, as the illiterate country boy.

Second segment is "Love and Life," in which Sylva Koscina sets up another woman to seduce her husband so she can be free for her own lover, only to have latter falling for the very gal she's hired to do the job. Sylva Koscina is the wife, Gastone Moschin the husband, and Franca Polsello, the saucy third element.

Number three is "Love and Art," perhaps the subtlest of quartet. Here, a noted but lazy scripter weekly closes an eye when an assistant scripter (whose contributions, he realizes, are very vital to his fading career) falls for his wife. Philipe Leroy is the writer, Lena Von Martens is a looker as his wife, and Fabrizio Capucci sketches a neat cameo as the assistant.

Fourth item outlines a new highscaled pickup gimmick devised by a call girl, Michele Mercier. She poses as a recent widow prone to fainting spells in the city cemetery, where well-to-do widowers pick her up, later to be conned via the usual racket. Miss Mercier performs ably and is most easy to look at, but it's Alberto Lionello who displays a fresh comic personality (and a startling resemblance — physical and artistic) to Peter Sellers. He should go places in local pix.

Direction by four different people is on even, pro level. They milk situation for whatever they are worth. All segments have slick patina and savvy pace and mountings, assisted by lensing by three cameramen and single musical scorer, Franco Mannino. The pic is skillfully put together technically. *Hawk.*

Tomorrow's Yesterday
(ISRAEL)

Tel Aviv, April 14.

Geva Films release of the Baruch Agadati Itzhak Agadati production. Written, directed and photographed by Baruch Agadati, edited by Nellie Bogor, commentary written by Gavriel Zifroni and Aharon Amir, narrated by Zalman Levyoush, Ya'acov Ben Hertzel and Rivka Michaeli. Music written, arranged and conducted by Noam Sherif. Black and white. Reviewed at the Yaron cinema, Tel Aviv. Running time, **90 MINS.**
Members of young Collective settlement: Meir Teomi, Avraham Ne'eman, Rephael Klatchkin, Moshe Churgel.

Combining actual documentary material shot in Israel during the last 53 years and excerpts from his 1932 first Hebrew-speaking feature-film shot in the then-called Palestine, Baruch Agadati, dancer-painter-artist-film showman assembeled a variety of scenes, historic occasions and everyday scenes depicting the life of the Pioneers, grandparents and fathers of what became 16 years ago the State of Israel.

Being himself one of the youngsters sent by his parents in Tzarist Russia to study in the first Hebrew Highschool, Hertziya, in the then just founded city of Tel Aviv, back in 1909, Agadati proves in this semi-documentary feature, his love of the subject, his poetic skill and his searching eye. The result is a sometimes moving, sometimes entertaining panorama of people and ways of living, of historic vignettes and ancient newsreels.

The narration (and the excerpts from the 1932 "This is the Land") aims at projecting the naive, idealistic past, with a grain of contemporary "salt." "They looked funny, our elders — but they meant it," kind of benignantly approving. It works, most of the time and evokes the mood that adds a sentimental thrill to the healthy curiosity. Apart from the many informative scenes, there is a rhythm to this film, and a synthesis of folklore and popular music, extremely fascinating most of the time, by Noam Sherif.

To audiences abroad, Jewish and non-Jewish, there should be enough appeal in this fare, in spite of the local nature of many scenes. Adequate English narration would suffice. Apart from the beauty of many shots, there are candid shots of such international figures as Albert Einstein (in the 1930s visiting Weitzmann), Winston Churchill (in the 1920s present at the wedding of Lord Samuel, among exotic Shieks and the late King Abdalla of Jordan), Lord Balfour and General Allenby.

Framing the picture are shots of Baruch Agadati, among his watercolor-on-silk-with-oil-effect paintings (an original device of his), in his forty-five year old wooden hut, a living contrast to the now-building 33-stories Shalom skyscraper, just two blocks away. The picture does well bridging the 50 years between these two. *Port.*

Replace Gutted Fiesta

Casper, Wyo., April 14.

Commonwealth Theatres' exec, Richard O'Rear stated here that his company is going to build a new theatre in Gillette, Wyo., construction to start right away.

The new house, which promises to be one of the niftiest in this part of the state, is being erected to replace the Fiesta which was destroyed by fire recently.

At Argentina Festival

Continued from page 6

Placeres Conyugales

attempts of a wife and her would-be lover to murder her appealing, nitwit of a spouse. The wife, played with amusingly bland sweetness by Ana-Maria Campoy, reasons that since she cannot bear the idea of committing adultry, there is nothing to do but dispatch her husband, which she forthwith attempts to do via arsenic and homemade bombs. A large portion of the B.A. population is eradicated, but her husband lives on and, in a twist finish, he survives to marry a girl he'd had his eye on all the time.

In the key role of the husband, Luis Sandrini is wonderfully foolish and total sincere. Subsidiary performances are in the same vein. Luis Saslavsky's direction has an appropriately airy bounce, nicely complemented by the handsome period sets and costumes. In this case, color photography would have been a definitely plus, but the black-and-white lensing is quite okay, as are all technical credits. *Anby.*

Young Sanchez
(SPANISH)

Buenos Aires, April 14.

I. F. I. Espana, S.A. production. Stars Julian Mateos, with Carlos Otero, Ermanno Bonetti, Luis Ciges, Consuelo de Nieva, Luis Del Pueblo, Juan Torres, Manuel Bronchud, Miguel Graneri, Luis Romero, Manuel Ruiz, Sanchez Merayo. Directed by Mario Camus. Story and screenplay, Ignacio Aldecoa and Camus; camera, Victor Monreal; music, Enrique Escobar; editor, Juan Luis Oliver. At Buenos Aires Film Fest, April 5, '64. Running time, **106 MINS.**

Exposes of some of the evils which surround professional boxing unfortunately are rather old cinema hat. Otherwise, "Young Sanchez" might be expected to cause a much greater stir in the international market than now seems indicated. This official Spanish entry at the Buenos Aires festival is nicely acted, directed and photographed, but none of these virtues can disguise the fact that it's basically a cliche. John Garfield, Robert Taylor, Tyrone Power, et. al., did the same story back in the 1930s and 1940s.

For overseas audiences the picture has a certain uniqueness in its contemporary Spanish locale. But the same things happen in these gyms and arenas as used to happen in those just off Broadway. In the title role, Julian Mateos gives an excellent performance as a young boxer who, disillusioned by early doublecrosses, sets out to make as much dough as he can, either clean or dirty. In appearance Mateos looks something like a husky Alain Delon and overall the film recalls the Delon-Visconti "Rocco and His Brothers." But "Young Sanchez" has none of that earlier film's social and psychological complexities. *Anby.*

Les Tontons Flingueurs
(FRENCH)

Buenos Aires, April 14.

Gaumont (Paris), Corona Filmproduktion (Munich), Ultra Film (Rome) coproduction. Features Lino Ventura, Bernard Blier, Francis Blanche, Claude Rich, Sabine, Sinjen, Horst Frank, Charles Regnier. Directed by Georges Lautner. Adapted by Albert Simonin from his novel "Grisbi or Not Grisbi"; dialogue, Michel Audiard; music, George Delerue. At Buenos Aires Film Fest, April 5, '64. Running time, **97 MINS.**

An uneven film, marred by a far too slow beginning, turns into a slapstick farce once it gets into stride. Though not consistently good, this has amusing situations and some first-rate gags.

Fernand (Lino Ventura), owner of a small tractor factory, gets himself involved with gamblers and gangsters when asked to take care of a dying friend's daughter. The friend headed the syndicate, whose members are far from enthusiastic at the idea of a takeover by an outsider. And trouble soon brews, to the tune of mayhem with all kinds of weapons. Fernand, after a great deal of ammunition has been spent, proves himself the boss and everyone who hasn't been killed in the process feels quite happy.

Ventura plays his usual tough, but in a light vein while Bernard Blier turns out to be an amusing heavy.

"Les Tontons" may become successful in specialized situations particularly in Latin America, but from an artistic point of view, it's only real asset is Michel Audiard's sophisticated and ingenious dialogue. Should be good in the home market. Stateside chances are slim. *Chile.*

Nadeje
(The Hope)
(CZECHOSLOVAK)

Buenos Aires, April 14.

A Barrandov Film Studio production. Stars Hana Hegorova, Rudolf Hrusinsky; features, Frantisek Peterka, Otta Simanok, Vaclav Neuzil, Frantisek Vicena, Jaroslav Nikolny, Josef Barta. Directed by Warel Kachyna. Screenplay, Jan Prochaszka, Karel Kachyna; camera, Josef Vanis; music, Jan Novak; editor, Jan Chaloupek. At Buenos Aires Film Fest, April 8, '64. Running time, **92 MINS.**

A slow, heavy pace prevents this pic from being attractive from the point of view of conventional entertainment, limiting its possibilities even in selected arty situations. But this does not prevent it from being a piece of serious and honest filmmaking.

Story concerns Lucin, a laborer on a construction job, who has swapped his self-respect for alcohol. When the pic begins, he is well on his way to becoming a Bowery-type character. His fellow workers despise and dislike him, except Magdalena. She has an uncertain reputation of her own and gives him her help and love, desperately trying to return him to the straight and narrow.

The relationship between these two characters is beautifully developed, without at any moment indulging in romantic overtones. In fact, the honesty of their presentation leads to the film's limitations as entertainment. Director Kachyna does not idealize his characters or try to make them personally attractive. Instead, he views them with sympathy and understanding for their plight, suggesting a great deal more about their lives and problems than is actually said. He is greatly helped by two good performances, of which Hana Hegorova's is outstanding.

Story is told in a straightforward manner, without unnecessary embroidery. Lensing and other technical credits are good. The film's ending only implies hope of regeneration, instead of forcing a definitive happy end. In toto, it is an interesting and positive approach to the theme of an individual unable to adopt to society. *Chile.*

Zerwany Most
(The Lost Bridge
(POLISH)

Buenos Aires, April 14.

Film Polski release of a Iluzjon Studio production (Warsaw). Features Tadeusz Lomnicki, Elzbieta Kepinska, Lidia Korsakowna, Wojciech Siemian, Mieczyslaw Voit. Directed by Jerzy Passendorfer. Screenplay, Roman Bratny; camera, Antoni Nurzynski; music, Tadeausz Baird. At Buenos Aires Film Fest, April 3, '64. Running time, **85 MINS.**

The postwar struggle between Ukranian fascists and the Polish army is a somewhat local matter. And it evokes no emotional echo with foreign patrons. Hence the film, however competently and honestly made, does not succeed in bringing out universal issues.

Photography and acting are good but the historical background is taken too much for granted. If the pic had been more explicit regarding this, its foreign chances would have been much improved. As it stands, they are very limited. The story concerns a Polish officer who, disguised as a Ukrainian infiltrates the enemy, killing their leader and afterwards finds it a hard job to prove that he is actually Polish. *Chile.*

Episcopalians Map 30-Min. Religioso Show

Atlanta, April 14.

Episcopal Church is preparing to enter a bid for primetime on television with a series of half hour programs putting Hollywood talent into religious roles. Episcopal Radio-TV Foundation Inc., with headquarters here, started the ball rolling several months ago.

Two of the first series of 13 programs have been completed and the premiere of one starring Lynn Bari will be shown here April 27 at the Community Playhouse. The series will be known as "One Reach One."

Atlanta premiere of Lynn Bari show, titled "The Late Liz," based on the story of Gert Behanna, whose autobiographic novel of the same title had nationwide distribution in paperback form, is scheduled for April 27 at 800-seat Community Playhouse. It was scripted for the program by Stephen Lord.

Cold Easter Booms West End Trade; 'Empire' Wow $25,000, 'Becket' Same, 2d; 'Garden' Lush 12½G, 'Trumpet' 19G

London, April 7.

The coldest Easter holiday weekend in more than 40 years, coupled with the arrival of two new major blockbusters, gave a powerful spurt to West End firstruns. With only a couple of exceptions results were beyond hopes.

Dominating the scene are "Fall of the Roman Empire" at the Astoria, and "Becket" at the Plaza. Former notched a record $27,500 opening frame and is heading for a mighty $25,000 in the second round. The first week of "Becket" hit great $26,000, and the second round is running almost neck-and-neck. Both films have done capacity at every evening performance, with the advance building day by day.

"A Distant Trumpet" got off to a good start at the Warner with a stout $19,300 in opening stanza. "The Chalk Garden" is heading for a sturdy $12,500 in its first session at the Leicester Square Theatre.

Among the longrunners, "How West Was Won" chalked up a whopping $24,100 in its 74th week at the Casino while "It's a Mad World" looks smash $22,000 in its 18th Coliseum week. "Cleopatra" was over $29,000 in its 35th Dominion week and "Tom Jones" hit $14,000 in its 40th frame at the London Pavilion. "Lawrence of Arabia" was a whopping $16,800 in 60th round at the Metropole.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) — "Fall of Roman Empire" (Rank) (8th wk). Heading for great $25,000 or better after record-breaking $27,500 opening round.

Carlton (20th) (1,128; 70-$1.75)—"Irma La Douce" (UA) (8th wk). Lively $9,000 or over. Seventh week, $11,000. "Seven Days In May" (Par) follows April 16.

Casino (Indie) (1,155; $1.20-$2.15)—"How West Was Won" (Robin-MGM) (74th wk). Fancy $24,000 or near.

Columbia (Col) (740; $1.05-$2.50)—"Dr. Strangelove" (BLC) (10th wk). Sturdy $10,900. Ninth week, $13,100.

Coliseum (MG) (1,795; $1.20-$2.46)—"It's a Mad World" (UA) (18th wk). Smash $22,000 or close.

Dominion (CMA) (1,712; $1.45-

(Continued on page 25)

Dangerous-To-Bait, But Danish Film Critics Go for 'Strangelove'

Copenhagen, April 14.

Advance promotion of Columbia's "Dr. Strangelove" here was heaviest for an American film in long time, a dangerous process as Danish film critics are notoriously savage. Too much advance buildup tends to make them extra suspicious. Engagement of the Stanley Kubrick at Carl Th. Dreyer's Dagmar Theatre grossed 25,753 kroner ($3,848) in first three days, following sucess pattern established in London, Amsterdam and Milan.

"Strangelove" copped more newspaper space in fortnight before the opening than any previous film, coverage usually reserved for the Denmark-Sweden soccer match or a wedding in the Royal family. A series of previews for Danish intellectual groups, political and science editors of newspapers and tv, clergymen and even "Ban-the-Bomb" groups helped create advance comment. Columbia also staged a "white-tie" opening night to rival those at the Royal Theatre.

Critical reception to the pic was in nature of "raves," with toughest reviewer—Kris on the afternoon "BT"—calling Kubrick "one of the four greatest filmmakers in the world—not just a man with a message to humanity, but also the man in whose hands lies a new future for American film art."

The public? Tickets are sold out a week in advance.

Meanwhile In Italy

Milan, April 14.

"Dr. Strangelove" grossed, in first three days at the Cavour Theatre here, 7,400,000 lire ($11,840).

Geisha School Seizure In '46 Costs Japan $360,000

Tokyo, April 7.

A 14-year-old legal wrangle ended when the Japanese government agreed to pay $360,000 to a geisha community for damages incurred with the 1946 takeover of the Nyokoba Cion geisha training school and converting it into a cabaret for U.S. military forces personnel.

The building was released to its owner in March, 1949. He appealed to the Tokyo District Court for compensation, claiming this had been promised by the prefectural governor of that time. The court ruled that the government should pay $777,000, but the government refused to accept that figure and lodged repeated appeals.

Final settlement was reached out of court.

Down-Trending Of India's Features

Washington, April 7.

Film production in India continued easing downward with studios hampered by rising costs and a lack of capital, the U.S. Commerce Dept. reported. In 1963 there were 298 feature films produced, a slump from the 312 in 1962 and the record 320 in 1960. Despite the decline there is continued demand for color films.

Production costs jumped about 20% last year and are expected to go higher in 1964 with fees for top stars rising and a general wage-material price increase.

Revenue from film exports was around $2,500,000 for the first three quarters of 1963 compared with $3,000,000 for all of 1962.

U.S. films acounted for 65 of the total 136 imports. Following were the U.S.S.R. with 19, United Kingdom with 15 and Italy with 14.

A 165% tax increase in film imports, imposed last March, was cited as the cause for the drastic decline in imports from 221 in 1962 to the 1963 figure.

A later 37% reduction of the tax helped spur imports toward the end of last year.

Expiration in March of a 55% import quota worked out by the Motion Picture Export Assn. of America and the Indian government tends to cloud predictions of the future market.

Swiss Build Submarine: But for Tourists Only

Lausanne, April 14.

A submarine for tourists, called "Mesoscaphe," will be a come-on of the upcoming Swiss National Exhibition starting April 30 for a six-month period. This exhibition takes place every 25 years in a different Swiss city, last one having been in Zurich in 1939, and offers a panorama of Switzerland embracing all aspects of industry, culture, farming, tourism, arts et al.

Submarine, designed by Swiss scientist, Jacques Piccard, and named after his father, the 1962-deceased famous physicist and explorer of the stratosphere and the deep seas, Auguste Piccard, will provide visitors with the unique opportunity of a dive into Lake of Geneva, if only to a "depth" of about 1,000 ft. It is planned, however, to use the submarine for deep-sea research purposes down to 4,000 ft. after the Expo has ended. It is pointed out with pride here that this is the first Swiss-built submarine. The "Swiss Navy" has always been a global gag. A less gratifying aspect, however, seems to be the fact that cost of construction has snowballed from a blueprinted $350,000 to an estimated final budget of five times that amount, or $1,750,000. Fee for a dive in the Mesoscaphe will be $9.30 per person.

Shochiku Would Cut Kyoto Studios' Staff

Tokyo, April 7.

In view of Japan's declining film fortunes and a movement toward fewer productions, Shochiku disclosed plans to slash its Kyoto Studios staff from 335 to 187. Studio made 15 films last year and is expected to lens only eight, mainly samurai action fare, during 1964 at these studios. The Kyoto studio will come under supervision of Shochiku's main studios at Ofuna, near Yokohama.

President Shiro Kido of Shochiku, one of Japan's five majors, said he would not take the expected action before consulting with union officials. He added that the displaced personnel would be given other assignments within Shochiku's vast organization.

'8½' Captures Most of Italo Crix Awards

Rome, April 7.

Federico Fellini's "8½" last night swept the Italian Film Critics Assn. awards. Film walked off with six kudos thus breaking alltime record—six prizes for one pic—set many years back by Vittorio DeSica's "Bicycle Thief." "8½" copped traditional Silver "best film" award is voted as it's felt that best direction implies best pic), production, story, screenplay, supporting actress, camerawork and music.

These went respectively to Fellini, Angelo Rizzoli whose Cineriz produced the pic, Fellini and Ennio Flajano for original story, duo plus Brunello Rondi and Tullio Finelli for script, Sandra Milo for supporting female performance, and Gianni di Venanzo for his lensing and Nino Rota for his music.

Other prizes went to Ugo Tognazzi, best actor for his role in "L'Ape Regina" (Conjugal Bed), and Silvana Mangano for "Processo di Verona" (Verona Trial). Male supporting performance deemed best was that by Folco Lulli for "I Compagni" (The Strikers). Giuseppe Rotunno won one of three prizes captured by "The Leopard" for his color lensing. Others went to Piero Tosi for his costumes and Mario Garbuglia for sets and decor.

"Lawrence of Arabia" walked off with "best foreign film" ribbon at same event. Entire proceedings, which was followed by a ball in honor of winners, was picked up by RAIITV, Italy's telelent.

Windup speech was the much-expected first public one by Italy's new Minister for Entertainment, Achille Gorona. If industries had hoped for any concrete word of support for the ailing film big economy here, they were disappointed. Minister confined his talk to noting that current problems were being discussed.

'Zulu' New Record In 29 Brit. Spots

London, April 14.

After its nine week pre-release run at the Plaza Theatre, the Paramount showcase in Piccadilly Circus, where it grossed a hefty $155,000, "Zulu" wound its first week on general release on the Associated-British circuit by establishing a new alltime high.

In 29 ABC suburban situations, it grossed a total $242,118. Its nearest rival for the same number of houses was the Cliff Richard musical, "Summer Holiday," which grossed slightly less than $200,000.

"Zulu," a Joseph E. Levine-Paramount coproduction produced by Cy Endfield and Stanley Baker, also broke house records in 28 out of the 29 situations.

It started its second leg of London release south of the Thames last week, where it was continuing its record-breaking spree. Opening day was around $4,300 better than "Summer Holiday."

Question of Britain Boosting Film Quota for 1965 Again Brought Up, With Two Producer Groups Split

By HAROLD MYERS

London, April 14.

Should there be a change in the British Film Quota for 1965? This is currently a hot local topic which has once again split the two organizations representing British film producers. On one side, the British Film Producers Assn. has come out in favor of maintaining the status quo with an official Quota of 30%, provided there are adequate guarantees from the two major circuits. On the other hand, the Federation of British Film Makers, which does not include the two majors in membership, again has advocated an increase in the percentage.

Both organizations were in executive session last week. At the BFPA, the council had a detailed analysis of British production prospects for the 1965 Quota year, with a estimate that not less than 70, and probably more, British first features would be available for exhibition, against 74 which were registered in 1963. Taking into account a number of varying factors and possible repercussions overseas, the BFPA Council decided against campaigning for an increase in the Quota.

Instead, it decided to ask the Board of Trade to seek assurances from the two major circuits—as was given in the current year—that they would play at least 45% British first features. If such undertakings are not forthcoming, the BFPA will have a second look at the problem before the expiry date for recommendations next June 30, and may possibly make revised recommendations.

Federation Plans Under Wraps

The Federation, however, is keeping its proposals under wraps, though during the peak of the recent British production crisis at the tail end of last year, it advocated an immediate increase of the Quota for 1964 of up to 50%. And in this regard, it had the support of all the studio unions.

At its meet..g last week, the Federation stood by its policy for a higher Quota, though has been reluctant to indicate whether it has asked for the percentage to be increased from 30% to 50% or whether it favors a compromise figure. The trade viewpoint is that it is probably standing pat on its 50% figure, notwithstanding the fact that at that time the amendment was made, such a drastic increase was mainly regarded as a stimulant to maintain a reasonable level of production in a period of acute crisis.

Before the president of the Board of Trade makes a final decision, he will take into account the views of the Films Council, which is expected to make recommendation to the Minister by the Middle of May. At the time of crisis, the

(Continued on page 25)

Many Sideline Events For Milan Film Fair

Rome, April 7.

Various sideline events are skedded for the upcoming (April 15-25) Milan Film and TV-Film Trade Fair (MIFED), for the entire duration of the event, now in ninth semi-annual installment.

MIFED leads off with a three-day presentation of the Hungarian film, in tandem with Unitalia and participation of Hungaro pix toppers. Also on the agenda is a meeting of the International Producers Federation (FIAPF), of the International Exhibitors Union (U.I.E.C.), and of the International Cinema Bureau (B.I.C.), the all-industry summit organization headed by Eitel Monaco.

Committee assigning the "Trophy of Five Continents," award going each year to top b.o. winner of each of five world areas, is another MIFED date. At same meeting, trophy for Latin America (which was not assigned last year until final data could be assembled) will be announced and awarded.

Paris Firstruns Drawing Better

Paris, April 14.

Ninteen pix have drawn more than 75,000 admissions in their Paris firstruns since January, which is three more than last year. With Paris usually setting the pace for later gross results, it is felt that film attendance is finally taking some strides forward.

It is also noted that entertainment, action and suspense items are the thing, with a few dramas doing well when having players. Cold weather and the holidays helped, but it is thought that people are going out more and have a yen for lighter film fare. However, the weightier "The Silence" is doing good biz in three small arty houses.

Of the top pix, 11 are French or French majority coproductions, six are American, one British and one Italian. Leader is madcap actioner "That Man from Rio" (UA), a French item taken by UA for world distrib, followed by "La Bonne Soupe," which 20th-Fox has. Then comes the swashbuckler "Black Tulip." In four weeks, "Rio" had 288,563 patrons, "Soupe," 177,318; and "Tulip," 175,951.

Yank western "Rampage" (WB) came next followed by "From Russia With Love" (UA), with the latter attracting 151,897 in only two weeks. "Francoise," part of two pix called "La Vie Conjugale," showed next best, with "Diary of Chambermaid," "The Victors" (Col), "McLintock!" (UA) and the other part of the two-pic "Conjugal," "Jean-Marc," following in that order.

Brigitte Bardot opus "A Ravishing Idiot," costarring Anthony Perkins, was next. Also showing were "Johnny Cool" (UA), "Pink Panther" (UA); French comedy "Rob the Bank" and "Seven Days in May" (Par). Last named did a sock first week of 79,717 patrons in eight houses.

Top German Comedian Pacted by Columbia

Frankfurt, April 7.

Top German comic Heinz Ruehmann has signed a Hollywood contract with Columbia Films. He will play the role of Lowenthal in "Ship of Fools," based on the click novel by Katherine Ann Porter. Stanley Kramer is set to produce this pic, with other top roles set for Simone Signoret, Jose Ferrer, Elizabeth Ashley and German actress Sabine Sinjin.

Ruehmann flies to Hollywood in June with shooting due to start on June 15. It is his first role in an American film, though for several decades he has been a leading German comedy star.

Spoleto 1964 Fest Of Two World's Program Now Nearly 100% Set

Rome, April 7.

Strauss' "Rosenkavalier," directed by Thomas Schippers, will open this year's Spoleto Festival of Two Worlds. Opera will be sung in German, with French nouvelle vague director Louis Malls handling direction chores for gala opener.

Dates for this year's fest are June 19 to July 19. Remainder of program also largely has been set. Paul Taylor Dance Company will perform a world preem, "The Red Room," with "Aureole," "Party Mix" and "Piece Period" completing the terps slate.

Princeton University Choir is booked for three concerts with the Trieste Philharmonic Orchestra, London Ballet is slated to appear in July, with Margot Fonteyn and Rudolph Nurev toplining.

There'll also be traditional concerts in Spoleto Cathedral Square, chamber music sessions at the Caio Melisso Theatre. Two Italian presentations are a still unnamed Italian company will give a special legit performance at Spoleto. There also will be a series of programs dedicated to Italo folk singers.

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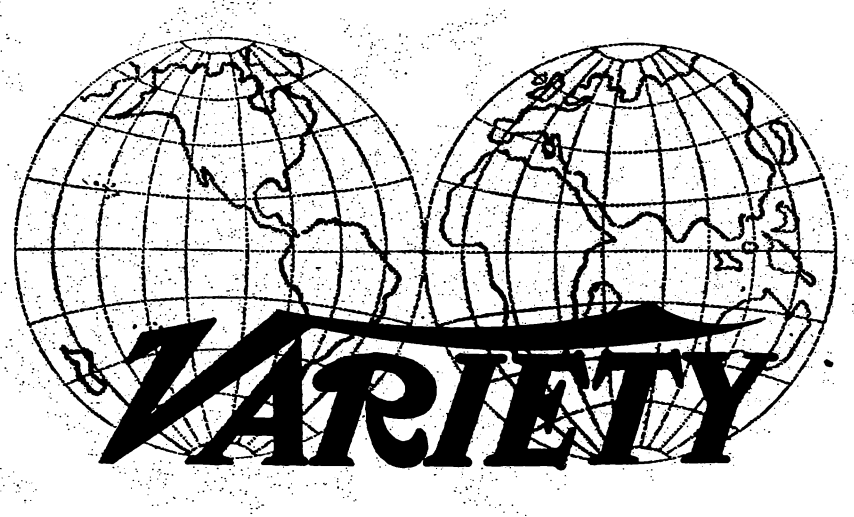
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International Sound Track

London

Producer **Ronald Kinnoch** and director **Wolf Rilla** completing plans for filming **John Wyndham's** "The Chrysalids." He is the author of "Village of the Damned," which the same team made for Metro. New one is being made independently, and they are aiming at a major distribution deal . . . **Carl Foreman's** "The Victors" returns to the West End April 23 for a hardticket run at the Odeon, Haymarket. The pic originally played 10 weeks at the Leicester Square Theatre . . . Entries for the Council of Europe prizes, which will be handed out at the Locarno Film Festival, have to be submitted to the U.K. selection panel by April 23. There are awards in two categories, for features and newsreels . . . The Rank Organization distribution in Denmark is now in the hands of Gloria-Film. Previous deal with Eagle-Lion Film terminated on March 30 . . . Contemporary Films has acquired distribution rights to three shorts following the first preview by **Derek Hill's** Short Film Service. A new program, including two American and two British shorts, has been set for next Monday (20) . . . Extraordinary general meeting of Rank stockholders okayed necessary resolution for a new scrip issue. Allotment letters will be going out to stockholders this week . . . More than $350,000 of the $2,000,000 budget for "Goldfinger" is being spent on sets and backgrounds. These include a reproduction of Fort Knox, a Miami Beach resort hotel, a Kentucky stud farm and Goldfinger's mountain stronghold in the Swiss Alps. **Albert R. Broccoli** and **Harry Saltzman** are filming this James Bond yarn for United Artists release . . . Delmore Film Productions, which have completed "Just For You," a color musical, at Shepperton, are prepping a remake of "Clochemerle," under the title "The Scandal of Cockmagee." The company is also prepping a production of "Merrie England."

Paris

Episodic feature pic of a few years ago "The French Woman and Love" will have a followup which will concern the sex education of children, adolescents, teenagers and couples . . . Pix pacing the b.o. these days are mainly escapist fare via the French actioners "The Man From Rio" and "The Black Tulip," "To Russia With Love" (UA), the all-singing "Umbrellas of Cherbourg" plus **Luis Bunuel's** sharp look at 1920s mores and morals in his French made pic "The Diary of a Chambermaid". . . Longtime Yank resident **Alex Zion** made a two-reel French short on a drug addict "Flash" two years ago with U.S. actor **Garry Goodrow** and jazzman **Zoot Sims.** It has been forbidden since then as being conducive to taking drugs or condoning the practice. Some, however, feel it's an objective look at an addict one lonely night in Paris, and takes no sides. Zion would like to distribute it and get some money back and go on to a feature he is planning . . . **Robert Dhery** vexed at 20th-Fox for a scene in "Move Over Darling" which shows **Doris Day** caught in a car that goes through a cleaning setup. Dhery feels it is too much, shots and angles and all, like a similar scene in his "La Belle Americaine". . . **George Cukor** looking for books or plays for a company he has formed. Like others, he now wants to own his future directorial projects. He has not found anything definite as yet . . . French director **Rene Clair** is finishing a script "Fetes Galantes". . . Pathe Marconi investing in film fan mag Cinemonde and it will henceforth give even more space to young singing idols . . . **Michel Andre** will do the French sketch of a four episode pic, with others from Russia, U.S. and Japan. Russian bit is finished by director **Elen Krimov**, Japanese one is being done by **Kaneto Shindo** who did "The Island," and indie Yank filmmaker **Morris Engel** does the Yank seg. Called "All the Children of the World" it deals in moppet themes . . . **Roger Vadim** winding "La Ronde," based on the **Arthur Schniztler** play, which he claims is not a remake of the **Max Ophuls** version of 1950. This one takes place in Paris just before World War I and not in Vienna. Also, this is the first time Vadim has accepted a script he has not worked on; playwright **Jean Anouilh** did it.

Rome

Massimo Franciosa-Festa Campanile directorial partnership splits after their current "Voci Bianche" pic for Franca Film, their joint company; Franciosa directs "Il Pigro," Campanile "La Costanza della Ragione". . ."Seven Days in May" in successful Rome English-language bow at special MPEA screening for Embassy pic, and Yank colonies in Rome . . . **Folco Lulli** turns director after acting in 80 Italo pix . . . **George Cukor** here for vacation . . . **Rossano Brazzi** and **Pietro Notarianni** have set up Archimede Film and started first production: "La Ragazza in Prestito" (A Girl for Hire), with Brazzi and **Annie Girardot** costarring . . **Sandra Milo, Anna Karina,** and **Jacqueline Sassard** reportedly set for **Valerio Zurlini's** next pic, "Le Soldatesse" (Some Girls for the Army), lensing in Yugoslavia in May.

Claudia Cardinale back from Far East swing, busy dubbing "Bebo's Girl" (Vides) into French . . . Yank execs in town: **Dave Lewis,** Metro, and **Ilya Lopert, Eric Pleskow, Norbert Auerbach,** UA . . ."Marriage, Italian Style" gunned in Naples last week, **Sophia Loren** and **Marcello Mastroianni** in new pic version of **Eduardo DeFilippo** play, "Filumena Marturano," which **Carlo Ponti** and **Joseph Levine** are coproducing . . . **Favre LeBret,** Cannes Fest topper, ogling current and choice Italo items for upcoming Riviera event . . . **Federico Fellini** awarded Gold Chaplin statuette for "8½". . . **Ingmar Bergman's** "Silence" gets Rome release this month . . . **Rossano Brazzi** into "Tutti Compromessi," directed by **Mino Guerrini,** which **Franco Cancellieri** produces. "Whatever Happened to Toto Baby?" is title of latest spoof being prepped by Italo comedian . . Newspaper teaser ads asking people to phone a certain number are catching on: response has been strong to two recent ones, one boasting pre-recorded pitch for latest pic by **Alberto Sordi,** other by Italo voice posing as **Paul Newman** and asking people to see "The Prize". . **Mario Monicelli** now rumored set to direct "Casanova," project originally slated for **Mauro Bolognini,** who in turn is slated for "La Suora Giovane" (The Young Nun).

Britain Boosting Film Quota?

Continued from page 23

Films Council was split almost 50-50 on the Quota issue, with only a narrow margin in favor of maintaining the present 30% quota.

Reason For Standing Pat on 30%

One of the reasons advanced by the BFPA for its decision to stand by the 30% was the belief that this would help the current agitation against the move for a "global European Quota" for all the countries involved in the Common Market. The present proposal among the EEC nations—that a film from any of the Six should automatically qualify for Quota in all the other community nations—could have serious consequences to all film exporting nations, particularly the Yanks and the British. And it is the British who fear they may be on the worst end of the receiving line.

There is one possible factor that could upset all calculations. If there is a June General Election, and if a Labor Government is returned to power before the June 30 expiry date, drastic policy switch, so far as film Quotas are concerned, is not be be overruled.

This would involve a snap decision, but there is a growing belief that a Labor administration (particularly one helmed by Harold Wilson, who had firsthand experience in the film industry as Board of Trade president) would be prepared to take a gamble—even at such an early stage in its career.

Taxi Driver As Adviser

London, April 14.

A London cabdriver with a genuine cockney accent has been signed by Norman Panama to act as technical adviser on Panama & Frank's now-filming "Strange Bedfellows," in which Gina Lollobrigida, Rock Hudson and Gig Young star. He will be flying out to the Coast at the end of this month.

A London taxi has been specially imported for the production, and the driver, Harold Richardson, will coach Arthur Haynes for two weeks.

Franco-Israeli Co-Prod. With Eichmann Trial As Dramatic Key Situation

Tel Aviv, April 14.

"The Glass Cage" Franco-Israeli coproduction concerning six people whose lives reach their climax and turning point with the Eichmann Trial in Jerusalem, went before the cameras on April 8 in Jerusalem. Actual scenes from the trial of the Nazi arch-murderer, sentenced to death in Israel more than two years ago, would be incorporated in this Israel A.A.A. Films production, to be distributed locally by Chen and in France by Tenouji Films.

Starring in this story of people, Jewish and non-Jewish, whose lives have been influenced by the Nazi holocaust and who find in the trial a sense of rebirth and a feeling of relief, France's Francoise Prevost, Michel Auclair, Jean Negroni and Maurice Poli. Also starred would be two Israeli actresses, Gila Almagor and Batya Lancet.

"The Glass Cage" happens to be also the title of a book by Israeli poet Chaim Gouri, who reported daily scenes from the Eichmann Trial, and which had been acclaimed, both in Israel and in France, where a French translation had been published, as most stirring and impressive. The author had been notified of the coinciding title but doesn't object to it, in view of the serious treatment of the subject shown in the script (which had been made available to him by writer-director Philippe Arthuys).

Director of photography is Georges Pessis, who already shot three colorful documentaries in Israel.

London Grosses

Continued from page 23

$4.20) — "Cleopatra" (20th) (35th wk). Sock $29,000.

Empire (MG) (1,330; $1.70-$2.15) —"The Charge Is Murder" (MGM) (2d wk). Fair $7,200. First week, $10,900. "Children of Damned" (MGM) follows April 8.

Leicester Square Theatre (CMA) (1,375; $1.05-$2.80)—"Chalk Garden" (Rank-U). Heading for sturdy $12,500.

London Pavilion (UA) (1,217; 70-$1.75)—"Tom Jones" (UA) (40th wk). Great $14,000.

Metropole (CMA) (1,394; 70-$1.75) — "Lawrence of Arabia" (BLC) (60th wk). Whopping $16,800.

Odeon, Haymarket (CMA) (600; $1.05-$2.80)—"Charade" (U) (m.o.). Brisk $9,000 or better.

Odeon, Leicester Square (CMA) (2,200) (70-$1.75) — "Captain Newman" (Rank-U) (3d wk). Likely $12,000 or close. Second was $15,600. "Stolen Hours" (UA) bows April 9.

Plaza (Par) (1,889; 91-$2.81) — "Becket" (Par) (2d wk). Likely to top wow $25,000 for 14 performances after $26,000 opening frame.

Rialto (20th) (529; 70-$1.20) — "Ring of Spies" (BLC) (3d wk) and "State Secret" (BLC) (3d wk). Moderate $3,000. Second was $4,000. "Irma La Douce" moves over from Carlton on April 16.

Ritz (MG) (430; 70-$1.05) — "Zulu" (Par) (m.o.) (2d wk). Smash $6,500. Opener was $7,000.

Royalty (Indie) (862; 70-$2.50) — "Best of Cinerama" (Robin) (2d wk). Brisk $11,200.

Studio One (Indie) (556; 50-$1.20)—"Incredible Journey" (BV) (8th wk) and "Waltz King" (BV) (8th wk). Brisk $6,500. Seventh was $7,000.

Warner (WB) (1,785; 70-$1.75)—"Distant Trumpet" (WB) (2d wk). Okay $11,000 or near. First week, $19,300. "Anatolian Smile" (WB) preems on April 9.

Italo Tourist Assn. Triples Budget In Drive to Regain Lost German Biz

Bonn, April 7.

"Operation Italy" has been kicked off in West Germany, with the Italian Tourist Assn. having tripled its budget, up to an all-time high of $500,000 to lure the jaded German tourist back to Italy.

Last year, the tremendous drop-off in German tourists, who had been the biggest spenders along the warm Italian beaches, was attributed to the crop of anti-German films. Also to the Communist-inspired uprisings and demonstrations against the Germans in the beach areas, and to the general feeling of unfriendliness in that usually charming country.

Now, the Italians are anxious to get that hard German currency back in their cash registers because the Germans have been turning to beaches in Spain, Yugoslavia and North Africa.

Italian Tourist Assn. ENIT held a special meeting of its directors in Duesseldorf, scheduled a press confab here, is sending special color brochures printed in German to the large and small German cities and offering films showing the beauties of Italy. Even the Italian Minister of Tourism cropped up in Germany to show his goodwill and that of his nation.

Show Bleak Side of Italy

Meanwhile, though, the German papers are heavily larded with the bleak side of the Italian tourism picture. Prices for Italian food have gone up about 12% in the last year, it was noted, and even for the frugal German campers who are in search of a low-priced vacation, the cost of a slice of Italian bread covered with salami or cheese costs 30% to 40% more at the camp cafes than it did a year ago. A cheese sandwich is now priced at 20c, salami on bread is 30c, and ham sandwich is from 50c to 75c, it was claimed.

Inflation has hit the gas tanks, too, with the price for a liter of gas (less than a third gallon) now pegged at 18c although foreigners who buy gas coupons from a controlled center can get a slight reduction.

Meals in most leading restaurants have gone up from 5 to 10% in Italy, it was reported. And most of the coastal hotels have jacked up their prices. Even prices for souvenirs and picture postals are on the increase, so the Germans who do show up had better bring more money, these stories warned.

Medico Named as New Irish Film Censor

Dublin, April 14.

Irish Government has appointed a doctor to be film censor in succession to late Liam O'Hora, who was a barrister.

Dr. Christopher A. Macken 63 who has a medical practice in here, is the appointee. He has been long active in public affairs. A member of the Dublin City Council, he's on the hospital board and the board of the National Organization for Rehabilitation.

Cancel 'Flaming' As Entry in Stockholm's 'New American' Series

Stockholm, April 7.

The Modern Museum here decided at the last minute to cancel a showing of "Flaming Creatures," a 25-minute experimental film by Jack Smith. The film was to be shown as a part of a series of "New American Cinema," which is being run in conjunction with an exhibition of U.S. pop art.

A week ago an item appeared in the Stockholm-Tidningen, a daily newspaper, in which it was claimed that "Creatures" was a pornographic film. On Saturday (March 21) K. G. Hulten, Curator of the Modern Museum, phoned the Stockholm police to ask whether action could be taken against the showing of this pic. The police answered, yes.

Hulten said officials of the Modern Museum decided not to show the film as they did not want to get involved in legal proceedings. "Creatures" was going to be seen by members of the Modern Museum's film studio. Tickets are not sold to single films but only to the whole series. "The New American Cinema" series includes films by Gregory Markopoulos, Stan Vanderbeek, Adolfas Mekas, George Landow, Richard Leacock, Stan Brakhage and Jack Smith, among others.

About 350 members, among them Erik Skoglund, chairman of the board of film censors, turned up for the film's showing to hear that Smith's "Creatures" would not be shown and was being replaced by Andy Warhol's "The Sleep." Within 155 minutes a large part of the audience had left the theatre

Hulten felt that the Museum could not take the chance of showing the film and stimulating a new debate about censorship. The debate about "491" was sufficient for the present.

Japan Becomes Aussie Number One Customer

Sydney, April 7.

According to the Aussie overseas revenue department, Japan has now become Aussie's best customer ousting England and the U. S.

Japan's main purchases from this country are wool, wheat and coal. A Japanese trade mission recently completed deals worth millions of dollars and a major boost to the Aussie economy over a lengthy term. Japan in return is now seeking local deals covering the commercial field, such as automobiles, toys, fabrics, etc.

Japan has been selling projection-room equipment for some time here and is now reported seeking carbon sales on a major basis.

Understood that Jap film producers are anxious to get more product into the art cinemas here. Currently, the Japanese Trade Centre in this territory is telecasting a series titled "Japan Today" over commercial stations with good results.

In the stageshow field, Harry Wren, indie producer, has cleaned up in New Zealand with Japanese revues. Wren will bring the shows to Aussie later this year. Tibor Rudas is another indie revue producer in the field with Japanese talent. Rudas is dickering presently with cinema operators here for a house takeover to play his revues coast-to-coast.

New Nippon Film Co. Would Export, Import Fare; Also Make Pix

Tokyo, April 7.

A new motion picture import-export and production outfit called World Film Co., Ltd. has been launched here with exec staff composed of veterans in film circles.

Company is topped by Atsuyuki Meyoshi, president, formerly in the Shochiku sales division. Veepee is Hisai Ise, with Paramount publicity here for over 30 years and more recently operating as an indie providing various motion picture services. Business manager is Masami Fujita, who was with Paramount in Japan for 25 years. President of World Films' export arm, Indepro International, is Goro Uzaki, who had long service in Toho's Los Angeles and N.Y. offices.

World Films' major kickoff project will be overseas selling of "Suna-no Onna" (Woman in the Dunes), a smash artie hit in Japan and a late Cannes Films Fest entry. Meyoshi and Ise are expected to survey markets in Europe and the U.S. Company also has Overseas sales rights to "Kashi to Kodomo" (Swamp Terror), the first pic directed by Hiroshi Teshigawara, who did "Woman in the Dunes."

Execs of the new outfit point out that while there is plenty of clamor here over anticipated flood of imports with expected freeing of market from July 1, theirs is only company setting up for exports. They claim that in addition to handling indie product, they are also being approached by Japan majors to try for Overseas sales on certain films.

'Fairness,' CATV, Pay-TV Spark FCC Q & A Session As NAB Wrapups

Chicago, April 14.

Matters of wired pay-tv and CATV, and of the Federal Communications Commission's "fairness doctrine," especially as it concerns editorializing and political broadcasting, were among the principal concerns of broadcasters in their q.-and-a. session with the seven commissioners at the wrapup of last week's National Assn. of Broadcasters convention. The FCC boys, per usual, gave the customers their money's worth, and it might be said that NAB delegates this year learned more of value from the final event than from all the rest of the wordy meetings.

In passing, three of the commissioners gave their blessings to the mobile audience measurement machine (Tanner Electronic Survey Tabulation) which was exhibited to the trade for the first time at the conclave. Commissioner Frederick Ford rated the machine as having "interesting possibilities," Robert Bartley said he hoped Nielsen would look into it, and Lee Loevinger opined that if it proves economically practical "it will be a better rating system than any available."

A question on the possibility of modifying the fairness doctrine brought the response from Commissioner Ford that the basic principles and policies of the FCC still stand and that the basic document would remain unchanged, but he did indicate that the commission would soon issue a "primer" on editorializing and political broadcasting that would be a collection of factual situations on which the FCC has ruled. He said, however, that broadcasters would have to bear in mind that "what is fair in one situation may not be fair in another."

Ford and Loevinger fell into a debate over the fairness of networks broadcasting election results from the east coast at times of day when the West Coast polls are still open. Ford's view was that "it may be an interference by broadcasting in voting procedures" and he advised the broadcasting industry to review the problem so as to be above criticism. Loevinger, however, argued that it was not the duty of the commission to see that all processes of democracy be instrumented and added, "I don't think we can ban it on radio and tv. We can't suppress the news and shouldn't try." Ford's position was that the western voter might be influenced by the reports to go with the drift in the east, while Loevinger allowed that the early tallies from the east could have just the opposite effect. "The voter in the west might be so outraged by the trend in the east that he'd cast his vote the other way."

CATV Inroads

To a question on the inroads being made by community antenna systems into commercial television, Commissioner Kenneth Cox indicated that the FCC was concerned about it and that it had already issued rule making proposals anent some form of regulation.

But Loevinger inserted that an industry has to expect moments of crises and he told the NAB delegates (who had heard their prexy, Gov. LeRoy Collins, wage war on the pay systems only two days before) that "it will not do to say 'this is a challenge and therefore we must oppose it'. If this is the approach by broadcasters to problems of your industry you'll live to regret it, because if you want regulation for your competitors you'll get it for yourself as well."

Loevinger admonished broadcasters to adopt "consistent principles" that would be as applicable to themselves as to their competitors. He said further, "I don't know the answer to the pay tv problem, and I don't think that anyone else on the commission does either."

UHF Stockpiling

Commissioner Robert E. Lee answered a broadcaster who alleged that television set manufacturers were stockpiling VHF sets, and that this was slowing the development of UHF, thus: "From our experience, there is no significant stockpiling of VHF sets at the manufacturers' level. It doesn't make good sense to them. There seems to be some at the retail level, in some cases about six

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ABC's Werner Tribute

ABC-TV's "Wide World of Sports" stanza Saturday (18) will pay brief tribute to ace Yank skier Buddy Werner, who was killed in that snow avalanche at St. Moritz. Seg will replace Olympic trial basketball.

Show's tribute is expected to feature Bob Beattie, coach of the U.S. Olympic ski team, who claimed Werner's body for return to the States.

ABC Happy Over 'O'Toole' Nielsens

ABC-TV is jumping with joy over what appears to be a long delayed Nielsen hit. The situation comedy "Ensign O'Toole," which made an unimpressive rating score on NBC-TV, is knocking over tough competition in its current rerun on ABC.

The first 30-market Nielsen available since "O'Toole's" debut on ABC (for the last two weeks of March) in the Thursday night 9 to 9:30 slot, find it topping both "Dr. Kildare" on NBC and "Perry Mason" on CBS by a good margin. In its half hour against the hour shows, "O'Toole" pulled a 21 rating for a 31 share of audience against an 18.6 rating and 27.4 share for "Mason" and an 18.8 and 27.8 share for "Kildare."

If the record holds, there's a chance that ABC and Four Star will get together on a revival of first runs for the coming season. Meanwhile, Four Star Distribution, the syndication wing of the production company, has the "O'Toole" reruns off NBC on the market for a fall start with top markets already sold.

FSD topper Len Firestone several weeks ago was predicting that "O'Toole" would take off in its ABC summer rerun, reasoning that the show on NBC early Sunday night had little chance against "Lassie" on CBS because it has little appeal for kid audiences. Although Firestone could be accused of a special interest in his new off-web syndication package, it appears his crystal ball was none-the-less unclouded.

Boom Is On for Govt. ETV Appropriations

Washington, April 14.

The boom is on for Federal educational television money, the government's etv expert told a House Appropriations subcommittee.

John Bystrom, etv topper in the Dept. of Health, Education and Welfare, told the House Appropriations subcommittee that next year will mark the peak of demand for teach-vee Federal grants.

Bystrom was justifying the Department's budget request of $15,300,000—compared to $6,500,000 last year—with assertions it will tie in with the new demand for all-channel tv sets which is hitting a new peak.

If the request is granted by Congress, total Federal etv expenditures would reach $22,700,000, he added. But even this amount won't be able to fund all the applications coming in for Federal coin, Bystrom predicted.

When asked by subcommittee chairman John Fogarty (D-R.I.) why only $934,000 has been issued to stations so far, Bystrom replied the program is going through the usual bureaucratic growing pains facing any new operation and will soon be going full tilt.

In response to Rep. John Lesinski (D-Mich.) who wanted to know what kind of ratings etv programs were getting, Bystrom estimated the few studies on this estimated an average one out of six adult viewers for a regular evening.

Storer Divvy

Miami Beach, April 14.

Directors of Storer Broadcasting declared a regular quarterly dividend of 45c. per share on common stock.

It's payable June 9 to holders of record May 21.

German TV Industry Readying for Color, Hope for '66 Teeoff

Frankfurt, April 14.

The West German television set makers are getting ready for color television. According to a rep of the Philips company, the German set makers are prepared to adapt their color reception sets to any one of the three methods, American, German or French, which are now available. They are waiting only for word from the European Radio and Television Union as to which of the three methods will be adopted for European transmission.

The Philips spokesman intimated that by 1965, the final European system would be accepted, and probably by the beginning of 1966, the first color shows would be transmitted from England to Eurovision viewers.

It is also expected that by 1970, from 10 to 15% of the sets in Europe will be able to receive color shows. Currently, about 8,500,000 new television sets, black and white of course, are purchased annually in Europe. Price for the color sets would be about three times that of the black-white receivers.

Britain's ABC-TV Sells Rediffusion 'Big Night' Show

London, April 14.

In an unprecedented move, Rediffusion, the London weekday major commercial station helmed by John McMillan, has bought 11 "Big Night Out Shows" from ABC-TV, the weekend-only major which operates in the North and Midlands. Significance of the buy is that ABC-TV shows are now being seen in the capital on weekdays as well as weekends and that for the first time, ABC-TV has effected local program sales to another major commercial contractor on a financial, not exchange, basis.

Rediffusion's decision to buy from ABC-TV has now opened up an across-the-board market for ABC-TV which, of all the Indies, probably has the most difficult franchise to operate, carrying as it does the full weight of production and studio overheads of a major station while having only two days on the air.

But now that ABC can get shows in London on weekdays, as well as at weekends (when Associated Television takes over from Rediffusion), the smallest of the majors can at least get national, seven days a week exposure for its programming notwithstanding the fact it is only a Saturday-Sunday outlet. The nabe stations incidentally, are entitled to take what shows they want when they want.

First effect of the screening of "Big Night Out" in London was to accelerate ABC-TV's trust in the 20 toprated shows, an achievement which may be duplicated now that ABC-TV shows can be calculated on a full network basis as is the other three major's product.

SAG WORKING ON NEW TELEFILM DEMANDS

Hollywood, April 14.

Improvements in regulations governing actors appearing in vidpix pilots and tighter restrictions on exclusivity in telefilms are among proposals currently being hammered out by Screen Actors Guild, in preparation for upcoming negotiations with producers.

SAG's current vidpix pact expires Jan. 30, and it's anticipated that new negotiations will probably get under way in May. Meanwhile, Guild execs have been holding meetings here and in N.Y. Working on new damands to be made when they meet with producers.

Robert Moses On the Mount

N.Y. World's Fair impresario Robert Moses had some trenchant observations to make in his luncheon address to the International Radio and TV Society at the Waldorf-Astoria.

"We shall exploit every faculty and branch of human knowledge and look to you to broadcast what we show . . .

"If I may be permitted a broad generalization, and assuming your audience to be a third young, a third middle-aged and a third elderly, I would say that your (broadcasting's) influence on the first group has as yet been negligible, on the second improving, and on the third admirable. If this be treason—well, you hardly expect a Niagara of molasses from one moving closer to the Pool of Bethesda. I hear tales, perhaps apochryphal, but with the ring of truth, of programming based on haphazard night telephone calls by rating services, sample sausage machine ballots, applause meters, noiseless Univacs, all accepted substitutes for good judgment and courage. No doubt the most conscientious juries of the Nobel and other prizes also make occasional mistakes, but they are at least aiming at excellence without artificial aids. A ribald friend of mine bet that he could buy Phi Beta Kappa keys at pawnshops on the Bowery. He picked up 18 in an hour and had the same success with foreign decorations. Picking winners seems always to have been a difficult business . . .

"The critics have an easy time broadcasting from their small Ivory Towers, amplifying catcalls and Bronx cheers with exubertant spite, or muttering in their beards and damning with faint praise. They build nothing. They are the jeering section at the great games, the eunuchs of our battered caravanserai. They go with the wind. As the quaint phrase goes, pay them no mind."

Amend Code to Split Piggybanks, 'Viewer Impression Is Important'

Chicago, April 14.

A new amendment to the Television Code, effective Sept. 1, will not ban "piggyback" commercials but instead will treat them as two separate blurbs. This by way of trimming down "the appearance of over-commercialization," which Code Authority director Howard H. Bell sees as one of the more serious aspects of television's current problem with commercial practices.

Said Bell, during the annual pitch for the Code at last week's National Assn. of Broadcasters convention, "The television screen is a goldfish bowl. There is no place to hide what goes on . . . The appearance of over-commercialization is no less important than the fact of over-commercialization. If three loosely integrated multiple product announcements impress the viewer as six commercials, then the viewer has seen six commercials." The essential test of any broadcast practice, he said, is public benefit.

Bell had nothing tangible to offer on the question of cigaret commercials and completely ducked their moral relationship to the question of hard liquor advertising which the Code prohibits. He did state, however, that he hoped that any problems arising in the "sensitive area" of cigaret advertising would be called to the attention of the Code Authority at any early stage so that difficulties can be resolved before they get out of hand."

(A few days earlier, the Radio Code Review Board proposed amendments for tobacco advertising, specifying that the copy should not state or imply claims regarding health nor suggest that the use of tobacco contributes to individual achievement or personal acceptance.)

As to the new Television Code ruling on piggybacks, Bell said, "We are merely calling a spade a spade—and two spades, two spades." He stated that the rule is designed to encourage the production of integrated product commercials which will be accepted by the viewer as single announcements. The matter will be brought to the attention of advertising agencies, he said and added that the Code Authority was going to break new ground with agencies to let them know what the Code stands for.

Similarly, he reported that the Code Authority was launching a new campaign this year to tell the tory of the Code Seal to the public so that they will know that "someone other than the FCC—the industry itself—is concerned about television problems" and is working towards their improvement. Public understanding of the Code would give more status to the stations displaying the Seal. Bell called the Television Code "the conscience of the industry . . . our Hippocratic Oath."

He reported that Jonah Gitlitz had joined the Code Authority staff as his assistant and as a public information specialist to instrument the publicity campaign. Bell indicated that there was a possibility of a professionally-produced film on the Code and self-regulation for us by subscribing stations.

New Wolper Division For 'Live' TV Shows

Hollywood, April 14.

In line with further diversification of corporate activities, a new "live" television division has been originated by David L. Wolper Productions. New game, quiz and panel shows will be developed and produced under this wing in association with United Artists-TV for the '65-'66 season.

First half-hour program planned is "Stop the Camera," cocreated by Harry Salter and Nat Ligerman, slated to originate from Hollywood. Salter, originator of radio's successful "Stop the Music" program, has been signed by Wolper as consultant and will work on the new tv project.

Desilu-Thomas Merger Now Cold

Hollywood, April 14.

Those negotiations for a merger of Desilu Studios and the Danny Thomas-Sheldon Leanord comedy combine have ended.

Desilu prexy Lucille Ball has decided she is not interested in any such marriage, and as a result the months-long talks involving Thomas, Leonard, Miss Ball, and the William Morris Agency as reps of Thomas and Leonard, and Mickey Rudin, as Miss Ball's rep are over.

Overtures originally had been made by WM on behalf of Thomas and Leonard.

ESQUIRE SELLS ITS GEORGIA AM OUTLET

Atlanta, April 14.

Esquire, Inc., sold its only radio station, WQXI, Atlanta, to Jupiter Broadcasting of Georgia, Inc., a property of Fox, Wells, and Rogers, a Stamford, Conn., investing firm, for $1,300,000. Sale is subject to approval of Federal Comunications Commission.

Transaction marks end of Esquire's entry into broadcasting. Publishers of the magazine bought the Atlanta indie from Rounsaville web in 1960 for $1,600,000.

A. L. Blinder, president of Esquire, said station was sold because his company felt it was not getting sufficient return from it and wanted to put their capital to work in other fields.

Anderton Exits NBC

NBC News correspondent Piers Anderton, who's been in New Delhi for the network, has ankled with reports that he may join the ABC news operation.

Anderton joined NBC News in '57 as a writer for Chet Huntley and David Brinkley. In May '61, he was assigned to Bonn, and was assigned to New Delhi about a year ago in a routine shuffle of correspondents.

ECONOMICS: KEY TO TV FUTURE

Sponsors Race to 'Peyton Place'

"Peyton Place," the nighttime two-a-week (Tuesday and Thursday, 9:30-10 p.m.) soaper on ABC-TV next season, should make SRO status well before the September gong at the rate sponsors are signing up. As of last week, in fact, only two minutes were awaiting commitment.

Re client ardor, a relevant factor is the feeling (hope, at least) that "Peyton's" novelty could duplicate here the wham audience thrall in England for "Coronation Street," likewise a twice-weekly primetime entry, the click of which inspired the "Peyton" concept as a Yank innovation.

Advertisers already set include Brown & Williamson for alternate Thursdays; Clairol, for alternating Tuesday and Thursday minutes; Contac, alternating Thursdays; Dodge, riding with the Tuesday outing straight through; and Speidel, with alternating half-minutes in the Thursday segs.

"12 O'Clock High," another freshman ABC entry, and also from the 20th-Fox lot, has sponsor allegiance to date from Brown & Williamson (alternate half-hours), and half-minutes from Contac, Bristol-Myers and All-State Insurance. This one goes in the 9:30 to 10:30 p.m. Friday slot.

Dorso Resigns From UA to Become V.P.-Partner at Ashley-Steiner

By SYD SILVERMAN

In a development that is bound to have far reaching consequences, Dick Dorso has resigned as exec v.p. of United Artists Television to become a v.p. and partner in the Ashley-Steiner-Famous Artists shop. Dorso, who made a network program splash for UA-TV, becomes one of six partner-stockholders in the organization headed up by Ted Ashley and Ira Steiner. The switchover will be effective in a week or 10 days.

The acquisition of Dorso, who was responsible for such current shows as "Outer Limits," "Patty Duke," "The Fugitive," and next season's CBS entry "Gilligan's Island," makes A-S a real contender in the network programming sweepstakes. Via its independent producers like Herb Brodkin, Norman Felton, the David Susskind-Dan Melnick Talent Associates, and of course Desilu, the agency has resources in depth that transcend a mere sales role.

In fact, there are some in the industry who liken the new A-S status to that of the old Revue operation prior to the spinoff of the MCA talent agency. They contend that A-S will be able to provide many of the creative services, again via the indie producers, that marked the former Revue "package" concept. It's this ability to deliver the complete "package" and all it entails that has many a network programming exec sensitized to see how A-S follows up its manpower coup.

Colgate's ABC-TV Confidence Vote

Further as to Colgate's switch of primary allegiance from NBC to ABC-TV next season, it's now calculated that something like 75% of the advertiser's nighttime network coin has been placed in Tom Moore's lineup. It translates into a nearly $8,000,000 vote of confidence for the new-new ABC.

As it now shapes, the dentifrice-maker will be hiding with "Ozzie & Harriet" (alternate half-hour), plus minutes in "Combat," "Burke's Law" (alternate week), "12 O'Clock High" (alternate week) and "Sunday Night Movie" (alternate week).

Rivalling the Colgate '64-'65 splurge on the net will be Consolidated Cigar, which likewise is in for nearly $8,000,000.

On top of previous buys, the stogie maker last week widened its commitment to include minutes on "The Hollywood Palace" and "The Lawrence Welk Show." It previously had spoken for "Broadside" and "Wendy and Me," latter opus restoring George Burns to regular coaxial exposure.

Son of 'Great Debate'

The Mike Dann-Joe Levine debate at the National Assn. of Broadcasters convention didn't end in Chicago. The tv and motion picture impresarios happened to be booked on the same plane from Chicago.

Weather being what it was last week, they spent nearly 18 hours together before they parted ways in N.Y., still arguing the merits of their respective positions on entertainment. Like other conventioneers, they were bumped from one flight to another, spent hours in the air, hovering outside N.Y., landed in Philadelphia, and wound up taking a car to fog-bound N.Y.

WGA Proposes To Eliminate Agents' 10% Off the Top

Hollywood, April 14.

Unanimous approval for council recommendations of demands against agents in upcoming negotiations was voted Thursday (9) night by about 200 members of Writers Guild of America West.

Key proposals in the demands are a WGA plan to eliminate the agents' current practice of getting 10% off the top of a television package, writers feeling this big bite acts as a deterrent to sales. Writers' other key demands is against agents' receiving 10% of residuals or royalties, the scripters arguing that since it was the guild which on two occasions went on strike to achieve these gains and agents had nothing to do with them, they are not entitled to the cut.

Another proposal is that agents' pacts be trimmed to one year for services, and six months for material. Present maximum term of pact is four years, but a writer by giving notice after two-and-one-half years can get out of his pact in three years.

Interestingly, the first member of the guild to go on record in behalf of the agent demands was also an agent—Dick Irving Hyland. Hyland said he wanted it known he was the first to vote for the demands against the percenters. Cornel Wilde, actor-writer, spoke against the agents' practice of raking in 10% off the top of a tv package, arguing that if an agent packages a picture, he is entitled to 10% of the person he reps, not 10% of the entire film, and he didn't see why the same shouldn't prevail in tv.

WGA's pact with the agents expires June 15. Negotiations will be conducted with Artists Managers Guild here and Society of Authors Representatives, agent group in the east.

Morgan Cox reported on progress of the guild's royalty plan in vidpix, and said more coin was coming in from this than had been expected.

PAY-TV, UHF CAN UPSET INDUSTRY

By MURRAY HOROWITZ

The only two developments which may rock the tv establishment, entrenched as never before, are pay-tv and the growth of UHF. Those looking for new programming horizons on the tv screen can't see anything less than an economic revolution to change the established programming patterns—an economic revolution of size and scope that altered Hollywood production patterns.

Educational tv to date, instead of offering a true alternative service, is beaming what many believe to be a subsidiary service. Educational tv in the U.S. is likened to a Harpers versus a Life; a BBC, with ample monies and a tradition for winning a popular following, it ain't.

It was television's economic impact that made Hollywood change its ways, killed the market for the "B's," and altered the production goals of every major studio. It incepted a revolution, echoed throughout the world, reverberations of which are still shaking the film capitals from Hollywood to London to Paris.

The upstart medium which shook the fashions of entertainment, news and advertising, deep into its second decade, rich and affluent, now looks with deep suspicion on a possible alternative service. With the exception of a few mavericks, notably RKO General, broadcasters are united under the manners of National Assn. of Broadcasters to wage war with over-the-air pay-tv, as well as wired pay-tv systems. A long, fight is in the making, and the pay-tv entrepreneurs had better be well-heeled financially for the struggle.

UHF, 5-Years Away

UHF, as a consequential force in broadcasting in the U.S., isn't expected for another five years, when it's estimated that there will be sufficient all-purpose tv sets in circulation to make programming for UHF economically feasible. Neworks, which have been burned trying to operate UHF stations in the past, have adopted a wait and see attitude on UHF. Again it looks like the less affluent will have to do the pioneering, this time, though, aided by the all-purpose tv sets, legislated into existence by Congress, a piece of legislation which won the support of the webs. Only when and if, UHF stations grow in number will they become a really competitive force to the current tv establishment.

The more immediate battle revolves around pay-tv, with NAB

(Continued on page 46)

CBS News' Unique Election Returns Sale to N.Y. Times

New York Times, recognizing the unique election returns service rendered by CBS News, has made a deal for the Nov. 3 election, whereby the newspaper has the rights to use CBS News Vote Profile Analysis (VPA).

Milestone deal, which marks the purchase of a broadcast news service by a newspaper, is said to represent a substantial sum of money, in the five figure area. Deal also dramatizes the clear edge broadcasters have assumed in rendering election returns and predicting winners. CBS News' VPA describes the body of voting information and analysis that gives extensive information on voting performance among ethnic, religious, and other social groups. VPA also permits early and accurate determination of the outcome of races on a state-wide basis throughout the country.

GM-NAACP in Continuing Dialog Over That 'Bonanza' Seg; Dispute Widens to Include All 'Relations'

By BILL GREELEY

One thing is for certain in the aftermath of the VARIETY report that General Motors recently sought to shelve an NBC-TV "Bonanza" hour featuring Negro actress Ena Hartman—communications between the car company and the National Assn. for the Advancement of Colored People are in sorry shape.

As reported in this paper last week, NAACP head Roy Wilkins sent off a scorching wire to GM, demanding to know if the facts set forth in the VARIETY story were true, and what steps GM was taking to "eliminate racial discrimination in its sponsored programs, advertising, employment and dealer contracts."

As late as last Friday, a NAACP spokesman was saying that the wire, addressed to GM board chairman Frederic Donner, had not been answered. The same day, however, a GM spokesman reported that a wire from GM to NAACP had been sent Thursday (2), the day the Wilkins wire had been received.

A copy of the wire reportedly sent by GM, bearing as signature the initials LGS, was forwarded to VARIETY. It states the company tv policy of avoiding "anything of a controversial nature concerning national or regional issues" in its tv shows, and contends that the company asked NBC to review the show for possible controversial material (which is in essence the statement handed to daily newspapers following up the VARIETY story, which pointed out that GM tv and agency officials were making every effort to get NBC brass to replace the stanza.

The GM telegram also took sharp issue with "the implication in your telegram that General Motors practices . . . racial discrimination in its sponsored programs, advertising, employment and dealer contracts," declaring the charge "without foundation."

Whether or not the NAACP did or did not receive the wire (or it got lost in administrative channels), the civil rights organization obviously does not believe the implications in the wire were without foundation. An NAACP regional meeting was slated for last weekend at Indianapolis to specifically study and discuss the General Motors deficiencies in hiring practices (in the broader aspects beyond show biz angles). A spokesman told VARIETY that GM "is the worst of the Big Three" car companies (while making it plain that

(Continued on page 42)

NAACP's Closed-Circuit

The National Assn. for the Advancement of Colored People will underwrite a nationwide closed-circuit telecast May 14 to raise $1,000,000 for civil rights.

Show will originate in New York at Madison Square Garden and Los Angeles at the Sports Arena and be piped to halls in from 45 to 50 cities.

The "Freedom Spectacular," a two-hour show, will observe the 10th anniversary of the Supreme Court's decision outlawing segregated schools. NAACP prexy Roy Wilkins said funds raised from the show would help meet the rising costs of bail bonds for civil rights demonstrators arrested in the south.

Cooper Checks In At Screen Gems, But Unofficially

Hollywood, April 14.

Jackie Cooper has checked into Screen Gems, even though it isn't yet official that he's to be the telefilmery's new Coast chief.

Actually, Cooper's taking over can't be official until he is free of legal commitments with UA-TV and CBS-TV. The commitment consists of a pilot, "Calhoun," which he made in partnership with UA-TV and CBS-TV. Show is not on the web sked for next season, but CBS has until June 1 to change its mind.

ETV Group Says FCC 'Papers the Country' With Unused Channels

Columbus, O., April 14.

The Federal Communications Commission has been "saturating the country with large numbers of paper commercial assignments, majority of which stand little chance of being activated," charged the Midwest Program of Airborne Television Inc., which telecasts to schools in six Midwest states.

MPATI claims this policy of the FCC has prevented the educational net from expanding. The net currently operates two UHF channels and wants six to expand its service. FCC in October released assignments and included none for MPATI. The educational net, in a report to FCC, said that its studies show only 35 of 235 UHF channels set aside for commercial use in its six-state region are on the air and only 12 of 59 channels reserved for educational tv have been put into use. Setting aside channels for commercial stations that cannot reasonably be expected to come into being, while preventing expansion of its program which reaches 600,000 students in 10,600 classrooms would be "a waste of the UHF spectrum," MPATI charges.

MPATI represents a $20,000,000 investment and is owned by member schools. Since its beginning in 1959 it has envisioned a six-channel operation to meet the demands of variety sources for education.

Desilu to A-S

Hollywood, April 14.

Desilu Productions has signed Ashley-Steiner-Famous Artists as its exclusive agent for television.

Switch away from GAC was made by Oscar Katz, newly-appointed exec v.p. in charge of production for Desilu.

ABC May Set Up Havana Bureau

Correspondent Lisa Howard's apparent rapport with Fidel Castro may pave the way for ABC News to establish a bureau in Havana, where none of the three nets has permanent repesentation as of now.

At any rate, ABC has been invited to set up shop in Castroland, and the web has replied it would be willing, but——Meaning free of restrictive conditions, including the right to ship out film sans looksee by Cuban bureaucrats. As yet there's been no word either way from Havana.

Yank news media representation in Cuba is minimal, but may be encouraged by the recent return there of the N.Y. Times in the person of Juan de Onis. Except for sometime limited visits for specials, etc.), the webs have been absent from the scene, which is only partially explained by censorship, since other lands where network newsmen regularly roam also impose news-gathering limitations in varying degrees.

AB-PT Calls Annual Meet May 19, Special Confab on Cumulative Vote

Stockholders in American Broadcasting-Paramount Theatres this week were receiving notice of the anni meet May 19 at corporate h.q. in Manhattan, and with it notice of the special meeting on same date wherein the company hopes to repeal the cumulative voting by-law.

This last is considered key effort by present management to thwart financial community maneuvers to land a man or two on the AB-PT board.

Special meeting is called for 10 a.m., and the regular powwow gets the gavelled start an hour later—barring timetable upset.

Prexy statement discloses that amount of outstanding common stock of the ABC parent at close of biz April 6 was 4,586,205 shares.

After special meet disposes one way or other the cumulative voting issue, regular meeting will vote on extending Price Waterhouse as independent auditors, and two proposals from noisy dissidents, one of which would put a $200,000 ceiling on AB-PT execs, the other intended to eliminate extra compensation and fees to company directors. Management of course opposes both.

AB-PT Remuneration

As disclosed in the company's statement of the May 19 annual meet, top-paid exec with the company is prexy Leonard Goldenson whose "aggregate" recompense last year was $125,000. (This excludes monies the corporation's key employees incentive compensation plan.) Simon Siegel, exec v.p., was paid $78,000. Ev Erlick, veep-general counsel, received $52,500; James Riddell, viceprez of the ABC division, $67,500; and David B. Wallerstein, AB-PT director and head of the Balaban & Katz theatres subsid in Chicago, $60,200 (inclusive of $100 weekly expense fee). These were only salaries listed.

Under the incentive plan, Goldenson pulled down an additional $35,000 in fiscal '63, and Siegel rated $29,500. Directors and officers as a group collected total of $73,500.

Amounts available under plan pivot on corporate profits.

RCA's Record $21-Mil. Quarter

RCA reports the best first quarter in the company's 45-year history with profits up for the 12th straight quarter during the first three months of this year.

Profits after taxes rose 25% to $21,000,000 compared with $17,300,000 in the first three months of 1963, the best previous first quarter in company history.

Sales of products and services were up 6% to a new high of $461,400,000 compared with the previous record of $436,000,000 for the first quarter of 1963.

RCA chairman Gen. David Sarnoff and prexy Dr. Elmer E. Engstrom said that among contributions to the first-quarter sales records were tv receiver dollar sales, up 18%; a doubling of RCA color tv picture tube sales and the best first quarter yet for NBC with profits up 25% over the comparable 1963 period.

SIGN 14 SCRIPTERS FOR METRO'S 'SOLO'

Hollywood, April 14.

MGM-TV producer Sam Rolfe has signed 14 scripters for his "Solo" series on NBC-TV next season, and has also set George Lehr as his assistant. Lehr was assistant to producer Gene Roddenberry on the studio's "The Lieutenant" series this season, last season was assistant on "The Eleventh Hour," also at Metro.

Scripters set by Rolfe are Frank and Tom Waldman, Arthur Aley, John Booch, Meyer Dolinsky, Alvin Sapinsley, Archie Tagland, Robert Towne, Gustave Field, Alan Caillou, Harold Jack Bloom, Dick Nelson, Clyde Ware and Doug Morrow.

Hour-long series, which stars Robert Vaughn, goes into production June 1.

NBC's Coverage Plan For Texas Primary

Fort Worth, April 14.

NBC News will cover the Texas primary Saturday, May 2, with special programming, part of "The Campaign and the Candidate" series.

The vote-gather-abulating system which has proved so effective in other primaries, will be used in the Texas primary.

NBC News will staff each of Texas's 254 counties with reporters who will telephone the returns to a tabulating center at WBAP, the NBC affiliated television station in Fort Worth.

The tabulation center will consist of 25 operators receiving calls from Texas counties as soon as the results are available, as well as 30 adding machine operators, messengers and supervisors. WBAP-TV's "Blue Room" has been set up for this expansive and detailed operation.

Frank McGee, broadcasting from WBAP's studio, will be anchorman of the television coverage, which will be produced by Chet Hagan. The coverage will include bulletins and "flashcaster" reports.

Leonard to Profs, 'Help Improve TV'

Television producer Sheldon Leonard last week, speaking at his alma mater, Syracuse U., asked the academic world for an assist in improving tv.

Leonard called on universities via their theatrical facilities to compile the "mass of material waiting to be identified, correlated and organized into a body of knowledge from which valid generalizations may be evolved. The study of this material is the clear responsibility of the theatre arts departments in our leading universities."

Leonard, whose company produces the Danny Thomas, Dick Van Dyke and Andy Griffith shows, had a lot of questions for study by qualified students of the theatre:

"Why has tv developed such a preponderance of male stars when most sponsors would prefer to reach women, who do the marketing, with their message?"

"Is there an emerging form for the half hour or hour teleplays comparable to the structure of the short story or the one act Play?"

"Why do anthologies, of whatever quality, have less acceptance than inferior shows with continuing character?"

And, "I would greatly appreciate a study in depth of the controversial laugh track."

NO TINT FOR 20TH'S 'BOTTOM OF THE SEA'

"Voyage to the Bottom of the Sea," from the 20th-Fox lot, will be black-and-white on ABC-TV next season in the Monday night 7:30-8:30 p.m. slot, thus washing out original plan to film the series in color. 20th's theatrical release some years back, from whence the skein derives, was a tint job in consideration of story values, and same thinking figured in early plans for the teleseries.

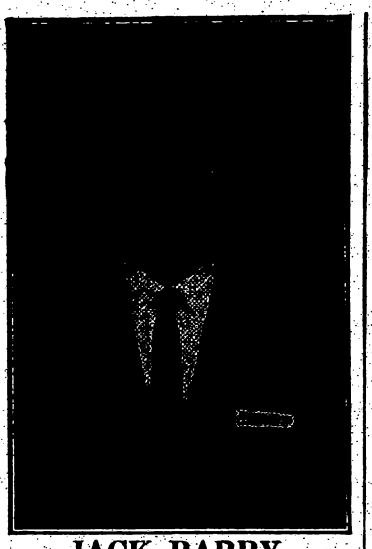
For tv, color processing would have added another $20,000 cost per seg, and about $600,000 over the season. Simply not enough color sets cross-country to warrant the expense.

As of now, only Coca Cola has made a commitment to the series.

Liston-Clay K.O. ARB

The Liston-Clay title fight film packed a punch for ABC via Saturday's (11) "Wide World of Sports," gaining the hands-down decision for the 5-6 p.m. period in the overnight Arbitron.

The bout pic helped "Wide World" to a 12.8 average rating for the hour, while the Masters Golf match on CBS nailed a 6.9 and NBC's "Sports Special" pulled 3.0.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

Le Grove, Scot TV Topper, To O.O. U.S. Properties & Show Off 2 of His Own

London, April 14.

Gerry Le Grove, Scottish-TV's program topper, is scheduled to plane out for New York on April 19 on a week-long trip, prime object of which will be to o.o. the new U.S. shows. Exec points out that requirements of Scottish-TV from the point of view of program acquistions is often different from the rest of the U.K. For instance, STV was the only British station to run the Yank golf championships series.

On a previous trip, Le Grove found that American distributors were loath to sell the "really big series" to a British regional station, unless that station bought the full U.K. rights. He claims he showed interest in both "The Defenders" and "Dr. Kildare" way back in 1961 but could not effect a buy. Both shows were subsequently sold to the BBC network.

This year, he says, his station may take a chance and buy the full U.K. rights to a major U.S. skein if, in his opinion, the property is hot enough.

Accompanying Le Grove will be two cans of STV film—one a print of the station post graduate medicine series, the second of its documentaries on Scotland's regiments, "The Fighting Scot."

Brit. Prod. Harry Fine Maps 'Tom Jones' Series

London, April 14.

Producer Harry Fine, responsible in the past 18 months for 33 vidfilms including the "Man of the World" and "Sentimental Agent" skeins, is readying another telefilm series, "The Further Adventures of Tom Jones." Show will be made by Fine's Fantale Films production unit at either Shepperton or Pinewood this summer.

Budget for 13 one-hour segments has reportedly been set at almost $1,000,000 and writers such as Tudor Gates, John Hopkins, Jack Whittington, Jesse Laskie Jr. and Peter Lamda are being mentioned in connection with the show. Ian Stuart Black, associated with many ITC vidfilms, is set as story editor.

WARREN EXITS DESILU

Hollywood, April 14.

Producer Charles Marquis Warren has exited Desilu Studios, where he developed a vidproject which he had created.

Warren series for Desilu was "The Green Horns," a 60-min. oater.

ABC's $6-Mil for Politics

Further indication of ABC's challenge in the three-network news sweeps is the web's coin commitment for this year's political fireworks. It's between $5,000,000 and $6,000,000, with upward of another $350,000 allocated for promotion. That's a four-fold or so jump from the 1960 budget.

An ABC exec acknowledges the current budget is still considerably under CBS and NBC outlays, but stresses that in terms of basic on-air performance, "You don't have to match dollar for dollar."

Mahalia Jackson's 78G Suit Vs. TV Enterprises

Hollywood, April 14.

Mahalia Jackson and an Illinois-based firm—Songs For Praise Inc.—of which the Columbia Records artist is president, filed a breach of contract suit in Superior Court, L.A., Friday (10) against Television Enterprises Corp. and prexy Harold Goldman.

Miss Jackson, repped by law firm of Ely, Kadison & Quinn, charges the defendants' breach of a distribution deal on the Mahalia Jackson Television Show (80 five-minute segs) caused damages amounting to $78,348.

Suit further alleges that Goldman, also a shareholder in the plaintiff corp., breached his fiduciary duties to Songs For Praise by virtue of the manner in which he operated the defendant firm, Television Enterprises.

Complaint also charges Goldman and the defendant corporation have garnered additional monies from distribution of the Mahalia Jackson Show, which have not been paid to the plaintiffs. Latter seek a new accounting.

'Impressions' May Switch to ABC-TV

Producer Monty Hall is understood to be holding confabs with ABC-TV exploring the possibility of "Your First Impressions" switching from NBC-TV to ABC-TV. Daytimer "YFI" has enjoyed a two-and-a-half year ride on NBC-TV and is up for renewal at the end of June.

Also involved in the ABC-TV talks is a new Hall game show, "Three of a Kind." ABC-TV acquired "Price Is Right" and "Missing Links" from NBC-TV in the past.

4 HAWAIIAN STATIONS SOLD TO U.S. GROUP

Honolulu, April 14.

Owners of Honolulu Star-Bulletin have agreed to sell KGMB-TV and KGMB radio, Honolulu, and KHBC-TV and KHBC radio, Hilo, to the Glasmann-Hatch-Heftel interests of Utah, Arizona and Idaho.

Sale of the CBS affiliates is for an undisclosed price and subject, of course, to FCC approval.

Cecil Heftel, of Phoenix, said the new owners plan to retain Joseph Herold as general manager of the Honolulu facilities, Wayne Killmer as station manager of KGMB radio, and Harold Marques as KHBC station supervisor.

Mainland group owns radio and/or tv outlets in Salt Lake City and Ogden, Utah, and Twin Falls and Boise, Idaho. KGMB-TV was Hawaii's first television station, beginning operation in 1952. KGMB Radio dates back to 1930.

Irna Phillips Pacted As ABC-TV Consultant

Irna Phillips, the radio-tv scripter who's been known as "queen of the soapers," has signed on with ABC-TV as consultant for nighttime dramatic programs. This is possibly a precedential post, for one thing, and for another gives Miss Phillips association with all three webs. She currently scripts "As The World Turns" for CBS daytime, and will author "Another World" bowing on NBC next month.

Among the next-season programs she'll be concerned with is the two-a-week "Peyton Place" series, which ABC is frankly touting as primetime's "first serial drama."

Miss Phillips has long been Chicago-based and presumably will do the commuting bit to the 20th-Fox lot where "Peyton" shoots.

Program Directors Form Own Org, First Meeting Set for May in N.Y.

Chicago, April 14.

A new industry organization, the National Assn. of Television Program Executives, which already has signed up 50 member stations, has its first meet May 11-12 at the New York Hilton. Stan Cohen, director of program planning and promotion for WDSU-TV, New Orleans, is chairing the interim board until permanent members are elected.

Agenda for the initial conclave includes a session titled "TV Station Programming: Art or Business?" in which Bennett Korn of Metromedia and Mike Shapiro of WFAA-TV, Dallas, will take part, and one on "The Network's Relationship to Local Programming" whose panel will consist of ABC's Julie Barnathan, CBS's Mike Dann and NBC's Grant Tinker.

Lew Klein, of WFIL-TV, Philadelphia, and Roy Smith of WLAC-TV, Nashville, Tenn., will speak on "Successful Formats for Handling Politicians and Political Issues"; and the topic, "How Does a Station Seek Out Community Needs?" will be discussed by Wes Harris of WNBC-TV, New York, and Tom Jones of the Triangle group. "Where Do You Find Talent?" has been assigned to Bob Guy of the Storer stations and Chuck Hinds of WBBM-TV, Chicago.

FCC commissioner Robert E. Lee and Washington attorney Ted Pierson will address themselves to the subject of "Government's Influence on Programming"; and Sid Cohen of Film Service Corp. and Joe Kotler of Warner Bros. will speak on "Present and Future Trends in Film Programming: Features & Series."

ABC Sports' Hot Sales Pacing

Fact that NBC and CBS have been the sports page headliners of late (with NCAA, AFL, NFL and kindred razzle-dazzle) has tended to obscure ABC's very-much-with-it status in the sports rivalry. In range of programming, including bluechip events, ABC is actually a formidable contender for image honors. Sales execs at the web chip in the additional point that ABC's sports sked this semester is almost SRO.

Backtracking to the Winter Olympics package (with full sponsorship billings of $5,400,000), but exeluding the every-Saturday "Wide World of Sports" spex, the net will be spacing nearly a score of athletic events this year.

Apart from the windup season of 18 AFL games, the net has lined up a clutch of bowl and "classic" grid contests, including: the 'Gator, Bluebonnet, North-South, Liberty, Coaches' All-American, and the college allstar-NFL champs tilt.

Golf offerings include the Arnie Palmer-Gary Player challenge tourney, Buick Open, Thunderbird Open, and the American Golf Classic. More Olympics coverage is on tap per the U.S. trials in July for the summer Tokyo games. And also upcoming is the Yank-Soviet track meet.

Sales nabobs at the web are also rah-rah over the 90% sellout status of the weekly "Wide World" series.

TIME-LIFE B'CAST CORP.'S SWITCHEROO

Washington, April 14.

A Time-Life Broadcast corporate switcheroo was okayed by FCC's Broadcast Bureau.

The exchange, sans coin, puts the Time-Life stations under a new Michigan subsidiary of the parent Time-Life corporation. The old Minnesota corporation and the new Michigan entity have the same monicker — Time-Life Broadcast Inc.

Under the switch WTCN-AM-TV, Minneapolis, which was previously wholly owned by the parent corporation, comes under the domain of the new Michigan organization. Falling into the same corporate parentage are WOOD-AM-FM-TV, Grand Rapids, Mich. and WFBM-AM-FM-TV, Indianapolis.

CBS O & O'S—MUSIC HALLS OF AIR

A Man in Quest of An Image

Chicago, April 14.

Superintendent of Chicago Public Schools Benjamin Willis, a man with a public image to improve, has turned to the medium that he spurned, television. Always an unwilling interviewee, and especially when he was at the centre of controversy, Willis has impressed televiewers as arrogant, feisty and evasive.

Whether under political advice, or out of his own realization that the school system and he personally are in need of better public relations, Willis has suddenly arranged for a raft of exposure on the local airwaves. He'll take part in a new Saturday afternoon series on WBBM-TV called "The Growing Years," which will attempt to show what's being done to upgrade teaching methods in the Chicago schools; and he will submit to a 10-week series of appearances with his advisory staff on another half-hour program that is to be shared on an alternate week basis by WGN-TV and WBKB. As yet, there's nothing set for WNBQ, probably because of commentator Len O'Connor's continuing snipes at Willis and a documentary that advocated a survey that Willis opposed.

The school superintendent is regarded variously by the public as a symbol of de facto segregation in public schools, as a petulant autocrat who quits when he does not get his way with the School Board, and as a greedy operator who took a side job with the public school system in Massachusetts although he was already one of the highest paid public officials in the nation. Presumably, the new television series are intended to give a better personal account of him.

CBS-TV in Policy Statement About Xerox-UN 6 'Drama' Specials

CBS-TV, in a statement of policy, spelled out why it rejected carrying any of the six Xerox drama specials on the United Nations. The six specials, now slated for ABC-TV and NBC-TV starting next January, are designed to dramatize the full scope of UN activities.

"We cannot fairly or properly permit such a series because we agree with its purpose—and then play God by rejecting another similarly arranged series designed to propagandize for some less popular objective," said Dick Salant, v.p. and assistant to CBS prexy Frank Stanton, in a policy memorandum.

"Acceptance of this series," the memorandum continued, "cannot be ad hoc; it would establish a vital precedential principle. And so, the John Birch Society could demand that we broadcast a series of documentaries and dramas, produced by it, designed to establish its virtues. Or the Get the UN Out of the U.S. Committee could make a similar demand.

"The question, then, is not whether the UN is good or bad; or whether those who propose these programs are benevolent and worthy. The question is whether this is good, responsible broadcasting and journalism. Clearly, it is not."

The heart of the CBS-TV objection is that the series content would be propagandistic in nature and outside the control of the network. When first proposed last fall the 90-minute specials, which have

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From Tokyo With Love

Frankfurt, April 14.

On April 16 Europeans will be able to watch international television history in the making, as the first direct transmission from Telstar II will bring a program direct from Japan to Europe.

The French station at Plumeurbodou is scheduled to pick up a 15 to 20-minute show in which Minister President Ikeda and Post Minister Koike send greetings from the Japanese people in Tokyo to Europe.

The direct transmission will be shown throughout Europe on Eurovision. Street scenes of Tokyo, pictures of temples and the Kaiser's palace, will also be presented. Aim of the program is to stir up added interest for the Olympic Games which start October 10 in Tokyo.

UAW Bids FCC Reject M'media Sale of KOVR-TV

Washington, April 14.

The United Auto Workers, AFL-CIO, revealed its plant to hit Metromedia with a double whammy protest over cancellation of a union - sponsored program on WCBM-AM, Baltimore.

UAW petitioned FCC to reject Metromedia's bid to sell its KOVR-TV, Sacramento to the McClatchey Newspapers. Pointing to the company's prediction it would be going after another California outlet, UAW said it would oppose any attempt by Metromedia to increase its holdings.

The Union averred Metromedia was "not a fit applicant" for new broadcast properties. The UAW hassle arose when WCBM failed to renew the contract of the union program "Eye Opener."

Tornado Warning

Wichita Falls, Tex., April 14.

KAUZ-TV was indirectly credited with saving a number of lives when a tornado struck the city. Thousands watched on television as the S shaped funnel weaved across a residential area and across Sheppard Air Force Base.

Two nights prior to the tornado the outlet had televised a 15-minute program on what to do if a tornado strikes. One thing mentioned was to go in a hall and lie down if there were no storm cellar. Some of the survivors of the tornado mentioned lying down in their halls.

Tugend to Helm 6 Hope Specials

Hollywood, April 14.

Producer Harry Tugend has been signed by Bob Hope's Hopics company to produce all six of the hour-long films made under the Hopics aegis in the Hope-Chrysler anthology series on NBC-TV next season. Tugend produced five of Hopics' six telefilms this season. Other pix in the anthology are produced by Revue, with Dick Berg as exec producer.

New deal, which gives Tugend a pay hike, also calls for additional duties on his part. Where this past season, the Revue-made projects were scanned by Hope's agent, James Saphier, for approval on behalf of the star-host, Tugend next semester will okay the Revue projects for the series.

Hope will star in two of the six films, as he did this season. Tugend is currently negotiating for properties for the 1964-65 semester.

Tugend's original comedy, "The Wayward Stork," goes into rehearsal in N.Y. June 15, with Philip Langner and Joel Schenker producing the legiter. United Artists is bankrolling the venture.

LACK OF PRODUCT & SEX WORRIES

Five CBS-TV o&o's, which in their feature booking operation, could be compared to N.Y.'s Radio City Music Hall, have a sufficient backlog of "A" pix for another five to seven years.

What concerns the pix programmers of these gold antenna stations is not only the diminuition of the cinematic product pool, but the adult nature of current motion pictures.

"Look at this year's Academy Award nominees," says Merle Jones, prexy of CBS Television Stations. Being more specific was Hal Hough, v.p. of program services for the CBS o&o's. "We wouldn't play 'Tom Jones,' 'Room at the Top,' 'Yesterday, Today, Tomorrow,'" he said, by way of illustration.

The magnitude of the golden antennas of the CBS o&o's can be gleaned by the grossing performance of WCBS-TV, N.Y. The flagship station in N.Y. currently is grossing around $40,000,000 annually, the top money maker in the nation and the world. (N.Y. Radio City Music Hall pulls in close to $7,500,000 annually at the box-office, according to estimates).

The $40,000,000 poured into the till of WCBS-TV by advertisers is an estimated figure, derived from sources other than Jones and Hough, who declined to address themselves to o&o grosses. That features play a significant role in that $40,000,000 payoff isn't any secret, for ever since pix made their mark in tv, the CBS-TV o&o's have been giving them prominent display on their non-network schedule, buying heavily into the libraries of Metro, Columbia, Universal, et al.

Features' Future

What of the future? CBS o&o v.p. Hough said standards change. What was chancy and iffy 10 years ago now is being played on tv, he said. Judicious editing can make some pix playable, he went on. Other pix, though, if the CBS o&o retains its policy of trying to be the Music Hall of the air, are not, he stated. In this connection, he mentioned some titles which he considered unplayable by CBS o&o's. Other stations with different standards — not necessarily better ——can choose to play those pix, he acknowledged. ("Room at the Top," distributed by Walter Reade-Sterling, has had wide tv exposure, and in many instances, to good rating results.)

Hough, who said that the CBS-TV o&o's would retain their Music Hall status despite the growing shortage of pix, said the problem of violence and blatant sex cannot be solved by relegating such pix to telecasting in the late evening. Teenagers compose a signficant slice of late night audiences, he said. Sex in a comedy situation, Hough stated, is much more acceptable.

Hough said he personally enjoyed "Tom Jones" and "Yesterday, Today, Tomorrow" in the theatre. It's one thing, though, he maintained to be a paying patron of a theatre, choosing the film to see, and another thing to telecast a movie in the home, which can be viewed without conscious choice and without regard to age.

CBS Television Stations prexy Jones had no ready answer to the problem, other than saying the o&o's will continue to be avid bidders for pix the stations consider acceptable.

Shuffle-Off to Chi

Ron Cochran's staff at ABC News continues to suffer erosion.

His associate producer on the evening news strip, Ev Aspinwall, moved to Chicago in January as bureau chief in the Windy City. Now Cochran's secretary, Valerie Reichman, is also heading for Chi —to become Mrs. Aspinwall. Date is April 18.

N.Y. Papers Recognizing TV-Radio 'Newsmaker Shows', Crediting Now Common; T'aint So in Other Cities

By JACK PITMAN

In New York, coyness and old enmities have been going out of fashion. Broadcasters have begun acknowledging one another, and the newspapers have been acknowledging the broadcasters.

Monday's editions, especially the morning gazettes famished for news, are not only zealous about covering the Sunday "newsmaker" programs, but have become almost scrupulous about the station identification. This new (or reverse) militancy on the part of city editors over the past year or so has not been lost on the broadcasters.

For one thing, some of the town's stations no longer fear audience defections if they, too, should credit the other fellow's interview stanza. As yet this is a very limited courtesy, to be sure, but there is every reason to think the contagion may spread, given enough time.

For another consequence of the citydesk turnabout, the griddle format cooks on all burners come Sunday in Gotham. It lends a certain tone to the logs when they're shipped down to the FCC; and if you can land with credit on page one of Monday's paper, what better way to burnish the image for community service?

With these inducements, there's hardly a major licensee in town who hasn't found room for the format in his Sunday schedule. Even the "rock" stations are with it, and the resultant clamor for politicos and other controversialists sometimes has the choicer ones on the bicycle.

Distinction

Another facet to this is the grim rivalry in the nation's top market for news and pubaffairs distinction. Some of the operators don't take chances in the image race. At one station, the on-air promo for a Sabbath newsmaker session calls attention to "the panel program that makes news in Monday's papers." And there's WNBC-TV's attempt to cover the whole ground with "Your community-minded station" at the identification breaks. (No room for any others under the toga.)

As for the newspaper's generosity with credits, there's a theory that by their example the blatts hope to persuade station news editors to uniformly perform likewise. As it stands, some do, others don't.

However that may be, the more cogent reason, expressed on both

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Bloom At the Top

According to the CBS proxy statement, issued for today's (Wed.) annual stockholders meeting in Chicago, CBS chairman William S. Paley and CBS prexy Frank Stanton had salaries of $150,000 each in '63.

James Aubrey's salary was listed at $124,904 as prexy of CBS-TV; and Merle S. Jones, prexy of CBS Television Stations, had a '63 salary of $114,942. CBS Radio prexy Arthur Hull Hayes' salary was put at $65,000, Goddard Liebarson, Columbia Records prez, $60,000; and Richard S. Salant, $60,000.

Number of shares of stock owned by William S. Paley and associates is 2,130,478, according to the proxy statement. As an individual Paley was listed as holding 1,749,956 shares; Stanton 300,528 and Aubrey was reported to own close to 25,000 shares.

In addition to their respective salaries, Aubrey received $100,000 as paid out additional compensation, Paley and Stanton, each $161,875 paid out as additional compensation.

What's Up at G-T? Sit Down & Just Play the Game

It should come as no surprise to anybody in the tv business what goes on in the conference room at Goodson-Todman. They sit around and play games—their own.

At least that's what they do every other Friday afternoon. This frivolity, however, is not just a warmup for weekend festivities. It's a hard search for celeb panel talents to fill the needs of the score of games the company puts on the networks each week. Last year (G-T had to fill 640 celeb spots on their shows.

These fortnightly auditions are conducted by Bob Bach, associate producer of Goodson-Todman's "What's My Line?," who started the whole thing last September and who keeps a large chart in his office on the guest tryouts. Roster of hopefuls is a diverse cross-section of show biz and related fields. It has included Brian O'Doherty, N.Y. Times art critic and WNBC-TV discussion-panel host; Blanche Thebom, Bert Bacharach, Dagmar, Rita Gam, Ted Steele, Gloria Okon, Long John Nebel, Les Crane, Robert Earle, Johnny Desmond, Barbara Baxley, Corbett Monica, Bob Haymes, Anita Louise, Robert Clary, Larry Storch, Forrest Tucker, Nancy Berg, Joya Sherill, Bernice Massi and numerous others.

System has turned up a number of new panelists, including Joey Forman for "Missing Links"; Daryl Hickman, for "The Match Game"; Joel Gray, "Price Is Right"; Jane Harvey, "Password"; Nancy Dussault, "To Tell the Truth."

Last Friday's (10) session had Tom O'Malley, formerly with "Candid Camera," Marty Ingels of "I'm Dickens, He's Fenster," and Dudley Moore of "Beyond the Fringe" playing "Password" and "What's My Line?." Two femme guests were unable to make it.

The conference room contests demonstrate a couple of things for an observer: those old pro panelists on "Line" have learned a lot in their 14 years on the air (the hopefuls took a half-hour to sight in on a single segment), and the games off the air can be gamier.

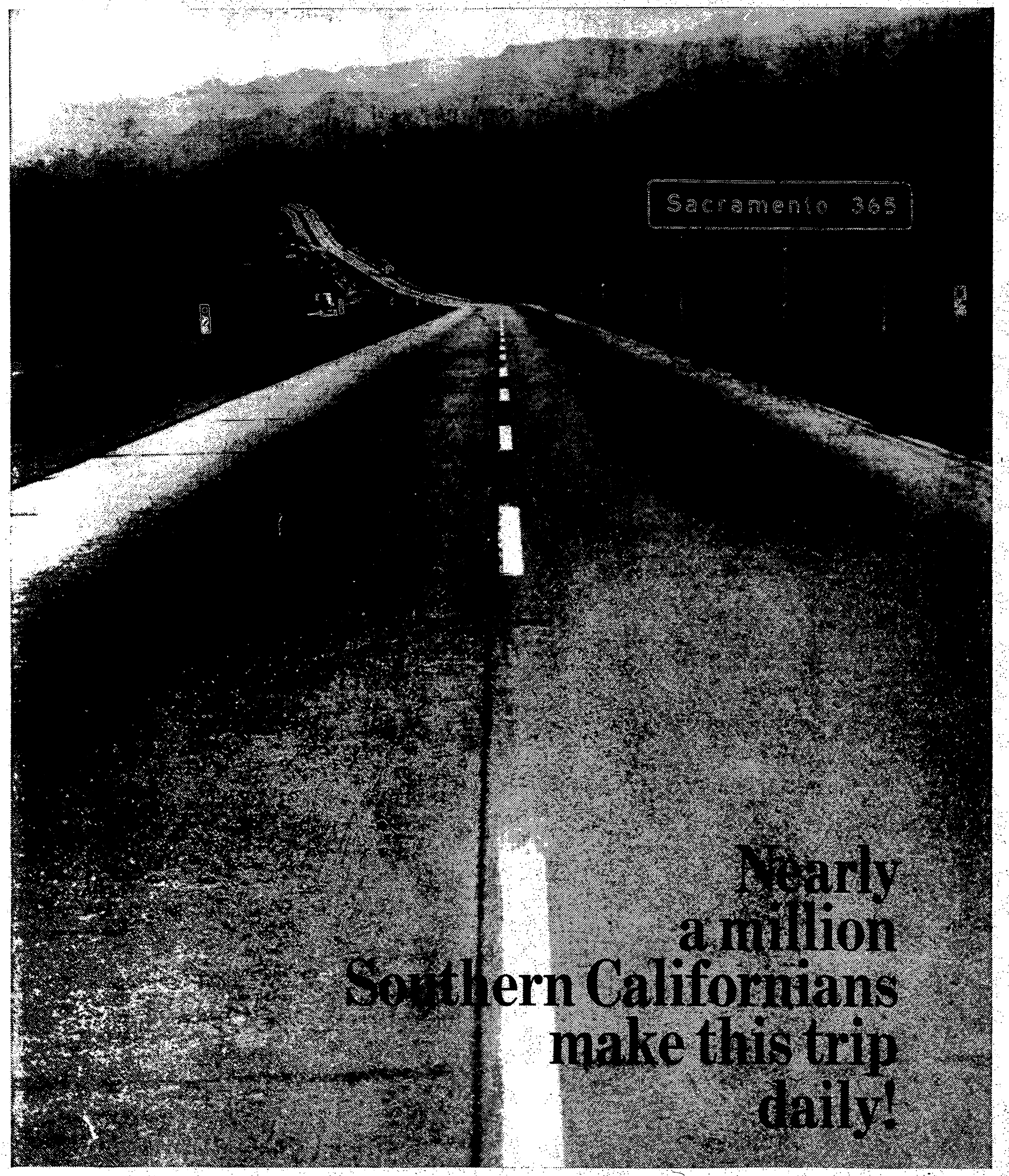
Froug's New Post At CBS H'wood

Hollywood, April 14.

William Froug has been named as exec producer of dramatic programs of CBS-TV in Hollywood by coast program veepee Hunt Stromberg Jr., in the latest of a series of top echelon moves made by Stromberg since his appointment last month as top program man for the network here. Sol Saks was recently appointed by Stromberg as exec producer in the area of comedy programming, as part of the new policy of strengthening program operations in Hollywood.

Froug, in his new spot, will be in charge of general supervision of all CBS-TV's dramatic series originating from the coast, and his new assignment will also include substantial involvement with program development.

Froug produced "Twilight Zone" the past season, and prior to that was producer of "Mr. Novak" for MGM-TV. He began as a producer-director with the Columbia Radio Workshop, and was named program veepee for CBS Radio in Hollywood in 1956, moving into tv the next year.



Nearly a million Southern Californians make this trip daily!

At KNXT, good news travels fast and far. It has to... to keep Southern Californians up-to-the-minute on what's happening throughout their booming, multi-faceted state, the nation's largest.

Latest example: Channel 2's recently-established Sacramento News Bureau, the first and only news bureau established by a Los Angeles station in the state capital (365 miles away!). And the only television news bureau located right in the Capitol building. Each weeknight, on "The Big News" (which reaches more homes per quarter hour than all competing local news broadcasts combined*), viewers are taken to the Capitol via special filmed reports. For the first time, audiences are in close touch with the Governor, members of the State Assembly (50% of whom are from the KNXT coverage area) and other state officials for immediate word on matters of vital concern to themselves and their community.

KNXT's Sacramento News Bureau typifies local television that ranges far and wide to hit home. Thus, Southern Californians seeking a clear picture of important events—world, national and local—need travel only as far as Channel 2 on the dial. That's one reason they make that trip so often.

CBS Owned • Channel 2, Los Angeles • Represented by CBS Television Stations National Sales ◉KNXT

*Latest ARB estimates, subject to qualifications which KNXT will supply on request.

DANNY A-OKAY ON O'SEAS TV

London's Hot Rating Sweepstakes

London, April 14.

Rediffusion, London weekday major commercial tv station, is hitting a hot stride in its race for ratings with BBC-TV in the plum London area. For example, the skilled deployment of programming on the Monday-to-Friday run, yielded the big indie nine places in the London area's Top 20 shows for the week ended March 29.

Rediffusion's figure compares with BBC's lesser performance of five shows in the Top 20 (though all BBC's shows are in the Top 11) while Associated TeleVision, which works the London area at weekends, has four shows in the same list. Granada's networked "Coronation Street" (Mondays and Wednesdays) gives the Northern major the remaining two places in the top score shows.

Rediffusion's big pull in the capital on the week in question also accelerates the station's participation in the network Top 20 listings where, with seven shows installed therein, it is far and away the most successful program station of the week. In the network chart, BBC-TV has four shows, ditto ATV. Granada has three and ABC-TV has two.

Looks Like the Indies Will Lead Majors, 37 to 23, for '64 Season

Hollywood, April 14.

Indie telefilmeries, which gained dominance over the major studio vidpix subsids only recently, increase that edge for the 1964-65 season, with 37 shows on the networks, as compared to 23 for the majors. Additionally, the indie shows represent 25 hours of programming in prime time a week, as compared to 18 hours a week from the majors.

Total score for next semester isn't in yet, as there are still a few decisions to be made, principally at ABC-TV, but obviously the remaining deals won't reverse the indie edge over the majors.

Factors for the indies' boom in importance are diverse, but probably the leading reason is the penchant of CBS-TV for indies. Virtually all of its product next season will be from the smaller companies, in line with prexy James T. Aubrey Jr.'s preference for the indies and his belief more tailor-made product comes from these sources.

For example, Revue studios, No. 1 in the industry volume-wise, has only one series, "The Munsters," on CBS-TV next season. Aubrey has let it be known he has no yen for the majors, principally because when they present a series idea to the web, they cannot usually tell him what creator will be involved in the follow-through on that idea. Aubrey believes strongly in the manpower involved in any series the web buys.

Still another, and obvious, reason for the flourishing of the indies is their success. They have delivered most of tv's hits overs the years, coming up with series such as "Ben Casey," "The Lucy Show," "The Danny Thomas Show," "The Defenders," "The Beverly Hillbillies," "The Dick Van Dyke Show," and in earlier years, "Dragnet" and "I Love Lucy."

Steve Allison's 'Advise & Dissent' Comments On Pacifica Brouhaha

Washington, April 14.

He may not be a station owner but WWDC's Steve Allison has been anything but silent during the Pacifica brouhaha.

The reason FCC Chairman E. William Henry might not have mentioned Allison in his Chicago critique of Pacifica vis a vis commercials was that Allison also registered his objections to FCC's proposed blurb curbs on his nightly talk show

Like almost everything else Allison talks about, his Pacifica jibes at FCC did not go without listener opposition.

Among those heatedly urging a closer look at Pacifica's controversial programming was an American Legion topper.

Since Henry let the secret out in Chicago, Allison brought back the Pacifica topic for review in his "advise and dissent" style nightly colloquy.

Son of White Horse

Have a flash: Whatever else replays at next year's NAB powwow (in Washington), the Triangle stations are planning to reprise their White Horse Inn, one of the big hospitality suite clicks at the Chicago meet.

This time, though, all windows will be shut before the mock pub is locked in place.

Chi Stations Use Pundits to Hypo Ill. Primary News

Chicago, April 14.

WBBM-TV attempted to glamorize its coverage of the Illinois primary returns today (Tues.) by latching onto former Gov. William G. Stratton as its political expert, a la ABC-TV with former President Eisenhower in upcoming events.

WBKB, in a similar competitive bid for audience, made local use of network commentators Edward P. Morgan and Howard K. Smith who had come in to cover the Presidential primaries for ABC. The network felt the additional local exposure given to its new one-two punch would help to establish them better here.

CBS had sent in Walter Cronkite and NBC Frank McGee and Sander Vanocur, but they cofined their service to the network reports.

Jones Questions 'Farm Team' Talent Theory

Proposals that local broadcasters act as the "farm team" for network talent were met with some skepticism by Merle Jones, CBS Television Stations prexy.

Jones said he agreed in theory with the proposals. He also pointed out that the five CBS-TV o&o's have the "Repertory Workshop" project, designed to utilize and showcase local talent, a project which occasionally has graduated its participants to bigger things. In practice, though, he said station managers have advised him that in the cities of St. Louis, Chicago and Philadelphia, there just isn't enough local talent to support a richly financed, prime time local series in the dramatic and musical vein. (St. Louis, Chicago and Philadelphia are the markets other than N.Y. and Los Angeles, in which CBS-TV has o&o's.)

The "farm team" talent proposals for local TV broadcasters were made at the recent National Assn. of Broadcasters convention by Mike Dann, CBS-TV programming V.P., and Dick Pack of Westinghouse.

HOT EUROPEAN SALES PACING

London, April 14.

A rich new vein of European program sales gold has been opened up—a strike of such significance, and of such a rich yield, that it could substantially increase not only the take from program sales in Europe, but could also increase America's world vidfilm sales total.

If the vein does not run out after the first pickings, offshore Yank prospectors who toil in the rock-hard European markets stand to make more from their localized centre of activity than is currently being made globally. If, at the moment, an American hour skein can be expected to make aything from $24,000 per segment (in practice) to $40,000 (in theory) from round-the-globe sales, then from here on in U.S. distribs can look for a figure well in excess of the latter from Europe alone, a market which at present yields around $26,000 per hour (if the U.K. is included).

Mining the first of this new, brighter sales gold is Danny Kaye. His vidtape hour show, being sold internationally by Ashley-Steiner, is reportedly fetching 300% more than the going rate.

Sold to BBC-TV and eight continental markets, the Kaye show has thus far racked up sales coin in excess of $43,000 per show, which compares with the more normal $16,500 sales gross for an hour telefilm sold in identical markets. If current dickers with such nations as Spain, Portugal, Austria and Switzerland materialize into solid sales, it is estimated that the Kaye shows will take $50,000 per hour out of Europe and the U.K.

Unprecedented vigor of the Kaye sales — which reportedly earned $15,000 per episode (for 26 episodes) from BBC, a web which previously balked at figures beyond $7,000 per hour—have laid bare the fact that, as savvy distribs have always suspected, the

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CBS-TV o&o's 4th Int'l Pgm. Swap

The CBS o&o tv stations will conduct their fourth annual international program exchange with eight broadcasters from other countries beginning in May.

"International Hour: Music from Hollywood," produced at the Hollywood Bowl by KNXT, Los Angeles, in cooperation with the Composers and Lyricists Guild of America, will be the CBS o&o contribution to the exchange. Actor Ray Milland will host the program which will present motion picture scores and songs performed by leading composers conducting the Hollywood Bowl Symphony.

Following the American broadcast of the Hollywood program on the network's o&o's, it will be seen on the facilities of overseas broadcasters participating in the exchange. As in the past, each broadcaster will contribute a one-hour program to the exchange for showing in all participating countries.

The following broadcasters will participate in the '64 exchange: PROARTEL (Argentina); Australian Broadcasting Commission; Canadian Broadcasting Corp.; Radiodiffusion Television Francaise (France); RAI, Italy; Tokyo Broadcasting System, (Japan); Norddeutscher Rundfunk (West Germany); and Yugoslave Radiotelevision (Yugoslavia) France has entered the project for the first time.

England isn't represented because BBC and the commercial broadcasters there are of the opinion that the U.S. market should be sold, as opposed to a program contribution to the "International Hour" project, aimed at granting a showcase for programs from foreign sources and increasing international understanding.

'Zero Minus Six and Counting' As BBC-2 Prepares For Launching; Set Makers Push New UHF Net

London, April 14.

Countdown on BBC-2, the Corporation's $112,000,000 UHF TV network, which costs around $22,000,000 a year to keep on the airwaves, has begun. The new project on the launch pad and heating up for its mammoth thrust off on April 29, has been readied in last-minute haste, with no time to test-prove certain vital program components. It is now being actively ignited for the first major pioneer TV launch this country has seen in almost a decade.

BBC-2's spiral upwards into steller audience figures, with its rich payload comprising a 30-hour, multi-million dollar entertainment and enlightenment schedule, is destined to be a slow and laborious climb—assuming it doesn't blow apart at the off. But the great weight of having to entice an audience to convert receivers or buy new ones (in order to get BBC-2's UHF transmissions) is, ominously, matched by the problem of cutting through the entrenched ratings which have piled up around certain stellar shows on the existing video outlets.

For instance, experts agree that the 20,000,000 audience figure of Granada's Monday and Wednesday show "Coronation Street" is likely to prove impenetrable if BBC-2 loses any of its initial boost —provided by the curiosity value —which, with luck, will send the new station straightaway into between 250-500,000 London homes. It's calculated that the might of BBC-2's key Monday night component, "The Danny Kaye Show," running back-to-back with "The Virginian," will indeed have to be superhuman to cut into a show that all other BBC productions have failed to penetrate.

Throughout the week, the scattered high raters on the commercial web present formidable hazards to the existing BBC network, and shows like Associated Television's "Sunday Night At The London Palladium," Rediffusion's "Take Your Pick," "Double Your Money," ABC-TV's "The Avengers" have withstood every onslaught that BBC-1 has hurled at them and still remain supreme in the top rated positions.

On the Path

But, significantly, not only does BBC-2 have to overcome such hazards thrown up by commercial TV in the push towards its ultimate goal of rating supremacy, but while in some cases the new web will be aided by the existing BBC outlet (promos, etc.), in other cases, such as the competition offered up by a "Z Cars," a "Step-

(Continued on page 46)

Chimp's Champ

Chicago, April 14.

The chimpanzee which frolicked at the hospitality suite of Desilu Sales at the recent Television Film Exhibit here made such a hit with Desilu midwest sales manager Bob Neece that he went out and bought a chimp for himself.

Neece plans to use the chimp on sales calls, the chimp travelling with him in his station wagon, along with negatives of the "Greatest Show on Earth." "It will open doors," he says, referring to the chimp.

4 Star Reports First-Half Loss, Future Brighter

Los Angeles, April 14.

Four Star Television said today (Tues.) that it is "looking forward with optimism" to the fiscal year beginning June 28, 1964, despite the fact it recorded a net operating loss for the first half of the current fiscal year.

In an interim report to stockholders, Thomas J. McDermott, president, and George A. Elber, exec v.p., said the company will have a greater number of films and live shows on tv during the 1964-65 season and added they are anticipating "continuing advances also within our other divisions and subsidiaries."

Four Star reported that for the 26 weeks ending Dec. 28, 1963, the first half of the company's current fiscal year, gross income totaled $5,762,459, compared to $11,718,963 for the same period last year. Net loss for the period was $339,754 as opposed to a net profit for the same period last year of $187,117.

The report cited two "special reasons" as contributing to the loss. The first was that Four Star had only one show on network tv. The report said the second reason stemmed from the production and subsequent cancellation of the "New Robert Taylor Show."

At the same time, however, the company reported it had sold "The Rogues," a new hour show starring David Niven, Gig Young and Charles Boyer, to NBC-TV for the 1964-65 season and that the high-rated "Burke's Law," starring Gene Barry, had been renewed by ABC-TV.

Shareholders also were informed that reruns of "Ensign O'Toole," originally shown on NBC-TV, had been sold to ABC-TV for weekly broadcasting this spring and that "Celebrity Game," a new panel show with Carl Reiner as host, had been purchased by CBS-TV. It's being shown Sunday evenings.

In addition, Four Star reported it had completed production of its first full-length motion picture,

(Continued on page 43)

Limit BBC-2; 30 Hours Programming Per Wk.

London, April 14.

Postmaster-General, minister in charge of broadcasting, has limited the time BBC-2 can stay on the airwaves to 30 hours a week (not including outside broadcasts).

BBC-2, the UHF, 625-line service which the Corporation launches on Monday (20) has been temporarily curbed, it's said, because to grant it further scope might well necessitate an increase in the $11.20 license fee before the general election. Such a move's considered to be a major vote loser.

Taft Switches K.C. & Cincy Personnel In Exec Reassignments

Cincinnati, April 14.

Taft Broadcasting has been quick to do some exec juggling in the wake of its acquisition of Transcontinent stations in three markets.

Realignments, as of last week, involve Cincy's WKRC and newly-acquired WDAF in Kansas City. William A. Bates, veep and g.m. at the Kaycee properties, has been switched to the chain's h.q. here and given what's described as a "general executive capacity." Robert Wormington has been promoted from manager to g.m. of WDAF-TV; and Nick Bolton, who has been g.m. of WKRC-AM, moves over to WDAF-AM in same capacity.

Replacing Bolton at WKRC is Jack Remington, vet on-air personality here, and latterly the station's program director since '62. To complete the musical chairs bit, his p.d. berth has been handed to Ted McKay, chief announcer at the station.

THE SAMUEL GOLDWYN LIBRARY OF FILMS IS NOW AVAILABLE FOR TELEVISION!

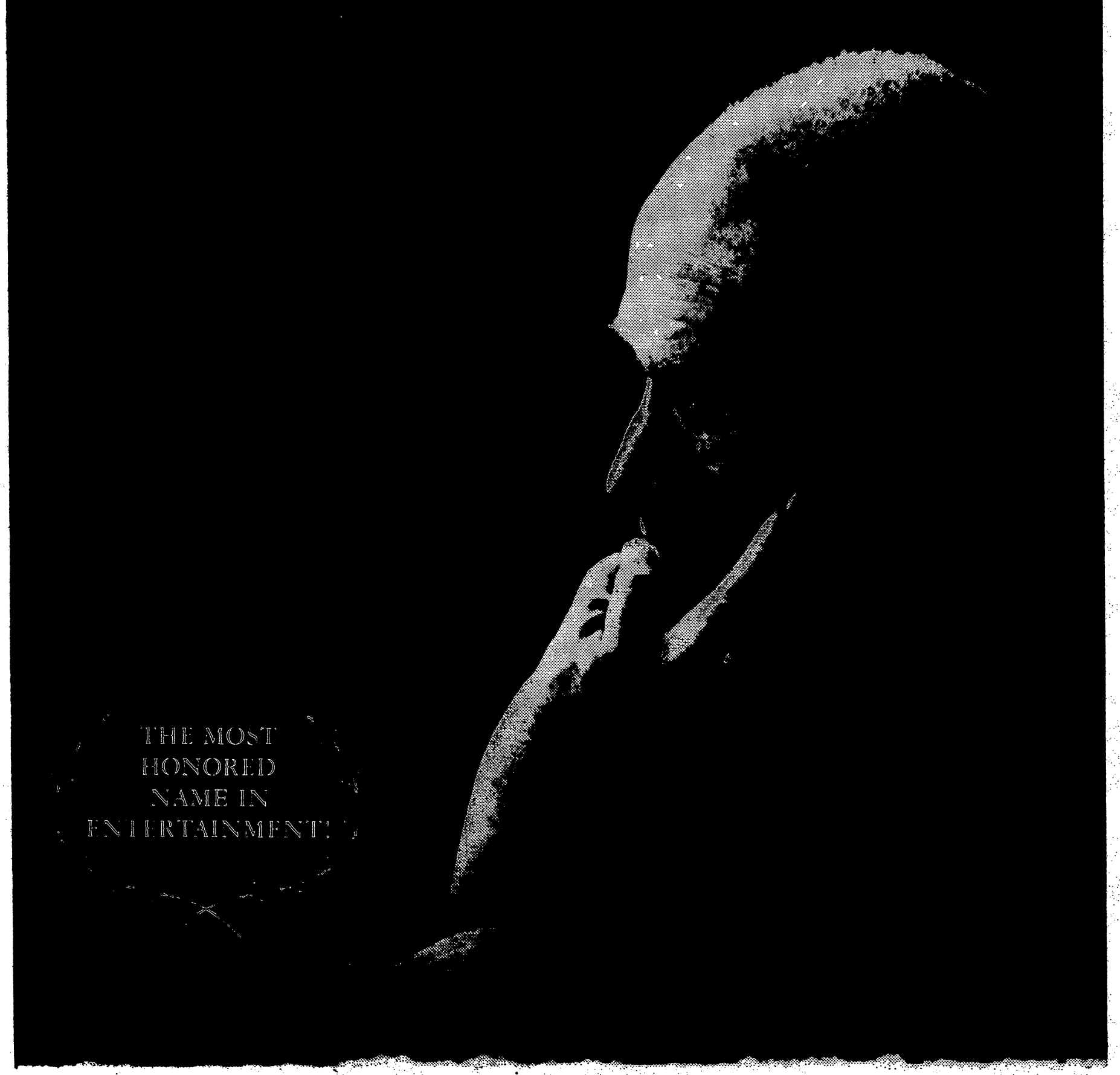


PHOTO BY GABY

SAMUEL GOLDWYN STUDIOS, HOLLYWOOD, CALIFORNIA

TV-Radio Production Centres

IN NEW YORK . . .

Don Garrett, Screen Gems pubrel topper, winding up jury duty and will be back at his desk Monday (20) . . ."Table tennis-iflados" is the coinage of a WNEW-TV pubber apropos the station's just-concluded junior table tennis tourney promotion with 600-odd youngsters. Odd coinage, too.

ABC prez **Tom Moore** has a Monday (20) lunch date before the Hollywood Ad Club to speak on "A New Era for Sports Through Television" . . . **Anna May Franklin** has joined Plautus Productions as assistant to the general manager, **Arthur Joel Katz.** Miss Franklin was business manager for the Theatre Guild before joining Plautus.

Sam Weisbord, Coast topper of the William Morris Agency tele dept., arrived in New York last night (Tues.) to confer with **Wally Jordan,** N.Y. agency's tele head, on programming development for next season.

NBC News chieftain **Bill McAndrews** leaves today (15) for annual tour of o'seas offices. He'll visit London, Paris, Berlin and Rome, returning to New York May 4.

Guy Lombardo will strike up his band for the Mets Shea Stadium opener April 17 via WOR-TV and WHN radio . . . **Richard Goldstone** signed on at 20th-Fox to produce ABC-TV's "Peyton Place". . . **Bill Seamans** and **Bob Sammon** of ABC News are westward ho, scouting Oregon and California primary coverage sites ABC-TV repeats its "Making of the President 1960" report on June 11 . . . **Paul Anka** makes his 14th **Ed Sullivan** guester May 17 . . . ABC News' "The Soviet Woman" nabbed an Overseas Press Club citation for "best television reporting from aboard". . . **Ted Koppel,** who fronts "Flair Reports" on ABC Radio, resumed after a two week holiday abroad . . . ABC's "Queen For a Day" notches its 20th anni the week of April 27.

Nancy Sureck, who as **Nancy Hamburger** was with the NBC Press Dept. a few years ago, has come out of retirement to handle public relations for the Telesun Foundation which is producing a series on the United Nations.

NBC board chairman **Robert Sarnoff** presented the first Electronics Merit Badge of the Boy Scouts at a Waldorf-Astoria luncheon. Yesterday he addressed the annual RCA Controllers meeting in L.A. . . . NBC prexy **Robert Kintner** announces the engagement of his daughter, **Susan Kintner,** a senior at Middlebury College, to **Thomas Oliver,** a senior at Bowdoin College. Couple hopes to join the Peace Corps following nuptials.

Morey Amsterdam back to the Coast and his "Dick Van Dyke" filming. He also is writing a new book, a comedy bio, "I Remember Me." . . . **Herbert Anderson,** who played the harassed father in "Dennis, The Menace," set for two serious dramatic stints in CBS-TV's "Rawhide" and "Gunsmoke" . . . **Charles Steinberg,** CBS-TV v.p. of public information, on Coast . . . **Dennis Feeney,** thesping son of CBS-TV associate press info director **Harry Feeney,** starring in Marist College, N.Y. production of "A Hatful of Rain" next weekend . . . **Joe Curl,** CBS-TV v.p. of daytime sales, back from Chicago business trip . . . **Joseph Wershba** has joined "CBS Reports" as a producer . . . **Arthur Godfrey** makes his legit play debut this summer at the Bucks County Playhouse, New Hope, Pa., as the stage manager in Thornton Wilder's "Our Town." **Chris Schenkel** has been named National Sportscaster of the Year by the Salisbury (Md.) Chamber of Commerce . . . **Eliot Tozer,** CBS Radio pubaffairs flack, teaching a course in English composition at CCNY . . . **Richard D. Heffner,** former program manager of WNDT, N.Y., will be host of the National Education Television's new 21-week pubaffairs series, "Of People and Politics." . . . **Rudy Vallee** signed as host of the new summer variety series featuring young performers, to be telecast by CBS-TV for the vacationing "Danny Kaye Show." **Irving Mansfield** produces . . . **George Schlatter** signed as producer of the three Texaco **Meredith Wilson** specials on CBS-TV . . . Desilu's **Dick Dinsmore** and **Peter Carey to Europe** on a sales trip.

Mimi Benzell this week started her interview show for WNBC from the Cafe Francais in Rockefeller Plaza . . . **Donald McGuinn** joins Doyle-Dane-Bernbach as radio-tv department administrator, a newly-created post. He was with Geyer, Morey, Ballard, Inc. . . . **Joe Franklin's** WOR-TV "Memory Lane" strip guests **Roque Cruz Gomez,** prexy of the Institute of Culture of the Americas, today (15) . . . ABC newsman **Art Van Horn** commuting to Hollywood for negotiations on his projected tv series . . . **Alvin Mifelom takes over** as director of "Goodson-Todman's "Missing Links" with **Mike Gargiulo** moving to G-T's new "Get the Message".

Bob Curran joined NBC Press as a sports publicist . . . NBC International's **Marvin Goodman** representing web at Montreux Film Festival, Switzerland, starting Friday (17). He will visit NBC-I's London office before returning to N.Y. . . . author **James Baldwin** talks about his new play on NBC-TV's "Today" show tomorrow (16) . . . **"TW3" regular Sandy Baron** penning a musical comedy . . . NBC News producer **Fred Freed** filming in Boston for a June Dupont spec . . . **Richard Schickel,** book editor on NBC's "Sunday," in England filming at Shakespeare exhibit . . . NBC News pub. affairs director **Ed Stanley** speaks to NAFBRAT group May 26 in Columbus . . . Sigma Delta Chi and Women's League for Israel honored NBC's civil rights special with pubservice awards . . . **Bill Dana** back from stint at Nugget Club in Sparks, Nev. . . . **Carl George** of WGAR, Cleveland, named to NBC Radio's exec committee of affiliates . . . **Bette Davis** on **Jack Paar's** show April 24 . . . NBC News' "Sunday" will cover dedication of Michelangelo's "Pieta" Sunday (19) at the World's Fair . . . **Cyril Ritchard** guests on "Dr. Kildare" May 7 . . . NBC Sports veepee **Carl Lindemann Jr.** headed a seven-man contingent to Japan last week for final Olympics plans . . . **Johnny Carson** will star at the Sahara Hotel in Vegas for month beginning July 7 . . . "Today" show talent coordinator **Dick Arlette** in Bimini the Bahamas with the U.S. fishing team for the White Marlin tournament, which will be filmed and seen on "Today" April 20.

IN HOLLYWOOD . . .

Herschel Burke Gilbert moved over from Four Star to CBS-TV as music director in Hollywood. He succeeds **Lud Gluskin,** who reached compulsory retirement age . . . **Perry Cross,** producer of the expunged **Jerry Lewis Show,** is NBC-TV's choice to produce the six **Jonathan Winters** specials next season . . . KHJ-TV stored up 21 old films from Walter Reade/Sterling for $185,000 to bolster its claim as the largest stocked library in television . . . NBC's **Walter Scott, Mort Werner** and **David Tebet** inspecting the new product for a year hence or maybe for year-end fallouts. While here they ordered two more filmed two-hour shows from Revue for its Project 120 series. The sneak preview, which worked successfully for "That Was the Week That Was," will be utilized next season in prime time to test the strength of pilots . . . **Tom Greenhow,** who recently departed as coast tv head of McCann-Erickson, joins his oldboss, **Pat Weaver,** at Subscription TV . . . NBC-TV didn't have too much luck selling "Kentucky's Kid" so they changed the title to "Kentucky Jones." Mebbe putting the gimpy leg back on **Dennis Weaver** might help, too . . . Says a press release on **Bing Crosby's** new situation comedy on ABC-TV, "this engineer was once a band leader and will help rationalize a casually integrated song by Bing." Like at the drop of a signal . . . **Stan Brady,** packager of "Teen Age Trials" and "Weekend Parents," hospitalized for fatigue . . . "Bonanza"

(Continued on page 44)

NBC International In Big Overseas Sale

NBC International last week peddled packages totalling 133 hours of programming to foreign broadcasters.

Federal Nigerian Television Service in Lagos bought 15 including five shows from NBC's Project 20 and specials on Britain, Shakespeare, Spain, Greece, "The City and the World," "Ernest Hemingway" and "Opening Night."

"The World of Billy Graham" was ordered by Dederlandse Televisie Strichting in Holland, and Sierre Leone Television bought 34 more episodes of "Dr. Kildare." Broadcast Corp. of Northern Nigeria also bought 34 more "Kildares," and Arabian-American Oil Co. ordered 26 of the Medico dramas for its base at Dharan.

French Canadian Broadcasting Corp. bought seven NBC telementaries, and Mainichi Broadcasting of Osaka, Japan, ordered 21 half hours of the "Wild Kingdom" series.

Irish Television bought 13 stanzas of the half-hour off-web comedy, "Car 54, Where Are You?"

BBC-TV in Slight Rating Increase

London, April 14.

According to Television Audience Measurement Ltd., BBC-TV is beginning to pull back some of the leeway between itself and the commercial web. Ratings organization reports that the indies' share of the network viewing audience for the four weeks of March fell one percent to 61%, following a 62% share for the previous two months. BBC's share of audience for the month was thus 39%, a point up on the preceding two months.

In most areas throughout the country where BBC is in competition with the commercial channel, the Corporation showed a slight gain, though in no case does BBC-TV beat a commercial station, if TAM figures are taken as a guide. Nearest BBC gets to a 50-50 share with the indies is in the Southwest where Westward-TV, the commercial web affiliate, holds down a 51% slice of the audience to BBC-TV's 49%.

In the nation's three main markets, London, Midlands and the North, the indies score 59%, 59% and 64% respectively leaving BBC trailing 41%, 41% and 36% in the same markets.

Over the first quarter, BBC gains 2% on the previous quarter to snatch a 39% share of the national audience, against the contractors' 61%.

Raymond Gram Swing: 'Radio News Now Like TV, Need Background'

Raymond Gram Swing, vet newscaster who has been making news himself of late—he has just published a book, "Good Evening"—recently took a swing at the medium (radio) that nurtured him on CBS Radio's "The World Tonight." In response to a question by CBS News correspondent Ned Calmer, Swing said: "I think it's a great loss that giving the background of news, giving news in depth, has been pretty well abandoned by television and radio.

"It was really the function of radio, because radio doesn't appeal to the eye, it appeals to the mind, and I think that radio, when it found itself in strong competition with television, adopted the techniques of television and began giving headline news and brief news.

"I don't think we can live on just headlines and brief news. We have to understand. If we're going to have a world of safety, it's a world based upon understanding, not agreement, but understanding."

Swing, 77, said that when "we get Telstars and other means of international communication, this is going to become even more formidable a task for television and radio because we're going to have to know intimately about things in other countries. It'll be a noisy, raucous, disputatious world," he concluded.

U.S. Shows Getting 95% of Aussie TV Audience, Advertising Revenues At $30,000,000 for Com'l Stations

Sydney, April 14.

Next to the United States Australia is the most American-minded country in the world. This fact is borne out by trade information centres here, plus the wide range of U.S.-made goods available to eager buyers—from autos to cigarettes.

In the field of entertainment, television product is a major revenue-getter for the American producers with this year seen as a real topper for the U.S. teevee distribution.

Tv Down Under has spread its wings and is now geared into all country centres, with commercial station operators able to offer sponsors a blanket coverage via 24 stations. Key commercial outlets here are TCN 9 and ATN 7. Both keyers are backed by powerful newspaper groups with associations coast-to-coast. The Australian Broadcasting Commission, government controlled, operates 12 non-commercial stations but only garners a minority of Aussie viewers, who prefer the top American shows televised by the commercials. General opinion here points to a 95% U. S. product coverage.

Top Shows

U. S. shows in popular demand here are: "Red Skelton Hour," "Jack Benny Show," "Lucy Show," "Ben Casey," "Greatest Show on Earth," "New Breed," "Leave It to Beaver," "Beverly Hillbillies," "Academy Theatre," "George Burns Show," "McHale's Navy," "Nurses," "All Star Theatre," "Flintstones," "Travels of Jamie McPheeters," "The Fugitive," "Jackie Gleason Show," "Combat," "Alfred Hitchcock Presents," "Perry Mason," "The Lieutenant," "Arrest and Trial," "Grindl," "Wide Country," "Lawless Years" and "Disneyland."

Sponsorship Solid

Aussie sponsors are spending approximately $30,000,000 yearly with the commercial station. This figure is expected to increase to $50,000,000 by 1965. Right now commercial operators are hard-pressed to find additional time slots for sponsors and are presently forced to use anything from eight to 12 spot ads in an hour's show.

Sponsors, finger-pulsing viewers, will only back the U. S. product, knowing that the Aussie viewers give this product first preference.

Currently there is little activity in the local production field, mainly because of high production costs, restrictions by Aussie Actors' Equity and the refusal of the government to give any financial aid to the homebrew producer.

Tv and Pix Mix

The Aussie cinema has learned to live with teevee after fighting the "enemy" for a lengthy span. Key pic circuits are plugging top pix via commercials and finding a good payoff in increased interest. Distributors, likewise, are backing the loops in major teevee selling campaigns.

This winter, package shows featuring local tv talent will go into suburban and country cinemas in association with pix. First in is Brian Henderson and his "Bandstand Revue," with other local talent shows being geared to follow.

Understood also that the Hoyts' pic loop, with a wide suburban and country coverage, will play package shows in a bid to win back lost teenage and family biz. Other loops are tipped as ready to follow the Hoyts' play.

WJBK's Tiger Baseball

Detroit, April 14.

Tiger baseball telecasts will beam via WJBK-TV for the 12th consecutive season, starting with Saturday's (18) opener here versus Los Angeles.

Station will carry 41 games over the season, including nine at home and 15 night contests. Ernie Harwell will be back for the play-by-play, alternating with ex-Tiger manager Bob Scheffing.

Morgan, Doney Repeat Winners at Cleveland Press Club Awards

Cleveland, April 14.

Harv Morgan, KYW's "Program PM" and Jim Doney, WJW-TV's "Adventure Road" were repeat winners as the Press Club of Cleveland held its third annual awards luncheon to honor the best in newspaper, radio and tv.

For Morgan it was his third win; this time for his "Nine Children and the World of Great Art," an on-the-spot recording of their tour of the Art Museum. For Doney, it was award number two.

Other broadcasters who were winners at the luncheon in which Bill Veeck, one-time owner of the Cleveland Indians, was featured speaker were: radio—Bob Miller, WERE, for his almost three-hour taped excerpts from 50 old-time radio shows; Jeff Baxter and Jack Riley for their afternoon WERE disk stanza; television—Mike Douglas of the syndicated Westinghouse "Mike Douglas Show," and Dennis McGuire, former KYW-TV, for a three hour Good Friday telecast.

Newspaper winners were Tom Brady, Louis Clifford and Bob Modic, Press; Wes Lawrence and Mrs. Josephine Robertson, Plain Dealer.

CHANNEL 17 BOUND FOR JACKSONVILLE?

Washington, April 14.

FCC proposed switching channel 17 to Jacksonville, Fla., to help a station there nab a network affiliation.

Commission asked comments on proposed rule making to assign channel 17 now reserved for Palatka to Jacksonville which would shift its channel 36 to Palatka for educational use.

Rust Craft Broadcasting Co. which holds a construction permit for WRSK in Jacksonville said the lower assignment would aid its quest for web affiliation. Company promised to proceed immediately with construction if it received the assignment.

Commissioner Kenneth Cox dissented. Favoring the proposed rules were Chairman E. William Henry and Commissioners Robert E. Lee, Frederick Ford and Lee Loevinger.

WCKY's 'Jamboree' Calls It Quits After 19 Yrs.

Cincinnati, April 14.

WCKY's 19-year-old country music program, "Jamboree," was benched over the week-end to make room for airings of Cincy Reds baseball, outletted to the 84-station Burger Beer network.

The 50,000 watter, which claims the second largest nighttime audience in the nation, gave the library of 10,000 records and albums to Jimmy Longsdon, jockey of the show for the past two years. He is launching his own mail order business.

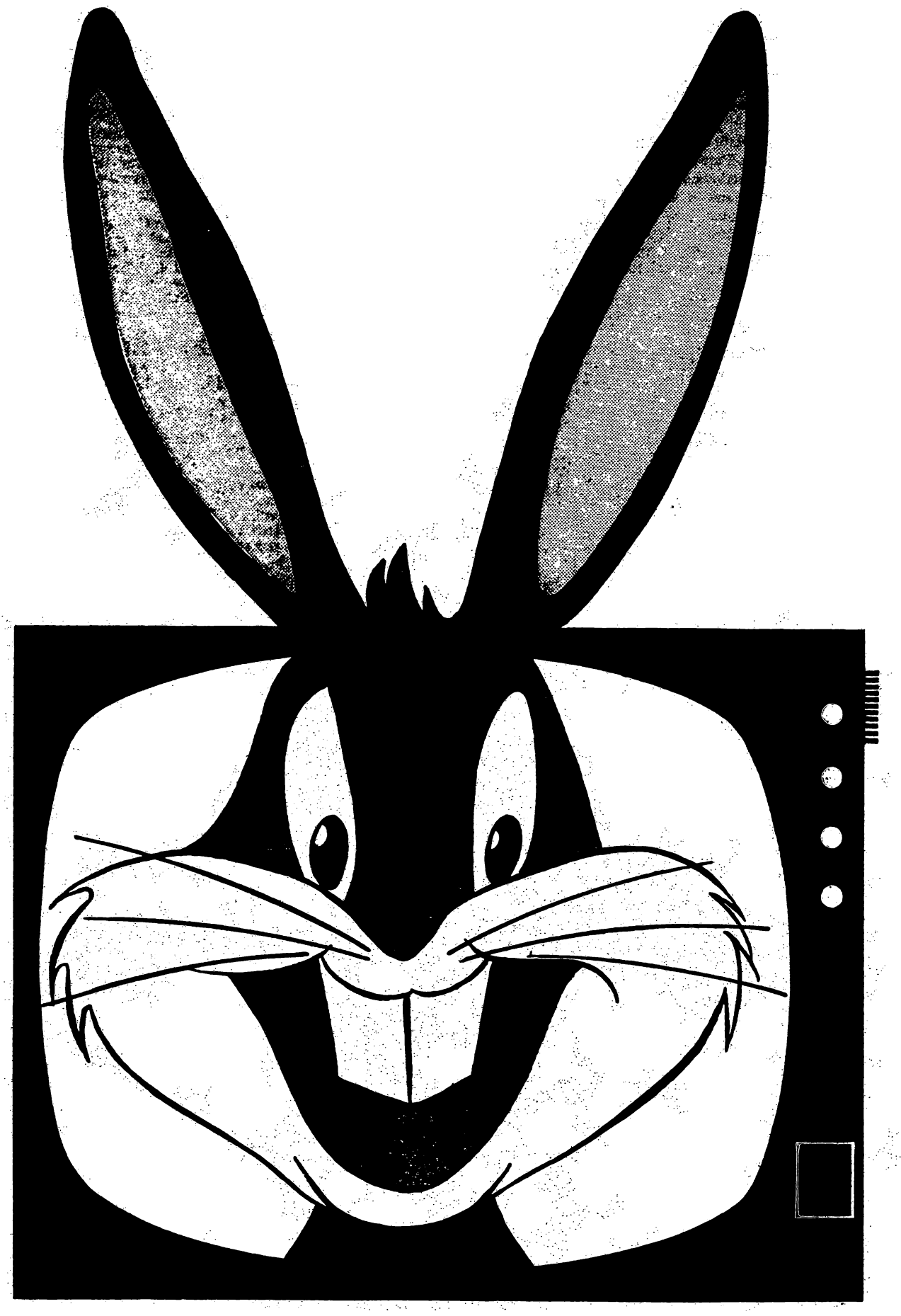
"Jamboree" has been a big money maker for years with its mail order catalog of the air, embracing Bibles, tombstones and you name it items. Small stations, notably in the south, cut into it with their own similar programs.

Earlier jockeys were Uncle Tom Jones, Nelson King, Martie Roberts, Don Davis and Wayne Rayney.

TRIANGLE SERIES HAS REAL CHIRPS

Triangle Stations will produce in color for fall preem a show on the bird kingdom, "The Wonder of Birds."

The 65 slated stanzas will be seen on Triangle stations and will also be up for syndication. Series will be shot at Boehm Aviaries in Washington Crossing, N. J., with Edward Marshall Boehm, ornithologist and porcelain artist, as technical director.



"E-h-h-h, What's up, Doc?"

One hundred of the most lavishly produced cartoons ever created by Warner Bros. for theatrical distribution are now available to television stations. These fully-animated post-'47 productions have never traveled the *rabbit-ears* of a TV set before. They star Bugs Bunny, Daffy Duck, Elmer Fudd, Foghorn Leghorn, Road Runner, Speedy Gonzales and other world-renowned Warner Bros. personalities. Running 6 to 6½ minutes each, these 100 new-to-television cartoons are available in black-and-white or color—for Fall start. *An-n-n-d... that's what's up, Bugs!*

Warner Bros. Cartoons–Series '64

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

CARNY
With Sally Rand, Ed Newman, others
Producer: Chet Hagan
Director: Hagan
Writer: Hagan
60 Mins., Sun., 10 p.m.
ESSO
NBC-TV (film)

(McCann-Erickson)

Sally Rand, who has been a thin-clad midway attraction since the World's Fair of 1933, set aside her plumes and balloons long enough to do a loving narrative for the NBC-TV special on the "insulated world" of the carnival.

Buttressed with the statistics that the American carnival is a billion-dollar business that plays to more people than pro baseball, basketball and footabll combined, Miss Rand toured viewers from the carny winter quarters in Tampa, Fla., around the nation's carnival circuit, with concentrated stops at such locations as Calgary, Alberta, and St. Charles, Minn.

With script, direction and production by NBC's Chet Hagan, the show's most reportorial sequences concerned the inside angles on the midway games and hoked-up sideshow attractions and the relative economic status of carny owners—from ultra-affluence to break-even. At either extreme, the show provided the carnival folks with a boast about their good works for crippled children, and the network with a chance to air some pretty hot scenes from a midway skin show. All in all, it was a good chance for the "mark" to see how the carny views him. NBC newscaster Ed Newman gave Miss Rand an assist on the narration. *Bill.*

DAVID ALLAN SHOW
With Paul Mann
Executive Producer: Stan Porter
Producer-Director: Jim Coursen
30 Mins., Mon.-Fri., 12 p.m.
WNAC-TV Boston (live)

Hub's tv gift to show biz personalities in legit tryouts, touring companies and niteries is certainly the "David Allan Show," WNAC-TV's live entry with a live studio audience. On stanza caught, his guests were Alan Mowbray and ingenue Freda Holloway of "Enter Laughing" playing at the Wilbur. Appropriately enough the majority of the studio audience in the Camelot Room of the St. George Hotel, where the sesh is held, that day were from the Falmouth Theatre Guild cast of "Arsenic and Old Lace," in makeup and costume.

Young, personable host David Allan conducts warm, friendly interviews with guests in which he brings out facts about the personalities that he as a sincere appearing fan would want to know. For instance he found out that Alan Mowbray had appeared in 301 films, has a nightclub act as a standup comic, and a tv series, "Sheriff From Piccadilly," which he's trying to sell. He then gave Mowbray over to the studio audience of amateur thespians for press confab questions. Looker Freda Holloway, a Lowell, Mass., native, came across warmly in chat about her role, visits with her mother, and her tv run as "Jill Malone" in tv's "Young Doctor Malone" and how it affected her public recog in supermarkets, dept. stores and subways.

Allan puts on a fun and games audience participation seg and this one was song remembrances in which pianist Paul Mann played evergreens. If participants guessed the name of the song within two years, they won a prize. If not, a consolation prize. This framework gave host a chance to plug his own song, "The Language of Love" in a running gag with Mann.

Show is a lively, entertaining showcase for incoming stage, screen and nitery talent exposure. *Guy.*

KMOX AWARD

St. Louis, April 14.

KMOX-TV's "Repertoire Workshop" production "The Pawn" has won two awards, the latest being the BMI-American Assn. for State and Local History Award which includes a cash prize of $500.

Previous award was the Freedom Foundation's "George Washington Honor Medals." "The Pawn," played on all CBS o&o's, presented the story of Sam Blow, —a Missouri slave nicknamed "Dred Scott," whose lawsuit for freedom in 1846 contributed greatly to the cleavage between North and South.

POVERTY IS PEOPLE
With Edwin Newman
Producer-Writer: Dick Ellison
Director: Don Luftig
30 Mins.; Sat., 6 p.m.
WNBC-TV, N.Y.

"Poverty Is People, produced by NBC's flagship station as part of a series on New York, was a conscience-stirring documentary about poverty in New York. According to the statistics cited, one person out of five can be classified as suffering from poverty.

The human meaning of this cold statistic was turned into a powerful documentary which deserves a wide audience, particularly among the decision-makers for the city.

With Ed Newman as narrator and interviewer, the show focussed on the so-called "triangle" in East Harlem, a 35-acre concentration of Negroes and Puerto Ricans who are hemmed in by ignorance and discriminations as effectively as if there was a literal wall around this ghetto.

The story of this area was told in searing frankness through interviews with families in this area as well as some community leaders. The rats, the garbage, the despair and the sparks of revolt were conveyed in a journalistic style that did not at all gloss over the ugliness of the situation. The viewer felt, in fact almost smelled, that this was the bitter truth. *Herm.*

THE MINNEAPOLIS STORY
With Jim MacDougal, others
Producer: Bill McGivern
Director: John Degen
Writer: McGivern
30 Mins., Sun. 1 p.m.
KSTP-TV, Mpls.-St. Paul (tape)

This program neatly achieved its avowed purpose of being a salute to one of the Twin Cities where KSTP-TV holds forth. The Stan Hubbard NBC affiliate properly felt that such an airlane tribute was due Minneapolis since it's one of 11 cities to be honored by the National Municipal League and Look magazine with 1963 "All-American City" awards.

At the outset the program had Minneapolis Mayor Arthur Naftalin before the camera expressing his great pride over the city's gains which resulted in the award. Among the accomplishments pointed out by him were the transformation of what had been a blighted downtown area into one that now boasts many new, impressive structures, represting expenditures of millions of dollars.

What made for program appeal generally was the festooning of all the talk with action shots comprising photographs, drawings etc. depicting the city's early and present days and much live camera work. Viewers were taken from the city's very beginning, step by step, to the present day.

Upon Robert G. Gerny, a prominent Minneapolis architect who, with his associates, has been playing a leading role in making Minneapolis a leading city, there devolved much of the task of telling the story of this municipal progress and what further improvement the future likely holds. He did this ably. *Rees.*

THE QUIET REVOLUTION
With Adam Lynch, narrator
Producer: George Burlbaugh
Director: Jack Elias
Writer: Burlbaugh
30 Mins., Sun., 6:30 p.m.
WIIC, Pittsburgh

This interesting, thought provoking tv adventure caught the spirit and drive of a group of Pittsburghers known as "The Trendmakers." They are all successful professional and business men and in this show the general discussion stayed around the present social revolution in the life of the American Negro.

"It's a quiet revolution," narrator Lynch said, "and the weapons are words, thoughts, ambitions and dreams. The enemy is bigotry and the old order. The purpose is a new identity."

The group, all of whom are Negroes, discussed the ways to approach a new image and found themselves arguing with themselves as time ran out. The absolute lack of artificiality made this seg a standout. One man said he quit a job in a bank because "we were'nt ready for each other." Others talked freely on problems and were interrupted by others who wanted to get their two cents worth in. There could be a lot of soul searching as a result of this show. NBC's affil here, WIIC, put all their top hands on this one and came out a big winner. *Lit.*

BASEBALL: MORE THAN A GAME
With Joe Garagiola, Jeffrey Price, others
Prod.-Dir.: Walter Kravets
90-Minutes, Sat., 4:30 p.m.
NBC-TV from N. Y.

NBC-TV, which is striving for sports supremacy in the three network chase, made such a condescending bow to professional baseball that this intended 90-minute telementary turned into an hour and a half blurb for the so called "national pastime," and a very dull one at that.

Apparently the show was slanted at a kid audience, as the format had Joe Garagiola, an NBC sportscaster, formated with a young kid, Jeffrey Price of Newark, N. J., who played Bobby Smith, a sandlotter fulfilling his dream of talking with all the baseball greats. It's unlikely that any kid other than the mythical Bobby Smith could be conned into believing baseball is as much more than a game as was purported here.

Blooming among the hearts and flowers spread by baseball commissioner Ford Frick, former manager Joe McCarthy, Roy Campanella and others, were Casey Stengel, in full-throttle on the glories of the new Shea Stadium for his New York Mets, and the colorful umpire Jocko Conlan. There was a load of archives film fillers on old stars and World Series games.

Web did much better a year ago with a bright, sardonic season's opener helmed by Joe Garagiola talking to adults. *Bill.*

PANORAMA
With Louis Lomax, Malcom X, Theodore J. Berry, Diane Budan, Rev. Gordon Blasius, Bud Dancy, and Pat Murray
Exec.-producer: Jack Reilly
Producer-Director: Roger Ailes
60 Mins., Sat. 4 p.m.
KYW-TV, Cleveland

This was a welcome respite to the usual bland Saturday afternoon television diet. In bringing to the studio key guests, controversial and/or enlightening, the program provided an informative public affairs chapter for the cosmopolitan viewer.

On stanza caught, Bud Dancy of the station's news department, teamed with Louis Lomax, noted Negro author working on a KYW-TV assignment, to interview Malcolm X, the controversial racist. The dialog was both provocative and revealing, and although this carried the bulk of the time in comparison to other segments, it seemed this could have been given an even greater exposure in light of events that had been crystalizing in the community badly-torn by school integration. Malcom X again showed his glib capability and projected with the feeling that has made him a tube personality. Lomax's probing on the religion issue and Malcolm's views on the "Black God" were revealing as was Dancy's efforts to pinpoint the guest's newsmaking opinions.

In the other segments, Pat Murray carried the ball and his deft and friendly questioning made for an ease and conversationability that provided the necessary contrast to the volatile Malcolm X segment.

Nice use of Visuals also helped in the discussion with Dr. Theodore J. Berry, noted expert on hands. Miss Dian Budan, Miss Cleveland, 1964, needed no additional visuals, and showed herself a capable young lady. Rev. Gordon Blasius of the Presbyterian radio-television office lent an added fillip in his comments on the use of Stan Freberg's funny religious commercials. Production and direction were both professional. *Mark.*

DOSS IS PEOPLES' PREZ

Worthington, O., April 14.

Bowman Doss, who has been elected president of Nationwide Insurance Companies, Columbus O., has also been elected general chairman of the board of Peoples Broadcasting Co. He succeeds Murray D. Lincoln, who resigned both posts but continues as a member of the board of directors.

All other officers, headed by Herbert Evans, president of the radio-tv firm, were reelected. Ferris Owen, Newark, O., and James Lewis, Hamilton, O., were named to the Peoples Broadcasting Co. executive committee. The company has radiostations in Worthington and Cleveland, O., and Yankton, S.D., and a tv station in Sioux City, Ia.

Academy Show Goes Off Smoothly, Albeit Little or No Excitement

ACADEMY AWARDS
Emcee: Jack Lemmon
Producer: George Sidney
Network producer-director: Richard Dunlap
Music director: John Green
Writers: George Axelrod, Richard Breen, Mort Lachman, Stanley Roberts, Melville Shavelson
Two hours, Monday (13), 10 p.m.
PROCTER & GAMBLE, AMERICAN HONDA MOTOR CO.
ABC-TV, from Santa Monica

(Benton & Bowles; Grey Advertising)

The 36th annual Academy Award presentations on ABC-TV Monday (13) were notable for the presence of restraint, dignity, excellent timing — and the absence of excitement (with a couple of exceptions). They decided to play it straight this year and were just a bit too successful.

This was the year that was—a year when the first major trophy went to a Negro thespian; a year when films made in Hollywood took only one less than films made elsewhere; a year when the French dominated the short subject field; when 17 of the individual winners were not Academy members.

Jack Lemmon, taking over the emcee spot for the first time, appeared at times to be on the point of saying something irreverent, but managed to maintain a dignified approach to his duties. His few lines about smoking were uninspired. All concerned with production activities are to be commended for the fast handling of the awards and getting the recipients on and off the stage quickly. Unlike former years, there was no lengthy acceptance speech, possibly due to the fact that not many winners were physically present.

If anything could be called a "show stopper" it would have been the fast and funny recovery by Sammy Davis Jr. when, making the music awards he opened the wrong envelope and read the name of the winner in a second category—"They gave me the wrong envelope. Wait until the NAACP hears about this." The delightful Davis was also the program's musical highlight with a superb rendition of some "almost" Oscar winners, including "It's Magic," "Change Partners," "Man That Got Away," "Pennies From Heaven," "It Seems I've Heard That Song Before," "Love Letters" and a rousing "Blues in the Night." His introductory bit with fast takeoffs on James Stewart, Edward G. Robinson and Jerry Lewis indicated a possible solution to future ceremonies. Let all the stars and singers stay home and let Davis play everyone. It could be cheaper, faster and immeasurably more entertaining.

Emotional peak was reached with Sidney Poitier's close-to-tears acceptance of his best acting trophy, and the audience's reaction to the news — a first in Oscar history — the first major award won by a Negro member of motion pictures. Only previous winner was the late Hattie McDaniels for a supporting role in "Gone With the Wind."

Although "Tom Jones" took only four awards, the importance of those awards (best film, director, screenplay from another medium, original score) more than outweighed the four given 20th-Fox's "Cleopatra." Biggest surprise was the fact that "The Cardinal" won nothing despite its six nominations.

The presentation of nominated songs by Harve Presnell, James Darren, Katyna Ranieri and Andy Williams (who did two of the tunes) was generally unexciting with the exception of Miss Ranieri who sang her husband's "More" with beaucoup feeling.

Flip remarks were kept to a minimum indicating that presenters had been rehearsed with a firm hand. This might explain Shirley MacLaine's "Hello—that's all I'm allowed to say tonight" (which possibly stems from a somewhat longer speech made at another awards ceremony last month). Ed Begley also commented "I'm not allowed to ad lib—last year, whew!"

Added use of film clips this year made for a more dramatic program. Formerly restricted to the "best film" presentation, clips were used this year to illustrate such awards as costumes, special effects and the acting categories.

John Green's handling of the musical portions of the program varied from a delightful potpourri of Arthur Freed pop tunes to open the show, to the tricky musical adlibbing necessary to support nominated and winning films, through all the music inserts.

Sol Siegel accepted his Irving Thalberg trophy with dignity and sincerity, presented by Academy prexy Arthur Freed.

Presenters, as usual, sounded like a cross-section of Hollywood "stars" with both longtimers and new faces on hand, including Steve McQueen, Tuesday Weld, Angie Dickinson, Shirley MacLaine, Sidney Poitier, Ed Begley, Debbie Reynolds, Donna Reed, Julie Andrews, Shirley Jones, James Stewart, Anne Baxter, Fred MacMurray, Sammy Davis Jr., Edward G. Robinson, Rita Hayworth, Anne Bancroft, Gregory Peck and Frank Sinatra.

Although there didn't appear to be as many commercials this year they did seem longer and duller. Alice Faye and June Lockhart may not be the best saleswomen in the world but they could be the longest winded. Procter & Gamble and American Honda Motor Co. shared the sponsorship and proved that motorcycles are more interesting than home permanents. *Robe.*

TOWN MEETING
With Gov. Nelson A. Rockefeller, Ven Marshall
Director: Eugene Holowchak
30 Mins., Mon., 7 p.m.
WWJ-TV, Detroit

Gov. Nelson A. Rockefeller, on the basis of this exposure, is an affable, articulate Republican candidate for President who lacks fire, flare and fight. His tv presence is almost not present, being notably flat and without magneticism.

His opening statement was a graceful thanks for inviting him to appear. Then he indicated he wanted to talk about foreign policy, but his following words indicated he didn't have anything of substance to say. He merely indicated he was in disagreement with President Johnson's foreign policies, without spelling out what his own were.

Moderator Ven Marshall called for questions from the studio audience, liberally sprinkled with high school and college students. Rockefeller undramatically made the following replies: He doesn't know what to do in Vietnam because the Administration has kept the facts from the American people; he disagrees with Sen. Goldwater's opinion about former Ford President Robert McNamara who now is Defense Secretary; he doesn't want to be vice president—"I was never any good as standby equipment"; he is opposed to Red China's admission into the UN, but if Red China is admitted the U.S. should stay in the UN.

Rockefeller's answers were well-phrased and delivered in a friendly manner, but the point is that they lacked point and immediacy. Since he obviously was not excited, he lulled his tv audience into a ho-hum attitude toward the candidate, but certainly not toward the issues confronting the nation.

The production values of this show were excellent. Marshall, a vet newsman, was an unobtrusive but firm moderator. Director Eugene Holowchak and technical director Charles Michaels deserve credit for excellent sound pickup from the studio so that questions came through loud and clear without need of aisle mikes. *Tew.*

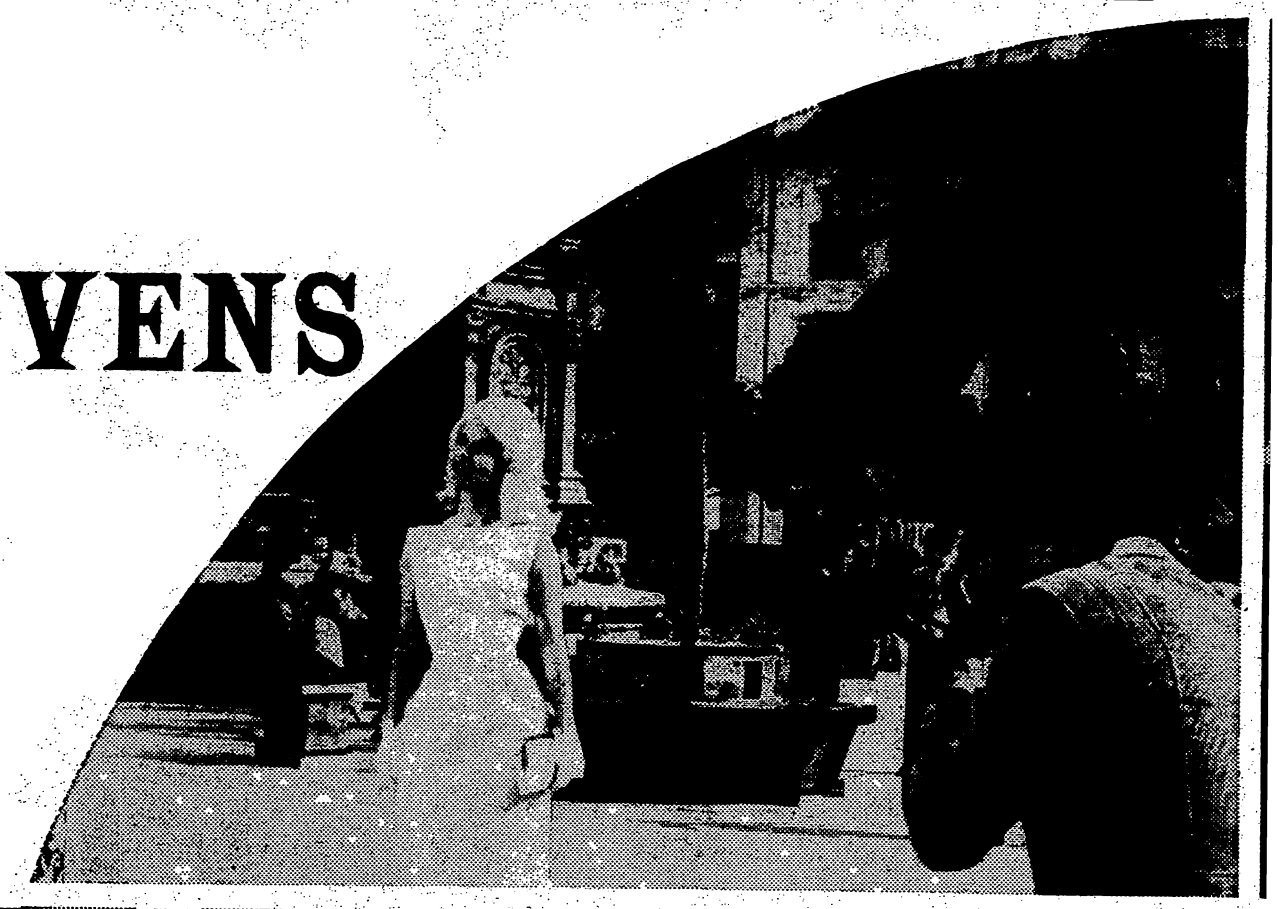
'COFFEE WITH CONNALLY'

San Antonio, April 14.

Texas Gov. John Connally will hit the television campaign trail at 8 a.m. Monday in the first of a series of three-day-a-week "Coffee with Connally" telecasts.

The governor's Austin campaign headquarters said the programs will be telecast at 8 a.m. each Monday, Wednesday and Friday through May 1 over KONO-TV here.

CRAIG STEVENS



TV'S "PETER GUNN,"
star of the Broadway smash musical,
"HERE'S LOVE"
and the upcoming CBS-TV
network series, "MR. BROADWAY,"
stars in

MAN of the World

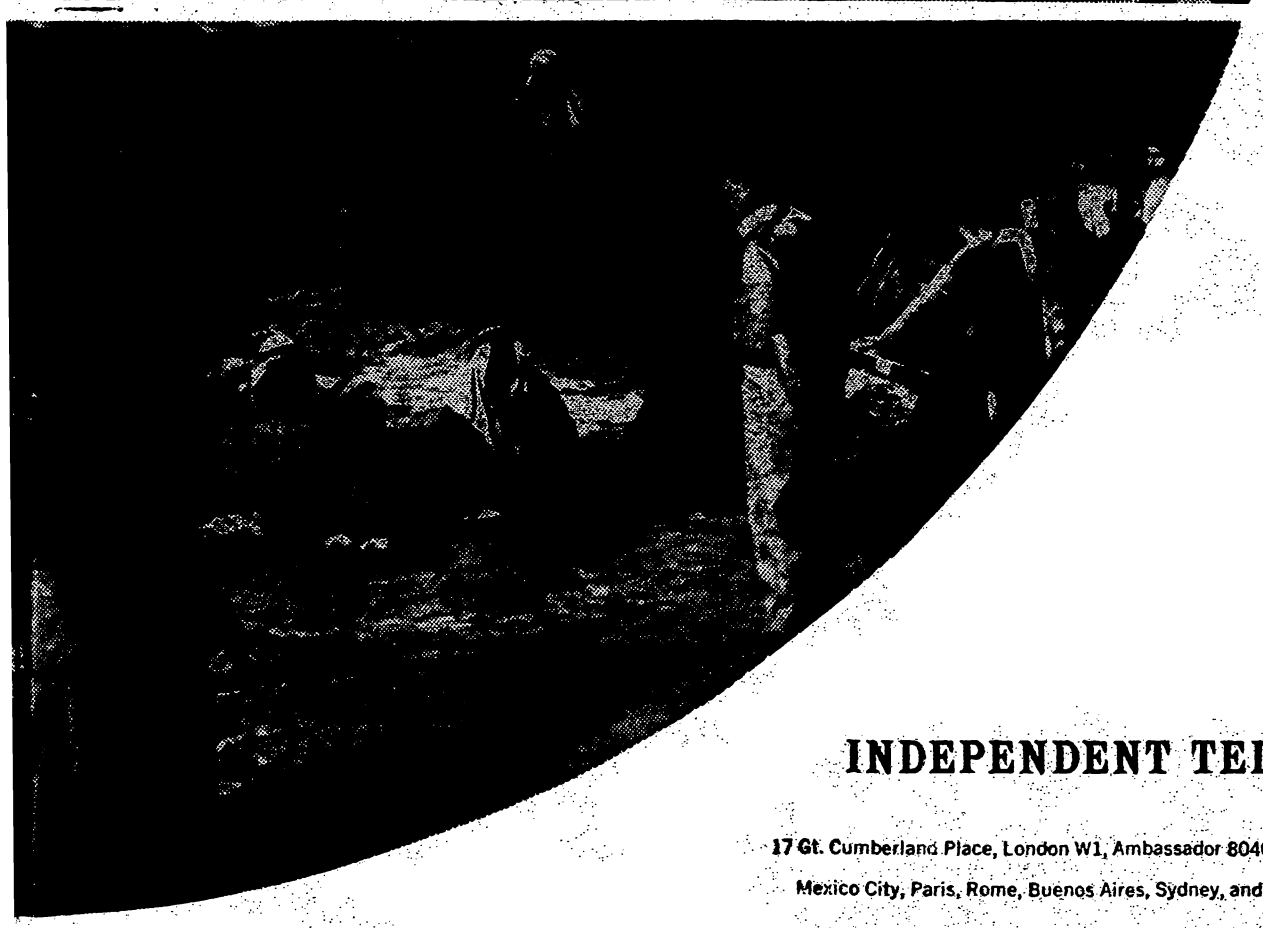


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OF
ONE-HOUR ADVENTURES
FOR MARKET-BY-MARKET SALE

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Original music by

HENRY MANCINI

award-winning composer of "Peter Gunn" score,
winner of three Oscars . . .

1962 Best Score Breakfast at Tiffany's
1962 Best Song Moon River
1963 Best Song Days of Wine and Roses
and just nominated for his fourth Oscar. . .
1964 Best Song Charade

Exciting hero

Michael Strait, free lance photographer-correspondent, whose assignments take him to the news and action centers of the world. Paris, Rome, Berlin, Africa, Vietnam, India . . . he'll go anywhere, anytime to cover a story — or uncover one.

Intriguing stories

as varied as the locales in which they take place . . .

- OAS adventures in North Africa •
- International intrigue in Vietnam •
- Plastic bombings in Paris •
- CIA drama in Berlin •
- a kidnapping plot in Greece •

. . . and more of this kind of action!

Authentic production

that captures the drama and excitement of the places and the people . . . with backgrounds actually filmed on the scene of the action.

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I T C

VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY *Coupled with the rating performance of the top 10 network shows, on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every market in the U.S.*

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: FBERUARY 1-28, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Ed Sullivan	WHDH	694,300	47
2.	Bonanza	WBZ	603,200	38
3.	Jackie Gleason	WHDH	539,000	40
4.	Beverly Hillbillies	WHDH	475,900	29
5.	Lassie	WHDH	444,400	31
6.	Candid Camera	WHDH	443,100	31
7.	Dr. Kildare	WBZ	437,900	33
8.	Dick Van Dyke	WHDH	429,400	26
9.	Jack Paar	WBZ	427,400	28
10.	Perry Mason	WHDH	425,200	31

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Leave It To Beaver (Sat. 7:00)	WBZ	MCA-TV	353,500	23
2.	Fractured Flickers (Thurs. 7:00)	WNAC	Desilu	329,700	24
3.	Dobie Gillis; Olympics (M-Sat. 6:30)	WNAC	20 Fox TV	308,500	24
4.	Littlest Hobo; LBJ (Wed. 7:00)	WNAC	Storer	266,800	20
5.	One Step Beyond (Mon. 7:00)	WNAC	ABC Films	260,200	21
6.	Phil Silvers (Tues. 7:00)	WNAC	CBS Films	254,300	19
7.	Death Valley Days (Sat. 6:00)	WBZ	U.S. Borax	196,800	11
8.	Checkmate (Sat. 4:30)	WBZ	MCA-TV	193,100	11
9.	Battle Line (Sun. 7:00)	WBZ	Official	184,100	14
10.	Wyatt Earp; Jr. Bowl. (Sun. 5:30)	WBZ	ABC Films	157,200	9

Top Competition	Sta.	Total Homes
Lee Marvin	WHDH	151,100
Huntley-Brinkley	WBZ	337,100
Eyewitness News; Wea...	WBZ	295,900
Huntley-Brinkley	WBZ	342,200
Huntley-Brinkley	WBZ	384,800
Huntley-Brinkley	WBZ	370,100
Wide World Sports	WNAC	170,200
Olympics; Bowlers Tour..	WNAC	178,200
Wide World Sports	WNAC	200,400
Lassie	WHDH	444,400
Wide World Sports	WNAC	196,200

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: FBERUARY 1-28, 1964.

1.	Beverly Hillbillies	KDKA	484,200	45	1.	Sea Hunt (Mon.-Fri. 6:30)	WTAE	UA-TV	276,700	22	CBS News	KDKA	193,400
2.	Dick Van Dyke	KDKA	465,700	44	2.	Rifleman (Sat. 6:30)	KDKA	Four Star	206,600	17	Studio Wrestling	WIIC	200,200
3.	Ed Sullivan	KDKA	443,800	46	3.	Death Valley Days (Tues. 7:30)	KDKA	U.S. Borax	190,700	15	Combat	WTAE	290,100
4.	Andy Griffith	KDKA	383,200	37	4.	Zane Grey Theatre (Sat. 6:00)	KDKA	Four Star	174,300	15	Studio Wrestling	WIIC	193,700
5.	Jackie Gleason	KDKA	368,300	38	5.	Stoney Burke (Sun. 6:30)	WTAE	UA-TV	173,900	15	Lassie	KDKA	354,300
6.	Olympics; Burke's Law..	WTAE	361,700	34	6.	Leave Beaver; Olympics (Sat. 6:30)	WTAE	MCA-TV	166,900	13	News; 20th Century	KDKA	187,900
7.	Donna Reed	WTAE	354,800	33	7.	Champion Bowling (Sat. 5:00)	WTAE	Schwimmer	147,300	13	Studio Wrestling	WIIC	200,200
8.	Nurses	KDKA	354,300	34	8.	Battle Line; Stump Stars (Sat. 10:30)	WTAE	Official	129,000	11	Plm. Springs Golf; Thea	WIIC	198,100
8.	Lassie	KDKA	354,300	33	9.	Target Corrupters (Thurs. 10:00)	WTAE	Four Star	123,400	12	Golf; Thea; Music; Spts.	WIIC	107,000
9.	My 3 Sons	WTAE	352,600	32	10.	Yogi Bear (Thurs. 7:00)	WIIC	Screen Gems	121,400	13	Gunsmoke	KDKA	359,900
											Nurses	KDKA	354,300
											World Tonight News	KDKA	231,300

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: FBERUARY 1-28, 1964.

1.	Bonanza	KSD	400,200	52	1.	Death Valley Days (Sat. 6:00)	KSD	U.S. Borax	121,700	15	Big 4; Editorial	KMOX	162,700
2.	Beverly Hillbillies	KMOX	377,900	49	2.	Rifleman (Mon.-Fri. 6:00)	KTVI	Four Star	110,700	13	6:00 News; Wea; Spts	KMOX	120,700
3.	Dick Van Dyke	KMOX	353,800	46	3.	S.S. Popeye (Mon.-Fri. 5:00) (Sat. 4:00)	KMOX	UAA, KING	84,700	11	Maverick	KSD	78,800
4.	Andy Griffith	KMOX	303,000	42	4.	Trails West (Sun. 5:30)	KSD	Robeck	80,500	8	Wide World Sports	KTVI	76,800
5.	Ed Sullivan	KMOX	296,100	42	5.	Woody Woodpecker (Tues. 5:30)	KPLR	MCA-TV	79,900	11	Mr. Ed; 20th Century	KMOX	157,400
6.	Danny Kaye	KMOX	274,800	37	6.	Naked City (Sun. 9:00)	KTVI	Screen Gems	76,300	10	Huntley-Brinkley	KSD	113,300
7.	Candid Camera	KMOX	260,300	34	7.	Maverick (Mon.-Fri. 4:30)	KSD	Warner Bros.	74,600	10	Candid Camera	KMOX	260,300
8.	Petticoat Junction	KMOX	251,200	31	8.	Yogi Bear (Thurs. 5:30)	KPLR	Screen Gems	71,800	10	What's My Line	KMOX	248,300
9.	What's My Line	KMOX	248,300	32	9.	Huckleberry Hound (Mon. 5:30)	KPLR	Screen Gems	71,700	10	Three Stooges	KPLR	74,200
10.	Lawrence Welk	KTVI	242,000	29	10.	Wrestling (Sat. 5:00)	KSD	20 Fox TV	71,100	9	S.S. Popeye	KMOX	88,600
											Huntley-Brinkley	KSD	119,000
											Huntley-Brinkley	KSD	121,200
											Early Show	KMOX	108,400

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: FBERUARY 1-28, 1964.

1.	Ed Sullivan Show	KPIX	457,400	40	1.	San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	214,200	16	Great Movies	KRON	143,600
2.	Bonanza	KRON	410,400	33	2.	M Squad (Tues. 7:00)	KPIX	MCA-TV	205,800	17	Bachelor Father	KRON	136,700
3.	Jackie Gleason	KPIX	353,900	29	3.	One Step Beyond (Wed. 7:00)	KPIX	ABC Films	185,000	16	Battle Line	KRON	144,800
4.	Beverly Hillbillies	KPIX	325,600	25	4.	Rifleman (Thurs. 7:00)	KPIX	Four Star	180,100	13	Detectives	KRON	165,000
5.	Lucy Show	KPIX	322,400	26	5.	Have Gun; Jazz Steve (Mon. 7:00)	KPIX	CBS Films	167,200	13	Flying Doctor	KTVU	132,900
6.	Defenders; B. Crosby	KPIX	319,800	26	6.	Detectives (Thurs. 7:00)	KRON	Four Star	165,000	13	Rifleman	KPIX	180,100
7.	Dick Van Dyke	KPIX	319,600	26	7.	Battle Line (Wed. 7:00)	KRON	Official	144,800	11	One Step Beyond	KPIX	185,000
8.	JFK Awards; P. Mason	KPIX	305,100	25	8.	You Asked For It (Thurs. 7:00)	KTVU	Medallion	140,700	10	Rifleman	KPIX	180,100
9.	Password	KPIX	304,600	25	9.	Bachelor Father (Tues. 7:00)	KRON	MCA-TV	136,700	10	M Squad	KPIX	105,800
10.	Dr. Kildare	KRON	297,300	25	10.	Ripcord (Fri. 7:00)	KPIX	UA-TV	133,600	10	Lawbreaker	KRON	120,000

SAN DIEGO

STATIONS: KFMB, KOGO, XETV. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	KFMB	128,500	39	1.	Death Valley Days (Wed. 7:00)	KOGO	U.S. Borax	91,700	28	Rifleman; Jack Ruby	KFMB	33,600
2.	Mr. Ed; Wizard Oz	KFMB	114,700	35	2.	Fractured Flickers (Sat. 7:00)	KFMB	Desilu	80,800	25	Int'l Showtime	KOGO	60,700
3.	Dick Van Dyke	KFMB	114,000	35	3.	Biography (Thurs. 7:00)	KOGO	Official	79,000	24	Sea Hunt	KFMB	58,900
4.	Bonanza	KOGO	108,300	33	4.	Zoorama (Fri. 7:00)	KFMB	Trans Lux	72,600	22	Premiere Movietime	KOGO	71,300
5.	Lassie; Wizard Oz	KFMB	105,300	32	5.	Across The 7 Seas (Mon. 7:00)	KOGO	Crosby Prod.	70,400	22	Outer Limits	XETV	60,800
6.	Disney's World	KOGO	99,900	31	6.	Manhunt (Tues. 7:00)	KFMB	Screen Gems	69,000	21	Battle Line	KOGO	55,400
7.	Candid Camera	KFMB	98,700	30	7.	M Squad (Sat. 6:30)	KFMB	MCA-TV	65,000	20	Int'l Showtime	KOGO	61,700
8.	Perry Mason	KFMB	97,400	30	8.	Stafford; Ozzie; Duke (Wed. 7:30)	XETV	ITC	59,100	18	Virginian	KOGO	92,400
9.	Jackie Gleason	KFMB	94,200	29	9.	Sea Hunt (Thurs. 7:00)	KFMB	UA-TV	58,900	18	Biography	KOGO	79,000
10.	Virginian	KOGO	92,600	28	10.	Battle Line (Tues. 7:00)	KOGO	Official	55,400	17	Manhunt	KFMB	69,000

COLUMBUS O.

STATIONS: WLWC, WTVN, WBNS. SURVEY PERIOD: JANUARY 4-31, 1964.

1.	Beverly Hillbillies	WBNS	173,200	38	1.	Maverick (Mon.-Fri. 6:30)	WTVN WBNS	Warner Bros.	100,100	22	CBS News	WBNS	68,400
2.	Flintstones	WTVN	163,700	37							Look Long; Spts; Fea	WBNS	75,700
3.	Bonanza	WLWC	161,100	41	2.	Biography; Wizard Oz (Sun. 6:30)	WBNS	Official	86,600	26	AFL FB; Showboat; Str.	WTVN	88,900
4.	Donna Reed	WTVN	159,300	42	3.	Rifleman; Wea; Mr. Ed (Tu, Th, F 6)	WBNS	Four Star	72,600	17	Home Edition	WLWC	49,200
5.	Patty Duke	WTVN	150,800	35	4.	Death Valley; Password (Sat. 6:30)		U.S. Borax	70,000	18	Midwestern Hayride	WLWC	90,200
6.	My 3 Sons	WTVN	148,900	34	5.	Gun Will Travel (Sun. 7:00)	WLWC	CBS Films	69,800	16	Lassie; Wizard Oz	WBNS	115,400
7.	Combat	WTVN	144,200	33	6.	M Squad; Hitchcock (Fri. 10:30)	WBNS	MCA-TV	63,200	18	Jack Paar	WLWC	96,000
8.	McHale's Navy	WTVN	143,700	33	7.	One Step Beyond (Sun. 10:00)	WTVN	ABC Films	61,600	14	Candid Camera	WBNS	141,200
9.	Jimmy Dean	WTVN	142,900	26	8.	Shannon (Sun. 10:30)	WTVN	Screen Gems	58,700	13	What's My Line	WBNS	111,500
10.	Dick Van Dyke	WBNS	141,600	34	9.	Bachelor Father (Thurs. 7:30)	WBNS	MCA-TV	56,300	13	Flintstones	WTVN	163,700
					10.	Pinbusters (Sat. 1:00)	WTVN	Romper Room	56,100	12	CBS News	WBNS	21,400
											Popeye; One of Kind	WBNS	26,300

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Foreign TV Reviews

I MISERABILI (Les Miserables)
With: Gastone Moschin, Giulia Lazzarini, Tino Carraro, Elsa Albani, Aldo Silvani, Antonio Battistella, Cesarina Gheraldi, Achille Millo, Mila Vannucci, Angela Cardile, Roberto Bisacco, Dina Sassoli, Roldano Lupi, Loretta Goggi, others.
Adaptation, screenplay, and dialogues by Dante Guardamagna
Based on work by Victor Hugo
Director: Sandro Bolchi
70 Mins.; Sun., 9 p.m.
RAI-TV, from Rome (tape)

Probably the most ambitious venture of its kind ever attempted by RAI-TV, if not other nets, this new version of Victor Hugo's marathon classic, "Les Miserables," is slated to run for 10 weeks and a total of 11 hours and 20 minutes. On the strength of the first episode, it looks like another major achievement in RAI's popular string of serials, with excellent ratings envisioned. It should also win critical plaudits.

The Hugo tome—or tomes—furnish almost ideal material for a popular serial destined to charm the general public to which the video medium plays while not offending the taste of the more highbrow viewers. The problem of course, and despite this item's over-eleven-hour running time, is adaptation. Again at an early glance, Dante Guardamagna appears to have done a standout job in this sector. It's a literate script, which sets the scene rapidly, clearly, yet immediately hints at depth of thought and theme in things to come. Sandro Bolchi's direction is likewise eminently suited to the medium; direct, functional, and effective. He has not cluttered the scene with an infinity of characters and plot lines, nor has he over-simplified. His story shortcuts are adroit, the concentration is on the essential, yet the backdrop flavor with which Hugo enriched his tale is not lost. Sets (Maurizio Mammi') and costumes (Maurizio Monteverde) are in the no-expense-be-spared RAI-TV tradition, and they ring true. Production gloss is evident.

The acting is excellent. With this effort, Gastone Moschin, who has built a steady career through character roles, becomes a major star and fully deserving of handle. His legit backdrop shows in his easy dominance of his key Jean Valjean role, richly modulated and physically well suited. Giulia Lazzarini, as Fantina, is already well known to Italo televiewers, despite her youth. She registers solidly. Tino Carraro has another solid characterization to add to his long list in Javert, the grim persecutor. Aldo Silvani lends assurance and makes some important early plot points as the priest who first reinstills confidence in Valjean, the freed but ostracized jailbird. He is one of the most consistently satisfying yet performers in the local medium. Remaining cast seen so far measures up.

First segment already hints at various major themes to come in the course of lengthy tale, which assumes epic proportions in the original. Within the limitations of the video medium, and if current indications hold, this RAI production promises to be a most satisfactory visualization of Monsieur Hugo's epic tale. *Hawk.*

SUPERSONIC
With Michael Flanders, narrator
Producer: Richard Cawston
70 Mins., Tues., 9:25 p.m.
BBC-TV, from London

What makes Richard Cawston so outstanding a producer of documentaries—his programs on the world influence of tv and the life of airline pilots have copped him awards internationally—is that he brings a strong narrative and visual flair to subjects that might easily get bogged down in technicalities. Even those only languidly interested in the Anglo-French collaboration over the Concord passenger aircraft could not fail to be intrigued by this lucid exposition of its background and problems.

The Concord project, which may result in the first supersonic commercial airplane, is the result of pooling of resources by British and French government departments, factories, and technicians. It was Cawston's brief to outline this cooperation in all its manifestations, and he pulled it off triumphantly. His script, clearly spoken by Michael Flanders, took in on-the-spot film of work in progress, as well as statements and observations from the chief personalities involved.

There was a wealth of fascinating detail. On the human level, the experts were shown learning each other's language so that they could communicate and working without friction towards the common goal. On the technical plane, the program neatly disclosed the considerations governing, for instance, the choice of metal structure for a plane that would fly at twice the speed of sound. It pulled no punches about the difficulties, and allowed chief objector, the Swedish Bo Lundberg, to state his case against the aircraft's concept. He feared the lack of control by the pilot, the inconvenience to passengers of being strapped in for hour-long periods, the danger of cosmic rays at such high altitudes. Some of these questions were laconically answered by those involved, including Sir George Edwards of the British Aircraft Corp.

Final part of the program, which enthralled throughout its generous 70-minute running-time was an examination of the hazards to nerves and health caused by the supersonic boom that will necessarily accompany the introduction of the planes on commercial routes. This aspect was less reassuring, except that everyone seemed conscious of the problem, without any firm solution for it.

The American project, so far less precise in formulation, loomed as a threat to the Concord, and there was more speculation about it than firm fact. The American point of view was put by Najeeb Halaby, of the Federal Aviation Administration, which has already received orders for a plane that is not yet in production or the speed limits not fixed.

It was, in fact, a comprehensive account of a vital and fascinating subject, and another feather in Cawston's much-plumed hat. *Otta.*

THE MORECAMBE & WISE SHOW
With Eric Morecambe, Ernie Wise, Eddie Calvert and the C Men, The Raindrops, Jack Farnell Orch.
Producer: Colin Clews.
Writers: S. C. Green, R. M. Hills.
35 mins.: 8:25 p.m.
Associated TeleVision, from London.

Past masters at the standup gaggery trade, Morecambe & Wise are assured a regular place high in the ratings, for like their previous shows, this one followed in the funnyman-straightman routine which has made them household names locally.

If some of their routines, milked of every possible yock-making possibility, tend to be stretched to the breaking point, they are fortified by facial expressions and superb timing that defy all resistence to laughter. At this point, M&W are without equal in their handling of golden corn as devized by Sid Green and Dick Hills.

Punctuating their incessant stream of banter this time out was "the man with the golden trumpet" Eddie Calvert, who, with the aid of his C Men, polished off a honeysweet version of "Crying Trumpet." Show was unobtrusively brought in by producer Colin Clews whose deft handling of the knockabout sketches underlined the comedy and kept the show moving electrically. *Watt.*

PUTTING ON THE DONEGAN
With Lonnie Donegan, Clark Brothers, Raindrops, Jackie Lee, Peter Reeves, others
Producer: Frances Essex
Writer: Dick Vosburgh
30 mins.; Friday, 10:05 p.m.
Associated Television, from London.

Dapper Lonnie Donegan, an experienced performer and singer who has been riding the crest of the pop music wave for a number of years has also firmly implanted himself in the ranks of local all-round family entertainers. He is as successful now without a guitar as he is behind one, a factor which justifies the change in pace of his retread ATV show, out for a further prime time spin on the indie network.

In the segment caught, he shed his jazz-flavored c&w yodelling and exchanged his beat group for a team of singers and hoofers in a successful shfitover that adds beef and stature to his image as an all-rounder.

Sans guitar—save for one number—he scored as a freewheeling personality whose lyrical wit and inborn showmanship easily sustained a lightweight half hour. His dabble at dancing was a neat first time click, largely aided and abetted by the expert Clark Brothers plus the mounting of firstrate production numbers by Leo Khraribian.

Emphasis of the show was on uptempoed, amusing numbers with simple, but well conceived and effective, routines geared to Donegan's particular ability. Backing the star, whose agile larynx and musical finesse lent excitement to the half dozen numbers involved, were the able Raindrops with pert thrush Jackie Lee.

Leading light entertainment producer Francis Essex applied his skills enthusiastically, tight-knitting a worthwhile candy floss half-hour. *Watt.*

LYRICS BY SHAKESPEARE
With Cleo Laine
Narrator: Tony Britton
Director: Robert Fleming
Music: Johnny Dankworth
20 mins.; Mon., 9:10 p.m.
REDIFFUSION, from London

Lack of jazz on the video airwaves has always been a marked failing of British tv, jazz lovers assert, but the reason this music form seldom reaches prime time was plainly outlined by this show.

It had everything going in its favor—the top jazz MD in the country, Johnny Dankworth; the leading jazz singer, Cleo Laine. The concept was good, the execution immaculate. The result? Too far out for mass audience consumption, and probably some of the buffs.

For the most sophisticated jazz ear, however, the flute-like pipes of Miss Laine cavorted nimbly through Dankworth's complex modern arrangements — firmly based on Shakespearean characters and happenings—with such ease and style that, for a few at least, the show will go down as a golden interlude.

Dankworth's own genius was also in full evidence with a versatile and colorful scare, which could well be developed for a full album. *Watt.*

THE LONG JOURNEY
Producer: Philip Donnellan
Writer: Donnellan
45 mins.; Tues., 9:25 p.m.
BBC-TV, from London

Joining a lengthening line of video productions that have presented the "inside stuff" on erring teenagers, this documentary added little to what has already been said, but went over the same ground with a different "cast."

Shunning any form of commentary, producer-writer-director Philip Donnellan shuffled together a collection of teenage viewpoints as shared among the "runaways" and the beatniks. Clip, as a collection of conversations with lost and lonely souls, were individually okay, but as a show they missed out. Primarily because they were in no way linked to a theme, made no point for or against anything and lead to confusion.

However, photography by Peter Bartlett was sharp and editing by Edward le Lorrain made considerable impact at times. And there were some neat background touches, such as the specially written folk music which seemed exactly to fit the pathos in the unhinged and wild life these often misguided youngsters indulge in. *Watt.*

Foreign TV Followup

Festival

James Hanley's "Say Nothing" made a notable segment of BBC-TV's unpredictable "Festival" drama skein five weeks back, and, although his "The Inner World of Miss Vaughan" was less successful, it made an unusual offbeat entry, well suited to the intention of the series, which is to explore unfamiliar avenues of legit and tv drama.

Miss Vaughan (Annette Crosbie), lodger in a seedy Welsh boarding-house, was a secretive spinister, allergic to human contact, living in a private world of her own devising. A local minister had a fruitless passion for her, which he vented in plaintive adoration outside her door. As an earthy complement to this odd affair, Mr. Jones (Kenneth

(Continued on page 42)

Tele Follow-Up Comment

CBS Reports

Once again, Walter Lippmann returned to "CBS Reports" last Wednesday night (8) to air his views in a stimulating one-hour discussion with network commentator Eric Sevareid. Lippmann's reputation as America's most distinguished political columnist can only be enhanced by these annual tv outings in which he demonstrates his sure command of contemporary history and its underlying trends.

Lippmann's impact on tv stems from his lucid formulations and the total absence of punditry. Behind his quietly unassuming style, Lippmann succeeds in introducing ideas that question and undermine all the fundamental assumptions of American foreign policy.

Since Sen. William Fulbright recently has begun calling for a reexaminaton of the American mythology of omnipotence, Lippmann's point of view has been greatly reenforced, though still not popularly accepted. Sevareid skillfully elicited Lippmann's opinions about Russia, China, Cuba, the status of the cold war, the possibilities for a solution in Vietnam, etc. Lippmann, of course, did not flinch from reiterating his estimate of Charles DeGaulle as a genius of a statesman who was the first to recognize that the postwar epoch ended about five years ago.

On the domestic scene, Lippmann also made incisive comments about the upcoming Presidential elections and the various Republican contenders. His chief forte, however, lies in the international arena where careful listening to Lippmann's ideas would give this stanza the status of a real shocker. *Herm.*

The Hollywood Palace

With Donald O'Connor fronting as emcee and performing some sparking song - and - dance bits, ABC-TV's "Hollywood Palace" came with a crackerjack stanza last Saturday night (11). Particularly since every turn on this bill, up to and including Jimmy Durante's intro for the following week's show, contributed the sharpness and the pacing needed for a top-grade variety show.

O'Connor is, of course, far more than a walk-on emcee. He opened the show with a solid production of "Let's Face the Music" and then pitched up nifty bits at other points with his "Tea For Two" number, prefaced by his comedy hat-trick routine, and some byplay.

Jerry Van Dyke's brand of low-key comedy, delivered while attempting to strum a banjo, hit the mark after a fast curtain-raiser by the bicycle act, The Frielanies. Van Dyke's rooty-toot-toot banjo version of "Hello Dolly" got him off strong.

Rick Little, a Canadian impersonator, was one of the show's top highlights. Little's routine, in which he mimicks James Mason teaching a group of Hollywoodites to recite Shakespeare, constituted a very witty gallery of impersonations that mark this youngster for the big time.

The Four Little Angels, a quartet of Negro moppets from the same family, were wholly winning with their opening rundown of nursery rhythms, followed by a rocking version of "Thou Swell," with O'Connor in the lead.

Tarzan & His Lions was another socko visual turn in which the animal trainer, draped according to character with a tiger loin skin, handled his cats with bravado and showmanship. When he put his head into the lion's mouth (the teeth looked real), Tarzan was obviously prepared to do anything to get a hand, which he richly deserved.

Fran Jeffries was another impact turn with her two songs. First was an undulating bossa nova that framed her physical assets most effectively, and second was a ballad, "Nobody's Baby," in which she demonstrates that she could really sing just in case nobody was listening during her first number.

Jack E. Leonard, in a spoof of his dieting expertize with O'Connor, was particularly sharp for this session. Leonard tossed off his iconoclastic humor at lighting speed, and did not spare the White House occupants from his peppery remarks.

The Wellington Singers, a folk combo, had a very brief bit before O'Connor brought the show to close with a "Sing You Sinners" production number. *Herm.*

Ed Sullivan Show

Ed Sullivan, on his CBS-TVer Sunday (12) caught the spirit of the Moscow State Circus which recently toured the U.S. By use of excerpts and full acts, he relayed the flavor of the Russo troupe, which incidentally, seemed like one of the best assemblies of circus acts ever under one tent.

Sullivan had much to work with, lots of sequences to select from, and a wealth of details to provide grand effects. There is some quarrel though, with the acts that were glossed over with brief sequences. For example, the Khodzhbaev troupe of fierce Cossack riders might have been given more time. Violetta & Alexander's Kiss' risley torch spinning was another spectacular turn which might have been shown at greater length.

However, there was the thrilling work of the Vladimir Dovyenko troupe of teeterboardists and tumblers. One of the most spectacular tricks of all-time was the complete somersault of a man on high stilts. Filatov's Bears, the hand-to-handing by Kaseev & Manasaryan, the midair spinning by Sinkovskaya & Lisin, and Olkhovokova's Dogs were among the excellent turns viewed on this layout.

This is the second Moscow State Circus presentation by Sullivan this season. This show was caught during its Minneapolis run under the auspices of impresario Morris Chalfen. The previous presentation was taped in London, and brought CBS-TV a lot of grief since Chalfen protested that he lost considerable business because it was presented during the run and many presumed that it comprised his present collection of acts. *Jose.*

Defenders

Milton Berle, the actor, held the center of the vidstage in Saturday's (11) "Defenders" episode and came off effectively. He had in outline a tailor-made script in the "Die Laughing" outing, written by Roger Hill Lewis, dealing with a big-time comic who finds that he's stricken with cancer, and tries suicide.

Berle, though in his thesping transcended the outline, brought conviction to his role, catching the nuances and the depths. The performance, really, was better than the Lewis script. The teleplay managed to retain interest, despite the morbidity of the situation. Where it failed was that it touched on many subjects—that of a man's right to commit suicide, the morality involved in mercy deaths, the law and the vagaries of psychiatry—but it did not face up squarely to any of these big issues. In the last few minutes, it took the easy way out, making E. G. Marshall the hero, lawyer Marshall proving that his client Berle didn't want to commit suicide and therefore should not be institutionalized in a mental hospital. Against the bigger issues raised—and the prospect of the principal's death—the solution was more of an artifact than a dramatic solution.

Marsha Hunt as Berle's wife seemed out of key; she looked more like a society matron than a big-time comic's wife. Lynn Loring, as the daughter, was understandingly distraught. Others in the cast were competent. Stuart Rosenberg's direction was tempered and fine. *Horo.*

Perry Como Show

For his sixth special of the season, Perry Como travelled to the U. of Minnesota and delivered an entertaining hour Thursday (9) night on NBC-TV.

The vidvaude layout for "Como's Kraft Music Hall" was well paced and guestars Bob Newhart, Peter Nero and Keely Smith worked well singly and in combo with the star. Only jarring note, which had nothing to do with the show, was NBC-TV's news pickup from Washington of President Johnson's announcement of a 15-day truce in the rail dispute. It ruined a Newhart comedy routine.

Como, playing before the col-

(Continued on page 41)

Inside Stuff—Radio-TV

Macfadden-Bartell, the publishing-broadcasting umbrella, has acquired a pair of trade publications, Super Market Merchandising and The Discount Merchandiser. Super Market Publishing Co., publisher of the two books, will operate as a wholly-owned subsidiary of Macfadden-Bartell.

Those frisky young fillies frolicking in the meadow with a cigaret between their fingers will have to trun elsewhere for their tv residuals. The order has come down to all commercial producers, according to David Commons, director of commercials for De Patie Freleng Enterprises, to demand a signed affidavit from each subject that they are more than 30 years old. This is in line with the ciggie manufacturers campaign to direct sales appeal away from youths.

Natalie Wood, Joey Bishop, Lucille Ball, Bob Hope, Sandra Dee, Sammy Davis Jr., Milton Berle, Robert Goulet and Raymond Burr have been lined up thus far to participate in a taped radio show to be aired for U.S. servicemen in South Viet Nam April 28. Coast production supervisor for the USO affair is Jack Kalcheim, arranging the talent with Abe Lastfogel, head of the William Morris Agency.

Storer's WITI-TV has gone award happy in Milwaukee this season, taking top honors in three of the principal local competitions. Last week it won both tv awards made by the Milwaukee Press Club, one for its news coverage of the Northwestern Railroad train-truck crash, the other for community service with its special documentary, "A Day With the Braves." Two weeks earlier it hauled in seven trophies from the Milwaukee Radio-TV Council, more than any other tv station; and in February it took the "Newsfilm Station of the Year" award made annually by the Wisconsin Press Photographers Assn.

WXEX-TV, Richmond, Va., responded quickly to the tragic earthquake that struck Alaska. Five days after the quake, station undertook a concerted pubservice drive to raise funds for the Alaska disaster victims. Spearheaded by news director John D. O'Connell, the drive had netted $2,000 after just four air pleas. When he was news director for WXEX-TV's sister radio station WLEE, O'Connell collected $5,000 in a week for families of storm-battered Chincoteague Island off the coast of Virginia. Salvation Army has forwarded funds received in the Alaskan drive to its hq in Alaska.

Reporting the calendar 1963 net of Canada's Selkirk Holdings, VARIETY (April 1) erratumed by switching the company's h.q. from Edmonton, Alberta, to Winnipeg. Edmonton it is.

TV Followup Comment

Continued from page 40

lege crowd at Northrop Auditorium, appeared to be enjoying his audience. He came on winningly with "Hello Dolly" and halfway through did a melodious songalog in fine style. Keely Smith, an artist who can do wonders with an old tune, had some fun with "Let Me Call You Sweetheart, among other numbers. Pianist Peter Nero showed his virtuosity by combining Beethoven and Cole Porter, a mixed blessing for the pop lovers and the long-hairs, albeit an interesting exercise. Newhart's key comedy routine was killed by the rail strike announcement.

U. of Minnesota glee club and all-girl cheering squad also did their bit. *Horo.*

Bell Telephone Hour

Nostalgia seemed to be the prime aim of the "Bell Telephone Hour" Tuesday (7) with Ginger Rogers dancing and vocalizing the memorable numbers from her motion picture hits, and big-band singer Helen O'Connell in a medley of her hits of the late '30s and early '40s backed by Red Nichols group.

Miss Rogers, who also hosted the hour, looked great and danced with much the form of old if her singing voice has faded to a noticable degree. Miss O'Connell's pipes loud, clear and swinging in a rundown of the clicks she had, mostly while with the Jimmy Dorsey band.

For more memory-lane stuff, composer Hoagy Carmichael narrated his suite, "Johnny Appleseed," while the show chorus worked out the narrative in ballet. It was not nearly as much fun as the old schmaltzy animated version done originally by Carmichael and Walt Disney, but the composer's music and narration made for pleasant sounds.

Opera stars Robert Merrill and James McCracken made an impressive first appearance on the hour with selections from Verdi's "Otello." Donald Voorhees conducted the BT orch. *Bill.*

Open End

David Susskind was a lamb on his Sunday (12) WPIX, N.Y., gabfest with a clutch of New York City's top cops. Had he seemed the least bit sheepish his performance might have been mitigated somewhat, but instead he was an indomitable cheerleader for—in his words—"New York's finest."

It proved a two-hour commercial for the local constabulary, with timeouts for commercials. The spirit of Comm. Murphy musta been hovering at Susskind's shoulder. The force is much-maligned, he told the brass on deck. And wouldn't you know he'd align himself against "molly-coddling" of delinquents, oblivious to the irony of his own partisanship?

There were other moments when a viewer could really drop his jaw. Quoth Susskind: "There's no wanton persecution (by the cops) of minority groups, is there? Isn't it largely propaganda?" And more cruel than embarassing was his poser to a Negro captain: what could be done to convince the Negro and Puerto Rican populace "that there is no white man's supremacy, that law and order are being upheld . . .?"

The session otherwise was pronounced for anecdotes, deployment of troops, various techniques for coping with citizen anarchy, and sundry kindred peeks at police performance. There was some attention, with platitudes, to the issue of police handling of civil rights demonstrations, but nary a word from the pivot re "top cop" attitudes and/or directives about the state's new and controversial "stop-and-frisk" law.

At his boldest, Susskind raised the issue of alleged police brutality. And at his boldest, one of the brasshats replied, "Well, actually it is nothing that is taking place during my time in the department." (sic) *Pit.*

Greensboro, N. C., Jim Gray, news director for WPAQ, has been named v.p. for radio of the U.P.I. Broadcasters Association of N. C. The association represents some 80 radio and television stations in the state.

Kern's 35 'Sons'

Hollywood, April 14.

James V. Kern, who directed "The Joey Bishop Show" this season, has been signed by Don Fedderson Productions to direct 35 segs in the "My Three Sons" series, starring Fred McMurray, next semester on ABC-TV.

It's a reunion for Kern and Fedderson, the director having worked on Fedderson's "Date With the Angels" series in 1957, and also "The Millionaire." Kern has also directed series such as "I Love Lucy," "Ann Sothern Show" and "Pete & Gladys."

Series resumes production at Desilu Gower May 11. Fedderson is exec producer, Fred Henry associate producer, Ed Hartman producer.

Penn.'s $125,000 Grant To Phillips' WHYY-TV

Philadelphia, April 14.

Gov. William W. Scranton presented $125,000 in state funds to William Goldman, president of educational station WHYY-TV. The sum represents a capital grant of $100,000 to assist in the purchase of new studio equipment, plus a $25,000 operating grant to assist in improvement of WHYY's in-school programming.

In accepting, Goldman noted that the gift came "at a most opportune time." WHYY stations moved over the weekend into WFIL's old studios in West Philadelphia. "We are in the big leagues now. The kind action of Triangle Publications (owners of the WFIL property) and this grant from the state make this a very auspicious occasion," Goldman said.

WTAR Network Feed For MacArthur Rites

Norfolk-Newport News, April 14.

Tidewater's WTAR-TV won the designation as the network pool station for the funeral procession and services for General Douglas MacArthur. The Continental Army Command Headquarters made the designation.

For all tv and radio aspects of the network pool, Joel Carlson, manager of pubaffairs and news department of WTAR, was named producer. Pool coordinator for WAVY-TV was Dick Paul; L.W. (Duff) Kliewer was in charge of the arrangments for WVEC-TV. In addition to the Tidewater stations, WXEX-TV, the NBC affil in Richmond, and the Fort Eustis Army Mobile unit were assigned to the operation.

FCC's 'Blackboard Jungle' Scheme Draws Beefs on ETV Allocations

Washington, April 14.

FCC premiered its own "Blackboard Jungle" as nearly 100 contesting broadcast interests prepared for the rumble over allocating educational television channels.

The first prelude in the spectrum scramble came as the diverging parties filed comments on propos.'s of the Commission and the National Assn. of Educational Broadcasters for divvying up Ultra High Frequencies. Comments were also in on a proposals for an airborne etv system.

The overall consensus from the comments was that very few parties are happy with the FCC proposals, charging either far too much or far too little has been proffered for educational needs.

On the airborne proposals, nearly everyone was trying to shoot them down before the launching.

The first of the sky-vee proposals was offered by Midwest Program Airborne Television Instruction Inc. to put its six-state experimental plan in orbit using channels 72, 74, 76, 78, 80 and 82. The fixed services goes from airplanes to schools. Flying higher, Westinghouse Electric Corp. suggested a national airborne system using channels 66 through 83.

Most of the comments coming in on FCC's and NAEB's allocation plans were from state or local etv organizations trying to manuever particular channels into their area for educational use.

ABC accused NAEB of trying to reserve the better U channels for non-commercial use. The web said NAEB's table was "too highly saturated" with non-commercial allocations.

Among the filers backing UHF expansion was Embassy Pictures Corp. which expressed a desire to build an ultra high station on Long Island.

Maximum Telecasters Assn. backed the more limited FCC proposal, based largely on state plans, over the more grandiose computer-prepared NAEB table.

Critical of the Commission were NAEB, the Joint Council on Educational Broadcasting and the National Education Assn. All charged the Commission with being short sighted and chintzy with its educational allotment. In comparison the airborne ideas drew almost unanimous objection except for a few nostrums of support from Midwestern educational interests.

NBC charged a nationwide airborne system would "seriously reduce" broadcast service on the channels the air boys requested.

A broadside of "usurpation and preemption of valuable channels" was issued against the idea by Electronic Industries Assn. Almost expressing the sentiments of the opponents of its own UHF table, NAEB dubbed the sky-vee proposal "a noble experiment, but an unrealistic approach."

Midwest Program defended its operation as the "most efficient and economical" to meet the growing needs for in school tv. It charged FCC and NAEB with creating an "artificial scarcity" of allocations by misjudging economic, engineering and commercial requirements for education.

Canadian BBG Wants Cable TV Regulated

Ottawa, April 14.

Will the content stipulation for Canadian tv be extended to cable-relayed programs from the U.S.?

Board of Broadcast Governors and federal Dept. of Transport (which handles broadcasting in parliament) have jointly recommended that cable tv be subject to the same regulations as regular tv—notably in program content and in license applications, both new and renewal.

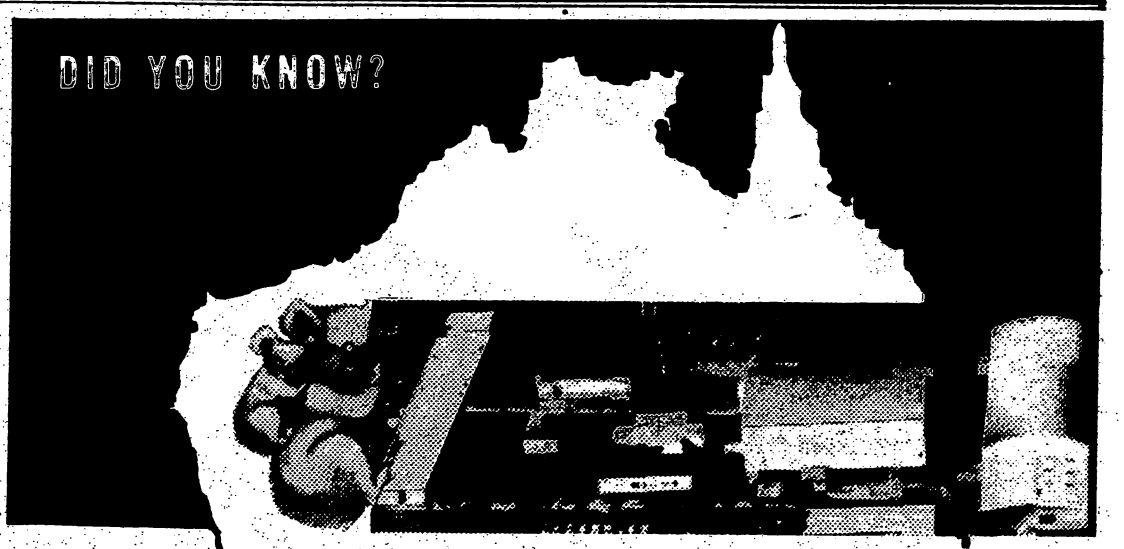
National Community Antenna Television Assn. contends that cable tv should not be regulated by BBG because it is not broadcasting but merely relaying. Also that regular tv is already overprotected and that anyone could put up a 300-foot antenna to intercept signals, as NCATA does.

Alhough they haven't been mentioned, two thoughts in BBG's collective mind may be; unrestricted cable tv might be considered unfair competition by U.S. vs. Canadian advertisers, since the former have to pay nothing—unless to NCATA—for the wide extra exposure; and (b) saturating Canadian homes with exclusively U.S. advertising is another step toward painlessly imposing "the American way of life" on Canadians.

Des Moines — Edwin T. Elliott has been named general manager of radio station KSO, Des Moines. Whitehall Stations, Inc. is the new owner of the Des Moines AM outlet.



Sardi's East
123 East 54th St. New York
PLaza 1-6655
Sardi's
234 W. 44th ST. NEW YORK
LA 4-0707



No. 3 OF A SERIES

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★ Sound Stages at Artransa Park are 102ft. x 75ft. x 34ft....61ft. x 36ft. x 25ft. . . 30ft. x 24ft. x 14ft....and 28ft. x 26ft. x 10ft.

★ Camera equipment includes Mitchells . . . Arriflexes . . . Auricons . . . DeBries.

★ Lighting is Australia's most complete . . . enough (literally!) to light 3 full-length movies at one time.

★ Sound equipment includes Westrex . . . Nagra . . . Magnasync plus a full range of microphones....completely equipped recording Theatre.

. . . THAT AUSTRALIA HAS WORLD-STANDARD LIGHTING EQUIPMENT

Harry Watt and Stanley Kramer as well as the Hecht-Hill, Lancaster Unit will tell you that for technical facilities, "down-under" is on world standards. Artransa Park Studios in Sydney—Australia's largest and most complete film production centre—uses lighting equipment on a par with the world's best.

Our New York office will be happy to provide full details and an illustrated brochure on Artransa Park, outlining its top technical facilities plus the many advantages of Australian location sites . . . which are only 14 hours from the West Coast!

ARTRANSA PARK TELEVISION PTY. LIMITED
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NEW YORK OFFICE: 229 WEST 43RD ST., NEW YORK 36, N.Y. Tel: LA 4-9058

4PV/3

DICK JOHN LEAVES WIIC FOR KNBC, HOLLYWOOD

Pittsburgh, April 14.

Dick John, news director of WIIC, has resigned to take a job with NBC-TV in Los Angeles where he will have a regular 6 p.m. newscast. John had been with the station for several months when he developed the "Dateline" concept which put all the news, sports and weather under the same heading.

This concept will be dropped by the station, according to a decision made by operations manager Sheldon Weaver. Each news show will now have a separate identity. For the present, Adam Lynch, the 11 p.m. newsman will double at the 6 p.m. time until a new man is found or the substitution is made from the present staff of Larry Gaffney, Regis Bobonis, Matt Mathews, Red Donley (sports director), Bob Cochran, Mark Schaefer and Lynch.

France's Michel Legrand In Israel for TV Series

Tel Aviv, April 14.

Michel Legrand, French composer-pianist, spent a week in Israel location-hunting for the first of a television series projecting countries and people he visits. His visit to Israel would be the first of the 30-minutes features, produced by Pierre Veille and directed by Andre Ceremans for an Israeli-Swiss co-production between Israel's A.A.A. Films and Teleant Corp. of Zurich.

The television features would depict people and places without any commentary, or dialog, using only pictures, rhythm and music, mostly folklore, as ingredients. Interest in the series has been shown and some distribution contracts have already been signed with five European networks.

Klavan's Zany Book

"We Die at Dawn" by Gene Klavan (Doubleday; $3.95) is a zany report from the front half on the radio comedy team of Klavan & (Dee) Finch who have assailed the 6-10 a.m. airwaves from New York's station WNEW since November, 1952.

Since the joshers must arise in respective Long Island residences each weekday morning at 4:30, this book gained a title. Typical of the volume's merry tilt is its alleged "Forward" by Senator Barry Goldwater. This contains one word: "Backward"!

For its revelation of an aspect of American mores in this tantivy era, copy of this book probably should be deposited in one of the innumerable time capsules Robert Moses is sure to sink in Flushing Meadows during the World's Fair.

Robe.

Foreign TV Followup

Continued from page 40

Griffith) made love to the landlady, a skittish matron whom he despised. The strangely haunting events took place in an atmosphere of Welsh puritanism, which tittered about sex and felt guilty about it.

Upshot was that the minister tried to break through to Miss Vaughan, who conversed with an imaginary Colonel on the seashore. But she could not see him, so wrapped up in her personal fantasy, and he wandered disconsolately away.

Hanley's dialog was firstrate in its acute idiom and its occasional poetic flights. But the situation needed more focus and development to strengthen its hold. It stayed static, and the mournful devotion of the minister required more explanation.

Gilchrist Calder's direction of Peter Luke's production was excellent, providing a sturdy and imaginative visual framework. Annette Crosbie was well cast as the odd spinster, and carried off her imaginary conversations without falling into comic bathos. William Squire coped ably with the devoted minister, but the most stirring performances came from Kenneth Griffith, revelling in the vulgarity of his common-man character, and from Hazel Hughes as the grotesque landlady. It made a curious, but worthwhile, entertainment.

Otta.

Bridgeport—Steve Powers, formerly with WICC, has been named news director at WNAB, succeeding Robin Sunde.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Pittsburgh • STATIONS: KDKA, WTAE, WIIC. • SURVEY DATES: JANUARY 4-31, 1964.

KDKA — Total Area Homes: 172,700 — Metro Rating: 18 — Share of Audience: 42

MONDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 6 "TARZAN'S SECRET TREASURE"
Johnny Weissmuller, Maureen O'Sullivan
1941, MGM, Banner

Jan. 13 "BLOOD ON THE MOON"
Robert Mitchum, Barbara Bel Geddes
1948, R.K.O., U.A.

Jan. 20 "CARIBBEAN"
John Payne, Arlene Dahl
1952, Paramount, Colorama

Jan. 27 "SHE WORE A YELLOW RIBBON"
John Wayne, Arlene Dahl
1949, R.K.O., U.A.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5:00-6:15	WTAE 206,900
Ron Cochran News 6:15-6:30	WTAE 144,100

KDKA — Total Area Homes: 153,400 — Metro Rating: 15 — Share of Audience: 39

TUESDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 7 "SANTA FE TRAIL"
Errol Flynn, Olivia DeHavilland
Warner Bros., 1940, U.A.

Jan. 14 "GOLDEN EARRINGS"
Ray Milland, Marlene Dietrich
1947, Paramount, M.C.A.

Jan. 21 "THE NAVY COMES THROUGH"
Pat O'Brien, Jackie Cooper
1942, R.K.O., U.A.

Jan. 28 "THE EAGLE & THE HAWK"
John Payne, Rhonda Fleming
1950, Paramount, Colorama

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5:00-6:15	WTAE 213,500
Ron Cochran News 6:15-6:30	WTAE 152,300

KDKA — Total Area Homes: 133,500 — Metro Rating: 14 — Share of Audience: 38

WEDNESDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 8 "TROPIC ZONE"
Ronald Reagan, Rhonda Fleming
1953, Paramount, Colorama

Jan. 15 "THE WAGONS ROLL AT NIGHT"
Humphrey Bogart, Joan Leslie
1941, Warner Bros., U.A.

Jan. 22 "THOSE REDHEADS FROM SEATTLE"
Gene Barry, Rhonda Fleming
1953, Paramount, U.A.

Jan. 29 "TARZAN'S SAVAGE FURY"
Lex Barker, Dorothy Hart
1952, R.K.O., Banner

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5:00-6:15	WTAE 196,300
Ron Cochran News 6:15-6:30	WTAE 139,000

KDKA — Total Area Homes: 121,200 — Metro Rating: 13 — Share of Audience: 37

THURSDAYS 5:00-6:30
Program: EARLY SHOW

Jan. 9 "PRIDE OF THE MARINES"
John Garfield, Eleanor Parker
1945, Warner Bros., U.A.

Jan. 16 "BERLIN EXPRESS"
Robert Ryan, Merle Oberon
1948, R.K.O., U.A.

Jan. 23 "EASY LIVING"
Victor Mature, Lizabeth Scott
1949, R.K.O., U.A.

Jan. 30 "ESPIONAGE AGENT"
Joel McCrea, Brenda Marshall
1939, Warner Bros., U.A.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Adventure Time 5:00-6:15	WTAE 191,300
Ron Cochran News 6:15-6:30	WTAE 138,800

WTAE — Total Area Homes: 159,400 — Metro Rating: 17 — Share of Audience: 57

FRIDAYS 11:15-1:45
Program: MILLION DOLLAR MOVIE

Jan. 10 "UP PERISCOPE"
James Garner, Edmond O'Brien
1959, Warner Bros., Warner Bros. TV

Jan. 17 "BLOWING WILD"
Gary Cooper, Barbara Stanwyck
1955, Warner Bros., Jayark Films

Jan. 24 "BOMBERS B-52"
Natalie Wood, Karl Malden
1957, Warner Bros., S.A.A.

Jan. 31 "ATTACK"
Jack Palance, Lee Marvin
1956, United Artists, U.A.A.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Steve Allen 11:15-12:45	KDKA 123,100
Gateway Studios 12:45-1:45	KDKA 37,200

WTAE — Total Area Homes: 263,000 — Metro Rating: 25 — Share of Audience: 41

SATURDAYS 6:30-8:30
Program: PITTSBURGH MOVIE SPECIAL

Jan. 4 "HERCULES"
Steve Reeves, Sylva Koscina
1959, Warner Bros., Embassy

Jan. 11 "THE WONDERS OF ALADDIN"
Donald O'Connor, Noelle Adam
1961, MGM, Embassy

Jan. 18 "THE BLACK SCORPION"
Richard Denning, Mara Corday
1957, Warner Bros., S.A.A.

Jan. 25 "MASK OF THE AVENGER"
Anthony Quinn, John Derek
1951, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Wrestling 6:30-7:30	WIIC 159,400
Jackie Gleason 7:30-8:30	KDKA 357,000

(Continued on page 46)

GEO. STERN RETIRES, A FOUNDER OF REVUE

Hollywood, April 14.

Revue veepee George Stern, one of the founders of the telefilmery in 1950, has retired after 18 years with MCA. With Dick Irving and Karl Kramer, Stern founded what has become the top telefilmery in the industry volume-wise.

Stern, who joined MCA in 1946 as an agent, moved into radio production and later produced the pilot of Revue's initial series, "Stars Over Hollywood," based on a radio show he produced. He subsequently produced several series, and later moved into the exec veepee ranks of the company. Before joining MCA, he was with the Leland Hayward-Nat Deverich agency.

Stern plans a global trip, and on his return will enter indie production.

Femme Viewers Campaign To 'Clean Up' Television

Glasgow, April 14.

Women viewers are rallying round a campaign started here to "clean up" television plays. The campaign is being spearheaded by a city housewife, Mrs. Mary Middleton, who launched her first attack with a letter in a daily newspaper. Result was a flood of correspondence from all parts of the U.K. applauding her action and pledging support.

"I have had hundreds of letters of support, and more are arriving by every post," Mrs. Middleton said. "The Scottish Housewives' Association and the Catholic Women's League have promised their help."

Femmes plan to send their letters en masse to both the British Broadcasting Corp. and the British Independent Television Authority. "What we are trying to do is to remove completely from television the smut that has been prevalent," added Mrs. Middleton. "We are chiefly concerned about dramatic productions."

GM & NAACP

Continued from page 27

the others, in NAACP's opinion, were also far from satisfactory). And the Seven Arts Chapter of the New York branch of the Congress of Racial Equality (CORE) continued to picket GM in New York last week (at the auto show) for the company's alleged total lack of cooperation in the hiring of Negro talent for its industrial shows.

The copy of the GM-to-NAACP wire stated, "With respect to the use of talent in television, radio and other entertainment fields, the General Motors nondiscriminatory employment policy is in full accord with the nondiscriminatory policy adopted some time ago by the American Federation of Radio & Television Artists and major elements of the broadcasting, advertising and recording industry.

"General Motors dealers are appointed from among the large number of applicants which our automotive and other divisions always have for their franchises. Selections are made on the basis of ability, experience in our line of business and financial responsibility. As independent businessmen, dealers of course determine their own personnel policies and practices."

The wire then quotes the company's "long-standing written policy of nondiscrimination in employment," which calls for extension of opportunities to qualified persons regardless of race, creed, color, sex or national origin. The wire finally claims more than 41,000 nonwhite employees for the company.

NBC Int'l's Obit Deal

London, April 14.

NBC International, whose London base is captained by Gerald Adler, is making a deal with Rediffusion whereby NBC makes available to the British commercial major all NBC's filmed obituaries of prominent Americans.

Dickers follow the successful showing on Rediffusion of NBC's obit on General MacArthur. If deal goes through, it will mean Rediffusion has day and date the same facilities for screening obits on Americans as has NBC.

Radio Reviews

THE LIVELY ARTS
With George Gordon, moderator, others
Producer: Joe Cook
30 Mins., Sat. 10:30 p.m.
WCBS, N. Y.

Resembling a college bull session, with the talk loose and free, is "The Lively Arts," a new weekly program on popular entertainment, moderated by George Gordon, associate prof of communication arts at New York U.'s School of Education.

For the Saturday (11) night opener at 10:30 p.m., the half hour was devoted to the theatre. Off-Broadway producer Julian Beck said that nothing less than "total revolution" could cure the ills besetting the theatre. Columnist Hy Gardner said he agreed with Beck "up to a point." With this "total revolution" sought by Beck should be was never explained, although there was some intimations of Beck's dissatisfactions with the current theatre in the U.S. Up to what point did Gardner agree also was left open, as the program came to an end.

Columnist Gardner lamented that we live in the age of "Beverly Hillbillies" and there's far too much featherbedding kiting production costs. He called off-Broadway the "minor leagues," which upset Beck, whose "Living Theatre" was padlocked by the Feds for tax delinquencies.

Beck spoke of the "ice scandals" and held out the contention that there's too much "sham commercialism" on and off-Broadway. The theatre, too, he said, may be playing to a large extent to a "decadent court," the affluent set whose partonage may make or break a show.

It was a mind-ringing session; next Saturday night "comics and culture" will be examined. Pity more thinking wasn't done prior to coming before the mike. The listeners then could have more distillations of thoughts, usually a more satisfactory experience.

Horo.

LUNCHEON WITH MIMI
With Mimi Benzell, others
Producer: Michael Klepper
110 Mins., Mon.-Fri., 12:10 p.m.
WNBC, New York

Met Opera star Mimi Benzell, whose repute with the masses has been enlarged in recent years via tv guesting and a Broadway long-run in the "Milk and Honey" tuner, is the latest addition to WNBC Radio's gab-minded schedule.

Her "Luncheon With Mimi" strip teeupper Monday (13) was surprisingly smooth, albeit unremarkably, with a guest list of sportscaster Joe Garagiola, funster Tom Poston, and a femme (non-pro) chum of Miss Benzell's who was on as rep for Boys' Town of Italy, but plenty willing to chip in on the general palaver.

Session originates from the Cafe Francais, at the edge of the Rockefeller Plaza ice rink, which circumstance can obviously give the topper a "crutch" when the conversation slumps, as it did several times on the opener. How sustained the gab can be will, of course, depend on guest chemistry in large part. This is typical hausfrau fare, the talk being largely escapist, which is all right so long as the panel can keep it breezy and reasonably amusing. In this respect, the preem was so-so, with Garagiola's baseball lore proving a key contrib.

Miss Benzell has no great verbal gifts, but her hair is down and she is refreshingly ingenuous. She doubtless has a large fund of personal anecdotes (in grand opera, who doesn't?) which will come in handy when there's danger of a lull in the proceedings.

Ultimately, of course, the stanza will require strong guest appeal to build and keep audience allegiance.

Pit.



Mgt.: William Morris Agency

N.Y. Papers

Continued from page 29

sides, is simply one of "good journalism"— the unequivocal identification of a news source. That it wasn't always the practice (and, of course, still isn't in many markets) only suggests how emotions can affect better journalistic judgments.

Growing Acceptance

A station pubrelations man views the evolution of citydesk attitude as "a growing acceptance by the press that we're here to stay." And an editor at one of the afternoon sheets adds a comment, among others, that the broadcasters have become "more enterprising, more conscious of their potential." (Presumably, therefore, deserving of acknowledgement in print.) Same news exec can now say, too, that "it's parochial to avoid source identification."

West of the Hudson, the reapprochement story is spotty. In some markets, especially one-ownership newspaper towns, the local press lord tends to regard independent station managements as China-like outcasts.

Tuning in and ticking off the commercials, though, he knows the guy out there is no myth.

4 Star

Continued from page 31

"The Out of Towners." The picture, with a cast headed by Glenn Ford and Geraldine Page, was produced in association with Martin Manulis Prods., and Biography Prods. and was financed by Warner Bros. which also will distribute the film. The script was written by Tad Mosel and directed by Delbert Mann.

Commenting on the growth of its other divisions and subsidiaries, the company noted that Four Star Distribution Corp., its wholly owned domestic subsid, increased its sales during the first half of the current fiscal year by approximately 11% over the same period last year. Four Star Television International, another wholly-owned subsid, formed in Feb. 1963 to distribute Four Star films in foreign countries, registered sales of $1,411,653 in the 26-week period but said only $400,884 of this amount had been recorded as income "because revenue from foreign syndication is recorded only as it is received."

Danny's Sales

Continued from page 31

European tv minefields can yield a lot more paydirt than the lie of the land would first indicate. Trick, of course, is in the mining.

In Kaye's case, his star status and international following are proven and invaluable instruments. Not only has the show struck a sales pace unprecedented in the annals of American series sales history, but it has won over European buyers to such an extent that, universally, it is being bought in blocks of 12 shows and in each case prime "showcast" slots on stations concerned.

Bulk sales of Kaye is also another interesting new factor. European sales, for previously distribs have found the continental stations often willing to pick up only a few isolated segments out of a series.

It is now thought that Kaye's strike—at 300% over the going rate—will cue a lot more "star" selling to the benefit of American big international headliners who have established reputations over here. But there is a question in some industryites' minds as to whether Kaye has picked up the first and only nuggets in this new vein.

It is interesting, incidentally, that Kaye's wholly-owned hotseller is being sold by Ashley-Steiner for a 10% slice of the international sales action (as against a 40-50% cut taken by a distrib). To the star, European sales, if all estimates mature, will mean he will gross from each of his first 12 vidshows a total of $28,00 from continental Europe, a total of $336,000. In addition, the 26-segment sale to BBC is worth around $390,000 to Kaye, making a U.K.-Europe aggregate of $726,000.

Atlanta—Two Georgia stations have acquired new managers: Jerry Chambers has taken over at WMES, Ashburn, and Pat Steed is new chief at WDOL, Athens. Dave Steele is new production manager of WJBF, Augusta. Jack Turner, WCHK, Canton, staffer, has resigned to work for Southeast Poultry and Egg Assn.

Radio Caroline's Offshore B'casts Causing Plenty of London Static

London, April 14.

Radio Caroline, the pirate broadcasting station, moored aboardship just off the English east coast, is causing a considerable stir because it appears, at the moment, there is little that can be done to stop the station from beaming music to London and vicinity from 6 a.m. to 6 p.m.

Not that all sorts of flack hasn't been thrown out in the hope that the proprietors—Irishman Ronan O'Rahilly at their helm—will up anchor and vamoose. For Parliamentarians there's no such luck, however, the station is still coming through loud and clear and has now evolved such hints of its intention to stay as a rate card and a London time-sales office.

In Parliament, the possibility of legislation to counter the ship's activities from its vantage point outside British territorial waters, is being considered by Reginald Bevins, the Postmaster General. He said he had not overlooked the possibility of jamming the broadcasts. "There is even," he said, "the prospect of concentrated action before long by all the European countries."

In the meantime, Bevins said he was relying on British adver-

(Continued on page 44)

Pix Pull Profits

Those hot-shot titles skedded for the ABC "Sunday Night Movie" marquee next season are working their magic. Already committed are Dodge, via BBDO; Plymouth, via N.W. Ayer; and Exquisite Form bras, through Paepert, Koenig & Lois.

Among the batch of classy cinematics in the United Artists package are "Exodus," Billy Wilder's "One, Two, Three," "Some Like it Hot," and "The Misfits."

Dodge and Plymouth parked a total of $2,500,000 at the web, buying into several other shows.

ABC last week also racked up some next-season biz from DuPont, a scatter buy covering the pre-Xmas period.

Virginia Mittendorf Quits Air After 31 Yrs.

Tucson, April 14.

Virginia Mittendorf, hostess and creator of her "Visiting With Virginia" tv show here weekdays at 11 a.m., and a 31-year vet of radio and tv, called it quits after her Friday (10) program.

Mrs. Mittendorf, who has also doubled as traffic manager of her outlet, KOLD-TV, entered radio with WIND, Chicago, in 1933, and was associated with WOOL, Minneapolis, before she came here in 1946. Mrs. Mittendorf gave "personal reasons" for her retirement. Her husband, Eugene S. Mittendorf, was KOLD general manager until a few weeks ago when he was stricken by failing health.

Stevens Named as One Of Caroline Directors

London, April 14.

Leading magazine publisher Jocelyn Stevens, who owns the posh Queen mag, has been named as one of the syndicate of backers behind Radio Caroline, the pirate broadcast station anchored off the East coast of England.

Stevens is joint managing director with Ronan O'Rahilly in Planet Sales Ltd. company which handles ad sales for the station. (O'Rahilly is also managing director of Planet Productions (Eire) Ltd. the parent company).

Now It's Stereo TV

Montreux, April 14.

French and Swiss TV engineers are cooperating at Montreux for a presentation of stereophonic TV.

The demonstration will take place during the International Television Festival which opens Friday (17), for the annual "Golden Rose of Montreux" competition. The stereophonic TV program will be a concert given by Frank Pourcel's Orchestra de Musique Legere, Paris. It will be fed to monitors over the specially-prepared closed-circuit system in the Montreux Palace.

ELINSON PRODUCER DANA

Hollywood, April 14.

Jack Elinson has been named producer of "The Bill Dana Show," half-hour comedy series which returns to NBC-TV next season.

Elinson, with Chuck Stewart, produced "The Danny Thomas Show" on CBS-TV this past season. Thomas is ending the long-running series following this semester. Elinson was a comedy scripter before becoming a producer. He replaces Howard Leeds, who has been named producer of Jack Chertok's new series, "Living Doll."

TIME BUYER:

Sharpischerthinken gootenratenunit uppensnapper

How do you order prime steak... rare with mushrooms?

How about prime-time... well done with audience?

Good!

We got that!

ABC is different in Milwaukee. Wow is it different!

WITI-TV is consistently the best prime-time buy.

witi-tv Milwaukee
A STORER STATION

abc



WANT TO PLAY IN THE BIG LEAGUE?

The Northwest area is *really* big league . . . 810,800 TV homes and over $5 Billion in spendable income.

Why not sign up with the first place club—KSTP-TV. The Northwest's *first* TV station, KSTP-TV serves and *sells* this vital market most effectively, most economically.

KSTP television 5

100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

TRANS-LUX TELEVISION CORP. presents

THE MIGHTY HERCULES



© MCMLXII Trans-Lux Television Corporation

Write, wire or phone today for Audition Print! 625 Madison Ave., N.Y.C., PL1-3110

From The Production Centres

Continued from page 33

producer **David Dortort** scouting locations in the Florida keys for a new series he'll propose to NBC.

IN CHICAGO . . .

Paul Saliner quit his on-the-air work at WGN last week to join **Jim Hanlon's** ad-promo staff, working mainly on special promotions and client relations for both WGN stations . . . WMAQ is dropping the **Doug Pledger** deejay stanza that it's been carrying via audio tape from San Francisco. The NBC radio station, incidentally, has split itself off from its tv sister, WNBQ, in the area of promotion and publicity. **Steve Krasula**, who has been merchandising manager for WMAQ, now takes the title of ad-promo-press relations director. **Chet Campbell** and **Dan Anderson** henceforth concentrate on the tv station exclusively . . . Some 14 WBKB engineers will be transferring to New York in the next couple of weeks to complete the move of ABC-TV network feed operations from here. Along with them, floor managers **Joe Lauth** and **Howard Shapiro** will go to the web as associate directors . . . Sears Roebuck picked up the whole tab for WFMT's Tuesday night broadcasts of Shakespeare plays, 32 in all and each in its entirety . . . **Phil Thompson** rejoined the WBBM Radio sales staff after a stint in tv sales . . . WGN radio and tv will preview the Illinois pavilion at the New York World's Fair in special programs next Tuesday (21). **Virginia Marmaduke** (ex-WMAQ and WBKB) is working with WGN at the fair as interviewer and producer of the special events centering on the Lincoln exhibit . . . "Between Teens," a conversation series for th teenage community, becomes a Sunday morning entry on WNBQ April 26, under YMCA auspices . . . Film maker **Henry Ushijima** produced a 30-minute film to serve as **Mayor Daley's** 1963 progress report with **Norm Barry** as narrator . . . WNBQ plucked **Dick Zimmer** from WBBM-TV as sales research coordinator, a new post there . . . **Glen Clots**, who's worked at a number of midwest stations including WOOD-AM-TV, Grand Rapids, Mich., joined WGN News as writer-editor . . . **Larry Atterbery** devoting this week's "Current" strip on WBBM Radio to career women.

IN LONDON . .

Producer **John Morley**, who helms ABC-TV's click "Big Night Out" series to U.S. to o.o. entertainment shows . . . Meantime, "Big Night Out" headliner **Bernie Winters** hospitalized . . . Rediffusion, London's midweek commercial tv contractor, organizing a mammoth beat group contest in order to discover the vocal talent that should be on record, but isn't . . . **Anna Neagle** starrer "Shadow In The Sun," which Anglia-TV screened in the commercial web's "Play Of the Week" skein, racked up the highest audience ever for an Anglia play. It was seen in 7,454,000 homes . . . CBS' **Charles Collingwood** recorded in their own home in the three major political party leader—**Sir Alec Douglas Home, Harold Wilson** and **Jo Grimond**. Associated TeleVision will present the interviews as Sunday p.m. features from April 19 . . . Hot from BBC-TV's medico series "Dr. Finlay's Casebook," **Bill Simpson** recorded a couple of sides for Pye Records, "Sentimental Reasons" and "My Love Is Like A Red, Red Rose". . . Ulster-TV mounting one of its most ambitious shows from 6-7 p.m. called "Parade." Show has three program directors and three resident journalists writing it. **Jimmy Greene** is compere . . . **Armand** and **Michaela Denis** back on BBC from this week with with new natural history footage . . . Rediffusion presented the local science museum with its original call-sign clock following the introduction of the station's new-on-the-air title and modern timepiece . . . Yank singer **Roy Orbison** set for May 2 edition of ABC-TV's "Thank Your Lucky Stars."

IN WASHINGTON

Local stations were adjusting telecastings to Washington's big Springtime doings—The Cherry Blossom Festival . . . **Ernest Borgnine** attended the festivities as "Special Honored Guest" and crowned the Queen . . . CBS News Diplomatic correspondent **Marvin Kalb** talking up the Sino-Soviet split and implications for U.S. at June 5 conference of Council of Foreign Relations in Gotham . . . WTTG-TV took a look at urban renewal controversy and run-down neighborhoods near the Capital in its "Community Dialogue," Sunday (12) . . . KGMS aired "Trends and Strategies" special Tuesday (14) with pollster **Sam Lubell** and campaign managers for Republican Presidential candidates as guests . . . Library of Congress and Office of the Secretary of Air Force requested tapes of CBS Reports "Vietnam: The Deadly Decision" . . . WTOP radio's **Jamie Bragg** and WNEW's **Gene Klavan** in mutual puff society. Klavan, prompting his book "We Die at Dawn" on Gregg Oliver's WTOP interview show gave credit to Bragg for making Al Hirt's "Java" song a big hit . . . The leading GOP advocate in the **Bobby Baker** imbroglio, **Sen. Hugh Scott** of Pennsylvania guested Sunday (12) on WTTG-TV's "Opinion in the Capital" . . . WMAL-TV's documentary on child beating was screened at recent conference of Maryland Chapter of the National Assn. of Social Workers.

IN SAN FRANCISCO .

Veteran performer **Jack Smith** slated for the **Dick Stewart Channel 7** daily ayem show for week of April 21-27 . . . KTVU has lined up **Russ Hodges, Bill Dana** and a representative of Gamblers Anonymous for "I Want to Know" . . . Chronicle's **Terrence O'Flaherty** accompanying Shakesperean expert **Dr. Frank Baxter** on trip to Stratford-on-Avon for material for the latter's new program, "The Fair Adventure," in which the doc reads from the Bard . . . **Don Devendorf** producing.

Count Marco's daily 15 minute of girl-chat on KGO has been syndicated to KABC-TV in Hollywood . . . "Take a Break," a series of 5-minute "exercises for people who hate to exercise" broke in Monday with **Evalee Harrison** calling the stretches . . . **Gorge Gobel** due in town this week to tape six of the Ernie Ford Show, which he's taking over during the vacation season . . . "It's Your Money," a 30-minute discussion of finance, to be hosted by **Dick Chase**—no relation to bank—KTVU art director **Ian Zellick** addressing American Assn. of University Women in Orinda, Calif.

IN DETROIT . . .

Erik Smith, completing his studies in mass communication at Wayne State U., has joined the promotion, publicity and research department at WJBK . . **Austin Grant**, news director of CKLW-AM and TV, is among a group of newsmen attending a U.S. State Department briefing in Washington . . . WXYZ disk jockey **Lee Alan** donating all proceeds of his record, "Set Me Free," to the Detroit YMCA Summer Camp Fund . . . WJR will broadcast the Tiger games for the ninth consecutive season. **Ernie Harwell** and **Bob Scheffing** will handle the mikes.

Al Koski, WXYZ city-county news bureau chief, off to New York for press preview of World's Fair . . . **Fred Wolf**, of WXYZ-TV, nationally known tv bowling commentator, in Akron for the 11th renewal of "Championship Bowling". . . CKLW is inaugurating a new series, "In Search of a Solution: Presidential Succession and Disability," featuring U.S. Senators, historians and political scientists in the symposium program . . . WJR news and public affairs department readying "By the People, For the People," a study of the Michigan Legislature, with **Jim Harper** as narrator . . . WJBK disk jockey's are giving away "Good Guy's Sweatshirts" and entries are reported in the thousands . . WJR resumes marine weather forecasts.

Robin Seymour, disk jockey, will host a new CKLW-TV show "Teen Town," on hour-long pot pourri of teen interests on Saturday afternoon . . . **Frank Tomlinson** is the new news director of WJR, replacing **George Kendall** who resigned . . . WWJ women's editor **Fran Harris** was named one of Detroit's "10 Top Women". . . **Charles E. Gunn**, has resigned as general sales manager of CKLW-AM-FM with **E. C. Metcalfe**, director of sales and operations, replacing him on an interim basis . . . **Dave Klemm**, WXYZ director of promotion advertising, will speak on "Career Opportunities in Advertising" at Indiana University . . . **Lee Alan**, WXYZ disk jockey, returns to the air after a month convalescence from severe injuries suffered in an auto accident . . . **Gov. Nelson Rockefeller** will guest on WWJ-TV's "Town Meeting" . . . **Charles Fritz**, veepee and general manager of WXYZ is the proud papa of a son, the sixth frisky Fritz . . . CKLW disk jockey **Tom Clay** and his wife, Joan, will take two teenagers, winners of a contest that attracted many entries, to England for a week vacation . . . WXYZ had won two Associated Press news awards.

IN CLEVELAND . . .

Bill Jorgensen has resigned as the major newscaster at KYW-TV and has tentatively been replaced by staffer **Bud Dancey**. He's the third top Westinghouse newsvoice to leave in about four years . . . WERE helping to promote Cleveland Indian ticket sales with **Randy Hall**, deejay, doing helicopter promotional stints . . . WPVL celebrated eighth anniversary on the air . . . **Dorothy Fuldheim** gets a 15-minute noon newscast augmenting her 6:15 p.m. daily gab . . . **Bud Wendell** doing five-minute Sunday "Ad-Lib" on advertising beat over WCLV . . . **Charles Day** initiated WEWS cross-the-board business news tv show at 6:45 p.m. . . . **Bob Miller** named program manager at WERE . . . **Chris Miller** doing three-hour risk beat from Encore Room . . . **Van Lane** again pacted for WERE's seasonal horse race coverage . . . **Launa Newman** left TW3 to become talent coordinator for **Mike Douglas** show . . . **James Sieger** exited KDKA for KYW-TV public affairs.

Charles M. Pickering named assistant sales manager, KYW-TV . . . WJW-TV **Doug Adair** and **Joel Daly** doing half-hour weekly interviews with senatorial candidates . . . **Steve Allen** feted (7) by Westinghouse . . . **Bill Jorgensen** resigned as KYW-TV news voice, the station's third 11 p.m. newsman to quit in about four years . . . **Bob Miller** named program director for WERE . . . WPVL celebrated eighth anniversary . . . **Dorothy Fuldheim** gets 15-minute WEWS newscast at noon augmenting her 6:15 p.m. nightly stint . . . **Bud Wendell** pacted for five minute Sunday "Ad-Lib" on advertising industry on WCLV . . . **Charles Day** started cross-the-board five minute business show on WEWS at 6:45 p.m. . . . **Van Lane** pacted for WERE's horse race coverage . . . **James Sieger** exited KDKA for KYW-TV public affairs department . . . **Rocco N. Urbisci** back with KYW-TV graphic arts after army stint.

IN BOSTON

Nancy Ames of "Week That Was" hosted at press confab by WBZ-TV's **Joe Ryan** and staff at Golden Swan beanery yesterday, Monday (13), and guested at Boston Press Club annual awards dinner that night . . . WGBH-TV, Channel 2, televising the 1964 Godkin lectures Sundays (19), (26) 3 p.m. . . . WEEI running "April Showers" promosh in which listeners must estimate total month's rainfall . . . WNAC-TV observing 15th anni of its "Late Show;" first feature film, "Black Eyes," **Otto Kruger, Mary Maguire**, went on a Sunday night back in 1949 . . . **Jack LaLanne**, the exercise king, visits Hub Monday (20) for interviews and promos in a week long series of events for his slimming programs on WNAC-TV . . . **Cardinal Cushing** did a show with **Paul Benzaquin** on WEEI's "Conversation Piece," discussing churches' missions in Latin America . . . **Don Trageser**, CBS veep, general manager WEEI, **Tom Young**, sales manager; **Joe Cullinane**, promosh manager, attending special meetings with CBS radio spot sales reps and other CBS execs at Pheasant Run Lodge, outside Chicago, Friday thru Sunday (17-19) . . .

Two **Carol Nashe** models, **Margie Keenan** and **Leila Shear**, passed out Salada Tea and Krindelman's coffee beans on Boston Common Friday (10) as part of WEII's promosh for Salada Foods following through **Joe Cullinane**, WEII adv. and sales promosh manager brainstorm.

IN ST LOUIS . .

Newhouse Broadcasting Corp. has acquired sole ownership of KTVI-TV, the ABC affiliate here, by purchasing the stock of **Paul E. Peltason, Harry Tennebaum, Herbert J. Klein** and **Richard Steinmetz**. The Newhouse Corp. has owned approximately 25% of the stock since 1957. It is the broadcasting company owned by **S. I. Newhouse** and his family, who also own the Globe-Democrat in St. Louis. Peltason stated that the reason for the sale was the illness of Tennebaum. Peltason will remain as general manager of KTVI-TV. Price was not disclosed. The sale is subject to FCC approval . . . KSD radio will broadcast the full schedule of Missouri U. football in the fall, with **Ed Macualey** doing the play-by-play and **Jim Burke** color commentary . . . **Jack S. Sampson** has been named v.p. and g.m. of KXOK radio (a Storz station) and **Bud W. Connell** has been appointed operations manager.

IN MINNEAPOLIS . . .

Comics **Jerry Lester** and **Edward Everett Horton**, here starring in roadshow "A Funny Thing Happened on the Way to the Forum," made guest appearances on KSTP-TV's "Treasure Chest" last chapter . . . Sponsors of **Perry Como's** NBC-TV special were bombarded by 55,000 requests for tix when the show was beamed last frame from 5,000-seat Northrop Auditorium on the U. of Minnesota campus . . . St. Paul hockey fans complained bitterly because no Twin Cities radio station carried the St. Paul pro hockey's team's championship series although WLOL in Minneapolis aired the rival Minneapolis team's preliminary playoff games . . . Minnesota Twins' tv and radio announcer **Ray Scott** named Minnesota's top sportscaster by National Broadcasters and Sportswriters Committee . . . Producer-writer **Martha Crane** here last weekend to address organizational meeting of Minnesota chapter of American Women in Radio and Television.

Mrs. Sara Carey, ex radio continuity director of KDAL, Duluth, named to same post at WTCN-TV . . . New CBS-TV quiz shows "Celebrity Game" and "Made in America" were panned unmercifully by local crix . . . Program director **Leigh Kamman** and production chief **Elton Ryberg** are out at KSTP Radio. New operations manager is **Eugene (Garfield) Clark Jr.** . . . KRSI carried Academy Awards last night (13) . . . KSTP-TV preemed new weekly agricultural program this month. Produced in cooperation with Minnesota Dept. of Agriculture, show is hosted by **David Stone** and **Dr. W. E. Petersen**

IN CINCINNATI . .

Guest stars for Variety Club, Tent 3 telethon aired by WKRC-TV from Taft Theatre were **Rick Jason, Tim Considine, Virginia Gibson, Billy Lee, Will Hutchins, Julie Newmar** and **Louis Nye** . . . To get by jet, announcer **Ed Kennedy** did WLW-Radio coverage of a Saturday night Royals-Celtics basketball game in Boston, and next day did the afternoon Reds-Yankees exhibition baseball game on WLW-T in Tampa and that same night back to Cincy for another Royals-Celtics game on WLW-Radio . . **Fred Bernard**, WLW announcer, teaming with his wife, **Jo Ann**, on a 45-minute a.m. "Open House" studio session weekdays . . **Joe Cella**, former Crosley Broadcasting exploiteer, has opened his own ad and publicity agency here.

IN PHILADELPHIA . . .

John O. Downey, CBS veepee and general manager of WCAU, appointed vice chairman of division "C" (steel and electronics) for the United Fund 1964 campaign . . . WDAS deejay **Del Shields** to emcee the "Freedom Speaks" closed circuit telecast at the Arena (May 14) . . . Mayor **James H. J. Tate** named **Harvey L. Glascock**, WIP v.p. and

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Film German TV Show On Bremen Crossing

Frankfurt, April 14.

A novel television show is being produced for South West German TV in Baden-Baden, aboard a German passenger ship enroute to America. And part of the fee for the top international talent participating in the round-trip to the U. S. and back.

"Music on the Atlantic" is the title of the unusual show, being directed by Dietar Proettel on Germany's largest passenger ship, the Bremen, now in transit to New York.

Stars include the American singer Bill Ramsey, German songstress Heidi Bruehl, Will Schmidt, the Danish violinist Sven Asmussen, and American dancer-choreoghapher Gene Reed. Along with the group is the station's own orchestra conducted by Rolf Hans Mueller.

In addition, the Travellers Aid Society is doing a one-night benefit with the gala stars on board performing for the ship's passengers.

Ralph Edwards Lines Up Names For T&C Festival

Albuquerque, April 14.

Several tele recording personalities are in the entertainment package skedded for the 15th annual "Ralph Edwards Fiesta" skedded in the New Mexico town of Truth or Consequences (named after Edwards tv show) on April 23-26.

Lineup includes, in addition to Edwards, Bob Barker, emcee on his daytime "Truth or Consequences" NBC show; singer Wayne Newton, composer Buddy Pepper and Billy Strange, a regular on Tennessee Ernie Ford's daytime tv-er.

Caroline

Continued from page 43

tisers not to use Radio Caroline. The principal advertising associations—the Incorporated Society of British Advertisers, and the Institute of Practitioners in Advertising (which together rep approximately 90% of the local ad coin)—have already given assurances that they will boycott the unathorized station.

Moving in on other fronts in attempts to ruffle O'Rahilly's calm, are Phonographic Performance Ltd., diskery-owned company which controls broadcasting of disks. PPL is seeking an injunction against Caroline to restrain it from using British disks. It is not known, however, if such a writ can be served on a vessel outside the jurisdiction of British courts.

Performing Rights Society has done an about face and has withdrawn the offer of a license to the station in view of Government's obvious eagerness to scupper the pirate broadcaster.

Throughout, the Caroline crew has remained calm. Having taken "the best legal advice in the world," crew duly reason that they are "untouchable" from a legal standpoint as the law stands at the moment.

Ship is stocked with more than 3,000 disks and enough food to withstand a siege for many weeks, and the 12 hour solid music transmissions continue.

No firm advertisers have yet been set, though it is still early. The rate cards have only just landed on account execs desks. Reportedly, Dutch advertisers (used to pirate broadcasting in the shape of Radio Veronica which claims that 60% of the Dutch population are listening to it) are making interesting noises in connection with support for the Caroline station. The Dutch, it seems, are interested in the 16c per thousand cost being offered by Radio Caroline.

But O'Rahilly and his boys have not, at the moment, any intention of going over to broadcasting in Dutch. They are after the bigger pickings in the U.K.

Winnipeg—Board of Broadcast Governors granted a license to the Churchill TV Assoc., a private non-profit organization, to operate a television station at Churchill, Man., 600 miles north of Winnipeg. The station, which will be the first in the community of 1,500, is to commence programming within a year, with construction to start before June.

Those Xerox-UN Specials

Continued from page 29

garnered the support of top Hollywood talent, were to consist of documentaries as well as dramas. The plan was later changed to drama vehicles exclusively.

"Those who have proposed it to CBS have made it crystal clear that the primary purpose is not drama but is to prove a point—to feature the UN 'in some favorable way.' This may well be a worthy purpose. But it is not the proper starting point for drama or musical, particularly when it is produced under the control of the very organization which is the subject matter of the play. Put in their best light, the circumstances here establish not a dramatic purpose but a public relations purpose. CBS does not believe that it is proper to broadcast under the guise of drama a 'play' written or controlled by the subject of the play."

'Fairness & Balance'

According to the CBS memorandum, CBS was told that the United States delegation to the UN in general and Ambassador Stevenson in particular would have final responsibility for content, taste and treatment.

"Although we have contended that fairness and balance requirements do not apply to dramas—an issue unresolved by the FCC—it may be that those requirements do apply where the very purpose of the dramas, as here, is to prove a point. So there may be the necessity of producing offsetting dramas," a potential development labelled "absurd programming" by the memorandum, which also held "there is .....a substantial segment of the American population which is opposed to the UN."

The memorandum went on to say that CBS-TV has and will continue to cover the United Nations, the web's coverage for the 20th anni of the UN to be reflected in a variety of programming forms, the contents of which, though, will be controlled by CBS-TV. CBS News plans a "Town Meeting of the World" in April 1965, using the communications satellite, and hopefully originating in San Francisco (where the UN charter was signed), Washington, London and Moscow. Planning has begun on a "CBS Reports" on some lesser-known activities of the United Nations and "Twentieth Century" is investigating broadcasts on the World Health Organization or on other branches of UN activities.

Xerox Corp., spending $4,000,000 on the "Help the UN" drama series, has placed four of the outings on ABC-TV and two on NBC-TV, after getting a turn-down from CBS-TV. The cost of the dramas would have been much higher, considering the producing, acting, and writing talent lined up, had it not been for the fact that many prominent people associated in the project have agreed to accept no compensation.

Project, designed to further international peace and understanding, has elicited the support of producer-directors Peter Glenville, Stanley Kubrick, Joseph L. Mankiewicz, Otto Preminger, Robert Rossen, Sam Spiegel and Fred Zinneman. Writers preparing scripts are Reginald Rose, Tad Mosel and Peter Stone. Mosel, for instance, is doing a drama about refugee seamen, who could not find asylum in any country until the United Nations solved their plight.

In agreeing to air two of the UN shows, NBC set forth a list of restrictions. Network told Xerox that the shows must fall in the "entertainment" and not the "documentary" category, that they must not solicit funds or make any appeals for UN support, that they must be produced by the promised big-name talents and have big-name stars, and that the network must retain the right of final approval.

Over at ABC, a statement on production of the UN programs says they "must fit into, or comply with, our normal program operating and continuity acceptance policies."

This means no serious obstacles are anticipated. The net is delighted with the project.

In the midst of the controversey surrounding the network United Nations drama series, a spokesman for Telsun Foundations Inc., the producing organization said that the networks "will have final control" over the dramas.

Edgar Rosenberg, production executive and coordinator for Telsun, said it goes without saying that the networks are "masters of their own house." Each drama will have to conform to network continuity acceptance, and that, as the dramas, are developed there will be a mutual exchange of information between the producers and networks. He said there will be no solicitations of funds. He said the stories will be culled from the files of the United Nations, much as series are based on the files of police departments, U.S. Treasury, et. al. He didn't want to engage in public debate on the position taken by CBS-TV.

Decatur, Ga.—WLKB, dark here for more than a year, has been sold to Joel Lawhon, of Greenville, S.C.

G-T Wants M & M

Hollywood, April 14.

Goodson-Todman Productions is negotiating for the production team of Herb Meadow and Jack Meyers to join G-T with their indie company, and prepare pilots for the 1965-66 season. G-T coast chief Harris Katleman is handling negotiations for his firm.

Meadow, a producer-writer, created "Have Gun — Will Travel" with Sam Rolfe, has been active on a number of series, his most recent work being with "Arrest and Trial." Meyers was formerly with CBS-TV.

TV Lenser Lays Assault To Cassius Clay's Mgr.

Cincinnati, April 14.

A jury trial for Archie Edward Robinson, 28, manager of heavyweight champ Cassius Clay, on an assault and battery charge filed by Frank Jones, 37, WCPO-TV cameraman, is set for April 24 in Municipal Court.

Jones alleges that he was pushed in the face with his own camera by Robinson when he attempted to take a picture of Clay leaving a rock 'n' roll show April 6 at Music Hall.

The photographer said he asked Clay inside the hall if he could take a picture of him, to which Clay replied: "Well, pay me!" Jones said he heard a $300 asking price quoted as the fee.

Hearing of the case was continued when Robinson demanded a jury trial. He gave Miami as his home.

New Frisco Telefilmery Plotting New Series

San Francisco, April 14.

Independent Producers Associated, with Bruce P. Campbell as prez, is nomenclature for a new filmery here projecting theatrical, tv and industrial film endeavor. Outfit has leased a large warehouse and is converting it into two soundstages, hopeful of recouping lost tv blurb billings that have fled Frisco because of inadequate studio facilities.

In the entertainment sphere, company is prepping a tv series for Ken Murray, and novelist Eugene Burdick has been tapped to script the initial opus.

Campbell was associated with the late Alfred Levy (Talent Associates-Paramount), and earlier with comedienne Carol Burnett. Other execs are Morton P. Beebe, George C. Walker and Robert Nagy.

Buckeye's WRDV Buy

Washington, April 1.

FCC's Broadcast Bureau okayed the $814,000 sale of WROV-AM, Roanoke, Va. from WROV Broadcasters Inc. to WROV Radio Inc. The buyer is a wholly owned subsidiary of the Buckeye Corp.

Selling interests were Burton Levine, Joseph Goodman, Leon and Nidra Levine and Cy Blumenthal.

The 'Green Hornet' Strikes Back

Old Radio Program Getting Taped Replay in Many Markets — Residuals to Talent or Heirs

Detroit, April 14.

Old radio shows which faded away are being heard again. "The Green Hornet" is being heard in Pontiac, Mich., and such major cities as Chicago, Los Angeles, Boston, Washington, Cleveland and Pittsburgh.

Taped replays of another whilom fave, "The Shadow" also is available.

"The Green Hornet," along with "The Lone Ranger" and "Challenge of the Yukon," were created in the 1930s by George W. Trendle and originated from Detroit. Trendle-Campbell Enterprises still own the "Hornet," although rights to the other shows have been sold.

H. Allen Campbell, prexy of Pontiac station WPON, and an associate of the Trendle-Campbell firm, said: "We have learned that in this area there especiallly has been great interest shown recently in bringing back 'The Green Hornet.'" It seems to be one of the most popular shows, and we plan to add "The Shadow" and the two shows will be heard from 4 to 5 p.m. each Sunday."

Residuals are being payed actors in the shows, or their heirs. Some of the actors have been located as a result of AFTRA's appeal, published in VARIETY, for their addresses so that residual payments can be sent to them.

CBS' CABLE OPTION

Has Until April 30th to Decide, Native Opposition Growing

CBS' option in Canada's Vancouver Cable Co., under which it acquires a substantial interest in the cable tv system, expires by the 30th of this month.

Option was acquired last October and extended in December. Since CBS' move to acquire a substantial interest in the Canadian cable company, there have been native moves both on the governmental and quasi-governmental levels looking with suspicion on American companies securing major stakes in Canadian broadcasting facilities. There also have been restrictive proposals. In the face of this, whether CBS chooses to exercise its option is a moot question.

Programatic Sold To Esau's Schedumatic

Programatic Broadcasting Service, radio's oldest fully automated service, has been sold to Schedumatic Corp., a holding company, of which John Esau is prexy and Robert E. Fender, sales v.p.

Esau has been general manager of Programatic for the past five years. Programatic had been operated by Muzak, a division of the Wrather Corp. Under terms of the agreement, the newly-formed corporation will continue its music taping activities at Muzak's N.Y. studios for a short period of time to avoid current service interruption to Programatic subscribers.

Service offices will be opened in Los Angeles, Dallas and St. Louis, shortly, according to the prexy Esau.

Calgary, Alta.—A. F. Shortell, of Lloydminster, has been elected president of the newly-formed Alberta Association of Broadcasters. G. R. A. Rice, of Edmonton, is v.p. Directors are G. A. Hartley, of Red Deer; J. A. Love, of Calgary; Orville Kope, of Medicine Hat.

NAB Wrapup

Continued from page 26

months worth, but they're taking a calculated risk." Lee revealed that the commission was trying to get some excise tax relief on the all-channel sets so that the impact on the consumer might be greater. He said Congress will be asked to pass it into law for tv sets only and strictly for the purpose of helping UHF to grow.

Commission chairman E. William Henry assured the broadcasters that the FCC would never hand down a ukase on programming. "We may ask questions," he said, "but we cannot dictate what must be programmed."

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Countdown In Progress for BBC-2

Continued from page 31

toe," an Eric Sykes, a "Dick Powell Theatre" and so on, BBC-1 will undoubtedly slow the rating climb of the new giant. But, given that BBC-1 and BBC-2, planned jointly at the Corporation's central control at White City, London, will be geared to getting the newer web firmly on its projected path as quickly as possible, the shifting and swaying in the indies' camp looks ominous for the hundreds of BBC staffers who have been working day and night, to get their baby off on time.

Inside Opposition

The indies, headed by a corps of showbiz execs by now deeply experienced in the technicalities of network launchings, are currently debating their strategy as a unified network to steal the fire and the thunder from BBC's 625-line project. It's said in inside circles that the 14 commercial operators as never before are linked in a new, close cooperation and are uniting their resources to stall a common competitor which, in some measure, threatens their current domination of the airwaves.

The two majors initially affected by BBC-2, Rediffusion and Associated Television, who with Granada-TV and ABC-TV supply by far the greater proportion of the commercial web's program fuel, have also maneuvered individually to deflect the audience-seeking course of BBC-2.

For instance, Rediffusion (latterly Associated-Rediffuision), under the control of wily broadcast campaigner John McMillan, chose the days immediately before the big BBC launch, to step in with a launch of its own, thus siphoning off some of the "New" and "exciting" glamor from the projected BBC-2 blow.

McMillan not only revealed some of his own "new" features—such as a station name change, a different call sign, a fresh signature tune—but enlarged on such "exciting" projects as three major specials (including the first TV spectacular written around the Beatles,) a new comedy show, a new dramatic series, and a new interview skein (among other fresh features.

Basically, though, Rediffusion's schedule is unchanged from the five star winning lineup which, with the exception of Tuesday nights, has been keeping the indie way ahead in the nation's leading market.

Associated TeleVision, under aegis of Lew Grade who with Val Parnell launched their own station back in the '50s, is also presenting as solid a line up of tried and tested winners as he can muster. Into the key anchor slots where Grade could have positioned new audience traps, he has elected to stay with shows which have proved successful on previous runs (though ATV is taking ABC-TV's new actioner "The Protectors").

Promos In High Gear

While the commercial majors are in the main relying on their old safeguards to ward off the heat of BBC-2 competition, latter's promo generators, now working at full tilt, are being supplemented by the powerful forces of the TV manufacturing biz which sees the launch of BBC-2 as its salvation.

Pouring in an intense on-the-air and press advertising campaign, the set makers, second only to BBC itself, have generated a lot of excitement about the new UHF medium both in London, where the web will take off, and throughout the rest of the country, which should be seeing the web by 1970.

The question of whether, together, the vast selling forces of the manufacturers and the expertise of upper echelon execs at BBC—men like director-general Sir Hugh Greene, program topper Stuart Hood and BBC-2 program factotum Michael Peacock who can to have rejuvenated BBC-1—can successfully keep the mammoth UHF projectile off the ground will not be answered for some time.

But if BBC-2 gets a good blast off on April 20, the long haul into the rating black will at least be started.

Lindsays Shift

Glasgow, April 14.

Maurice Lindsay, broadcaster and interviewer, is quitting his post at Border Television, the south-of-Scotland and northwest England commercial tv station, to work for the British Broadcasting Corporation here on radio and tv.

Move reflects the trend of BBC-tv in recruiting extra staff for development of their programming in Scotland, with particular reference to feeding-into the new BBC-2 network.

CBC Moves Into New $2,750,000 Ottawa Hqs.

Ottawa, April 14.

Canadian Broadcasting Corp.'s h.q. staff in this capital has moved from seven downtown spots to the new, $2,750,000 CBC Building on 14 acres at town's edge. Old offices, occupied since '38, cost $218,500 a year in rent.

CBC staff architects, directed by chief D. Gordon McKinstrey, designed and—with CBC engineers—supervised construction by Dell Construction Ltd. of Toronto. (Broadcasting operations continue at CBO—radio—and CBOT-CBOFT—English and French tv—in Chateau Laurier Hotel and west end respectively).

New h.q. has 175 offices with 112,500 sq. ft. of floor space for 485 employees. Its exterior is sandstone and green granite, fronting steel-and-concrete on a concrete-raft foundation.

Jerry Paris to Direct 20 Van Dyke Segments

Hollywood, April 14.

Jerry Paris has been signed to direct a minimum of 20 segments in the Dick Van Dyke series, and six Bill Dana episodes for next season.

Deal for Paris was made with Calvada Productions, which turns out the DVD show on CBS-TV, and Amigo Productions, producers of the Dana series on NBC-TV. Carl Reiner is producer of the Van Dyke show, and Sheldon Leonard and Danny Thomas helmsmen of the Dana series. Norman Brokaw of the William Morris agency agented the deal.

CKLW's New Pix Plot

Detroit, April 14.

CKLW-TV, is adopting a concept of its parent RKO General for multiplying audience exposure, with its new feature film show "Encore Theatre." The plan is to offer one selected motion picture over a period of five successive nights. The film will be shown in its entirety each night.

Show begins this week, replacing "Starlight Theatre" in the 11:25 p.m. spot. "Starlight," a separate program of movies, will continue to be shown on Sunday's only at 11:20 p.m.

Winston-Salem—Bill Brown has been appointed manager of the WSJS radio program department in Winston-Salem. He is being transferred from the radio-television news department to his new post.

Baird Festival of TV To Palm Brit. Pioneers At Royal Albert Hall

London, April 14.

Radio Rentals, a set manufacturing-hiring chain which has a strong link with video pioneer John Logie Baird, is organizing a Baird Festival of Television on April 16 at the Royal Albert Hall to mark the growth of tv in the past 40 years.

Event, which has all the earmarks of a ring-a-ding splash, is being supported by senior tv industry execs and other prominent show people — including Baron Thomson of Fleet (formerly broadcaster Roy Thomson), Sir Philip Warter, chairman of Associated British, Sir Jules Thorn, chairman of Thorn Electrical Industries, transport minister Ernest Marples, impresario Bernard Delfont, Peter Cadbury, chairman of Westward-TV, John L. Burgess, chairman of Border-TV and a host of others.

Mrs. Margaret Baird, widow of the tv pioneer, and Dr. Malcolm Baird, his son, will also be present. As will a string of writers, producers and artists. Among the acts slated for the five hour show are the Ted Heath and Johnny Dankworth orchestras, Acker Bilk and his band, Freddie and the Dreamers and Kathy Kirby.

Highlight of the one-shot event is the presentation of 30 John Logie Baird silver medallions for "outstanding contribution to television." Those to be awarded are: —Benjamin Clapp, one of the earliest pioneers in tv; William Taynton, first man ever seen on tv; songstress Gracie Fields, first artist ever to perform on tv (she's flying from Capri to pick up the citation); Moira Tracey, repping the host of chorus girls involved in early transmissions.

George More O'Ferrall, producer of the first three plays on BBC-TV; comic Arthur Askey, in at the start of tv; Cecil Madden, assistant to the controller of BBC-TV and producer of the first high definition tv service in the world (in 1936); Thornton Bridgewater, head of BBC-TV engineers, who worked with Baird; George Campey, BBC's publicity chieftain; Leslie Mitchell, a senior video announcer.

Eric Robinson, vet tv orchestra leader; Sylvia Peters, one of the earliest announcers; Lord (Ted) Willis, creator of BBC's (and thus Britain's) longest running series "Dixon Of Dock Green"; Kenneth Wolstenholme, prominent local sportscaster; Donald Baverstock, program controller of BBC-1; Peter Dimmock, BBC-TV's head of outside broadcasts; Ray Galton & Alan Simpson, click comedy writers; Franklin Engelmann "the brain of British tv"; Sydney Newman, BBC's video drama boss.

Patrick Macnee, noted actor in ABC-TV's actioner "The Avenger"; Ned Sherrin, who produced "That Was The Week That Was," actor Rupert Davies who portrays "Maigret" in the BBC skein; Ruth Dunning, established tv thesp; Bruce Forsyth, commercial web's top-rated compere; Joan Kemp-Welch, Rediffusion producer responsible for the first night transmission of the commercial web in 1955; Michael Peacock, program controller of BBC-2 (which bows on April 20); Henry Hall, who celebrates 40 years of broadcasting.

From The Production Centres

Continued from page 44

g.m., to the Mayor's Citizens' Committee for Law Day . . . WRCV-TV cited by the Roman Catholic Archdiocese for its special programs on the beatification of **Bishop Newmann** . . . **Fred Walters,** former senior legislative correspondent for the AP in Harrisburg, joins the WIP news staff . . . Over 10,000 listeners phoned the WCAU-TV studios during the annual income tax session, "Is It Deductible?". . . WFIL-TV skedding 65 colorcasts, beginning next fall, tagged "The Wonder of Birds." Programs are tv's first ornithology series . . . **Charles S. Grill,** former Admiral exec, appointed national manager of Philco Corp. . . . **Stan Moderski,** longtime WPEN engineer recupping from a heart attack . . . **Johnny Carson** to be honored with the Television-Radio Advertising Club's annual Liberty Vell Award at the group's luncheon at the Warwick (May 21).

IN TORONTO . . .

CKEY city hall reporter **Don Kerr,** in his off hours has been wandering around unshaven and dressed in old clothes since last fall. He has been doing research with a tape recorder for programs on prostitution and drunken derilicts. Kerr even persuaded police to throw him into the tank as if he was a normal drunk so he could observe the forced sobering up process . . . **Melvin Belli, Jack Ruby's** colorful defense lawyer, was interviewed by **Pierre Berton** on his late night tv show. He discussed judicial procedure and problems in the U.S. . . . On the same show Friday, former Toronto and now Broadway actor **Don Harron** joins Toronto actor **Larry Mann** in a satirical look at Shakespeare . . . **Morley Callaghan's** novel "More Joy in Heaven," inspired by the killing of a famous Canadian bank robber, **Red Ryan,** is being performed as a six part serial on CBC-TV. **John Vernon** stars as the robber . . . **Barry Morse** (Lt. Gerard in "The Fugitive") and Australian actress **Zoe Caldwell** costar in a romantic French-Canadian tv play "Step Out of Darkness" which will be seen late this month. It was translated from the French by director **Mario Prizek.**

IN PITTSBURGH . . .

Max Reilly, a member of the sales staff of KDKA-TV, has been named national sales coordinator for the station. **Donald R. Cote** will take Reilly's job on the sales staff . . . After 30 years, WWSW will not broadcast the Steelers' football games this year. The station's sports director, **Joe Tucker** who has broadcast Steeler games since 1936, has been given permission to go along with the station who gets the rights . . . **Chuck Brinkman,** the top rated night jock with KQV, has been hired to handle the **Dave Clark Five** concert at the Civic Arena on June 5 . . . **Paul Long** of KDKA lashed out at the Pittsburgh Press again last week for breaking a release date on a civic appointment. This is just another chapter in the long feud between the paper and the Group W stations . . . **Liz Seneff,** local folk-singer, was featured last week on the ABC "Hootenanny" show . . . News bulletins broadcast from the scene by **Mike Levine** in the KDKA news mobile unit are now being sponsored by McDonald hamburgers . . . **Steve Monheimer,** a Penn State student, is the new "intern" at KDKA. He will learn about broadcasting through a 10 week stay at the station.

Economics: Key To TV Future

Continued from page 27

prexy LeRoy Collins issuing an anti broadside, and Federal Communications Commission chairman E. William Henry taking the position that pay-tv should be given a trial in the market place.

Election Issue

The issue of pay-tv in this Presidential election year has taken on political overtones, with more fireworks in the offing. In California, voters will ballot in November on whether to outlaw tollvision in that state. Sylvester (Pat) Weaver Jr. has crossed over from free (commercial) tv to head-up Subscription Television, the Santa Monica-based firm. Weaver, in response to the NAB convention, issued two broadsides, one attacking the Collins position, and the other praising the FCC posture assumed by Henry. Months ahead of the California vote, the Weaver-helmed Subscription Television wired service is expected to be operating in Santa Monica and San Francisco.

To date, the Hartford over-the-air experiment being conducted by RKO General and Zenith, the wire system Paramount Telemeter service near Toronto, the upcoming STV wired service in California, have allowed some wheeling and dealing for attractions. Examples of the attractions secured for pay-tv are the vidtaping of N.Y.'s "Upstairs at the Downstairs" satirical revue, "Spoon River Anthology," off-Broadway productions, "Ole, Ole" and "Streets of New York." Tollvision entrepreneur Arnold Brown, who committed the aforementioned productions to vidtape, says he tries to lineup attractions which normally the public would have to pay for and which wouldn't be shown, for one reason or another on free tv.

Mass Appeal

That free (commercial) tv can ante up kingsized monies for popular attractions isn't a moot issue any longer, witness the multi-millions paid for football telecasts. What is a moot point is commercial tv's ability to program less than mass appeal attractions, those that have sizable audiences yet fail to meet the needed Nielsen numbers. That's the area in question at this point, along with the home boxoffice pull of current features, sports, et al.

Other than an economic dislocation which may be ushered in by pay-tv, little is seen that will rock the current tv establishment.

A forum on the issue of pay-tv slated for Thursday (16), night by the N.Y. Chapter of the National Academy of Television Arts and Sciences has been postponed indefinitely, because the Academy couldn't get anyone to speak against toll television.

According to an Academy spokesman, the forum was set awhile back. Two speakers in favor of subscription tv were lined up. National Assn. of Broadcasters prexy LeRoy Collins bowed out because of prior commitments that night. Attempts to secure network spokesmen to voice their opposition to pay-tv were met with vague references of current court litigation surrounding the issue. The two pro-pay-tv speakers who had been set for the now indefinitely delayed forum had been John H. Pinto of Phonevision and Donald F. Conaway, national exec secretary of AFTRA.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 42)

WTAE

Total Area Homes: 289,300
Metro Rating: 33
Share of Audience: 59

SUNDAYS 9:30-12:45
Program: SUNDAY NIGHT MOVIE SPECIAL

Jan. 5 **"AUNTIE MAME"**
Rosalind Russell, Peggy Cass
1958, Warner Bros., S.A.A.

Jan. 12 **"SAYONARA"**
Marlon Brando, Red Buttons
1957, Warner Bros., S.A.A.

Jan 19 **"THE NUN'S STORY"**
Audrey Hepburn, Peter Finch
1959, Warner Bros., Warner Bros. TV

Jan. 26 **"ALEXANDER THE GREAT"**
Richard Burton, Fredric March
1956, United Artists, U.A.A.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bonanza 9:30-10:00	WHC 274,400
Candid Camera 10:00-10:30	KDKA 348,300
What's My Line 10:30-11:00	KDKA 343,500
Chiller 11:15-12:30	WHC 58,100

SEE FTC DISK RULES BY JUNE

Col's Epic Subsid, Once a Longhair Showcase, Now Clicking as Pop Label

Epic Records, Columbia Records subsid which had been chiefly known for its line of imported longhair LPs, has developed into one of the hot pop labels. Switch of accent stems from development of a click pop roster over the past year when Len Levy took over the reins of Epic and reshaped the label into a swinging indie-styled company.

Currently riding with the Dave Clark Five, a British combo, Epic has been scoring with such names as Bobby Vinton, Adam Wade, actor George Maharis, Buddy Greco and Cliff Richard. Latter is another British import who has shown considerable strength in the American market via his Epic releases.

Vinton's disk, "Roses Are Red," was the first Epic single to top the 1,000,000 marker and got the label off winging last year along with Rolf Harris' "Tie Me Down Kangaroo Sport."

Levy thinks there's more than pot luck in coming up with a hit. He's been placing heavy stress on merchandising angles to sell his product, coming up with extensive displays and other point-of-sale material to retailers.

Under Levy's administration, Epic has been pushing its disks via a spread of paid spots on radio which has been paying off in increased turnover of records.

Epic will be marshalling its full strength to meet the anticipated demand for the Dave Clark Five disks when the combo makes its return for a 16-city cross-country tour to this country in May. The group's first disk, "Glad All Over," has already topped the 500,000 marker and is building up momentum with "Bits and Pieces."

A third Clark single has been placed on the shelves with "Do You Love Me" backed by "Chaquita." In addition, the "Glad All Over "LP is also emerging as a powerhouse LP for Epic.

Epic, moreover, has come up with a hit LP in The Village Stompers' "Washington Square." In addition, Lester Lanin and his orch have been a steady standby for the label in lean years and fat. The Golde-Briars and the Freewheelers are two more promising folk and Dixie groups on the Epic roster.

Levy has reactivated the Okeh label for the rhythm & blues releases. Okeh hit the pop charts last year with Major Lance's "Monkey Time," and has a new hit in "The Matador." Two other r&b artists, Dr. Feelgood, once known as Piano Red, and Ted Taylor, have also been consistent sellers for Okeh.

Epic, which works mostly through indie distributors, is maintaining its high standards in its longplay releases while trying to build a rounded catalog, including jazz and ethnic disks.

Hello, Solly

Sol Handwerger, veteran ad-promotion chief for MGM Records, was feted at a surprise luncheon given by the music trade press at Al & Dick's, N.Y., Monday (13). It was the first time that the trade press ever picked up a tab for a disk company publicist. The event marked Handwerger's 24th year with MGM.

Over 85 members of the music biz, including publishers, other diskery execs, ad agencies, were on hand to salute Handwerger. Henry Brief, RIAA exec secretary, presented a gold disk to Handwerger certifying that he has a "million friends in the business."

Diskeries Rush MacArthur LP's To the Market

Immediately after the announcement of Douglas MacArthur's death last week, albums about the five-star general were being rushed to the market. The disk industry repeated virtually the same pattern of the period following President John F. Kennedy's assassination last November when numerous documentary LPs about JFK's career were issued.

In Gen. MacArthur's case, the diskeries had been preparing their LPs during the long final phase of his illness. At last count, four labels, MGM, RCA Camden, Atlantic and 20th Century-Fox, were putting out news LPs, while one old album about the general, on the Chesterfield label, was reissued.

MGM Records came out with "General of the Army Douglas MacArthur—The Life and Legend of 'The Old Soldier'." Over 50,000 were shipped last week. Material was culled from the tv documentary, "Perspective on Greatness," and from MGM film newsreel clips of the war years.

RCA Camden released a double-LP package titled "The Farewell Addresses of Gen. Douglas MacArthur," containing the complete speeches that MacArthur made to the Congress on April 19, 1951 and to the U.S. Corps of Cadets at West Point May 12, 1962.

RCA Camden is paying a royalty on its MacArthur album to the Assn. of Graduates of the U.S. Military Academy. The two-disk set is being sold at $2.98.

Atlantic Records is putting out "The Complete Life of Douglas MacArthur Through His Own Words." This LP will contain material from speeches and interviews. Stan Burns is narrator and produced this set with Joseph Terry.

Twentieth-Fox is releasing "General Douglas MacArthur—The War Years." The material was compiled from the soundtracks of the Fox Movietone Newsreels.

Cap, Vee-Jay End Beatles Litigation

Hollywood April 14.

That long-spinning litigation involving Capitol Records vs. Vee-Jay Records has been settled out of court, diskeries have jointly announced. Agreement between Robert Carp, veepee and general counsel for Cap, and Mark Sands and Jay Lasker of Vee-Jay was reached here late Thursday (9).

Capitol agreed to drop its temporary injunction against Vee-Jay (acquired February in Circuit Court of Cook County, Ill.), providing Vee-Jay accepted license from Cap to sell its Beatles product, royalties from which to go to Capitol. Additionally, Capitol received "substantial payment" for past Beatles royalties, plus licensing fee for future sales.

Asked what was meant by "substantial payment," Capitol prexy Alan Livingston declined to designate exact figure, but did say it cost Vee-Jay "several hundred thousand dollars."

ABC-PAR GROOVING LP OF OFF-B'WAY 'CINDY'

ABC-Paramount is following up its Broadway cast album release of "High Spirits" with an off-Broadway cast album of "Cindy," which opened March 19 at the Gate Theatre, N.Y.

Music and lyrics for "Cindy" is by Johnny Brandon, with the book by Joe Sauter and Mike Sawyer. Jacqueline Mayo, Johnny Harmon, Sylvia Mann and Lizabeth Pritchett are among the featured players. Sammy Benskin is musical conductor of the show.

PRAISE ARMADA FOR LEADERSHIP

Washington, April 14.

The final version of Federal Trade Commission record industry rules should be out by mid-June, informed sources predicted.

Crystal ball gazers come up with the prediction FTC would announce April 22 deadline for filing additional comments on the proposed industry trade practice rules.

Originally the comment deadline was set for 20 days after the trade practices conference of March 13, but delays in getting the transcript of that meet caused it to be moved back.

Meanwhile, it was disclosed that Rep. James Roosevelt (D.-Calif.), who headed a hearing last Fall on the record industry, is keeping a close eye on the Commission proceedings.

In a letter to Amos Helicher, president of the American Record Merchants & Distributors Assn. (ARMADA), Roosevelt termed the FTC gathering a "landmark" conference.

Though the Commission has been acting on "dual distribution" since 1919, its disk venture is something of a departure from earlier practices in applying various laws such as the Robinson-Patman Act.

Roosevelt, who had been somewhat baffled by the record industry muddle, has indicated his hopes that FTC and the industry can solve their myriad problems without resorting to further Congressional action which would be time consuming and mired in complexities.

He praised ARMADA for its role in the conference averring, "You have chosen the one route most likely to return your industry to a semblance of order and stability."

Once the industry comments are in, FTC lawyer John Benton who has been overriding the disk doing, will submit a confidential report and set of recommendations to the full Commission.

His report and the advice of Commissioner John Reilly who presided at the hearing, will probably carry the most weight with the other six Commissioners unfamiliar with the industry.

CBS DISKERY DIGS FRANKFURT TALENT

Frankfurt, April 14.

CBS Records, which only a couple of months ago opened its own pressing and distributing organization in Germany, is going at a brisk pace and already has two disks by local artists on the top record list in West Germany.

The new diskery here, headed by Wolfgang Mitulski, has the hit record, "When Cowboys Dream." It was cut as the first record by blond world ice skating champ Marika Kilius, who is a Frankfurt girl. CBS also has the initialer platter by another Frankfurt local singer, Bernd Spier's "You Can't Forbid Me," both sung in German, of course.

Now CBS has signed the Jacob Sisters, Johanna, Rosemarie, Hannelore and Eva, who have been regular performers on the local television show called "Blue Bock" (after the name of one of the popular apple wine cafes).

The quartet, who have appeared on the stage and radio, are making their first record with CBS, under a three-year contract. Initial title is "Dreams of Love Are Beautiful."

British Disk Best Sellers

London, April 14.

Can't Buy Me Love (Parlophone)	Beatles
Little Children (Parlophone)	Dakotas
Just One Look (Parlophone)	Hollies
I Believe (Decca)	Bachelors
Not Fade Away (Decca)	Rolling Stones
I Love You Because (RCA-Victor)	Reeves
World Without Love (Columbia)	Peter & Gordon
Girl Belongs Yesterday (United Artists)	Pitney
Tell Me When (Decca)	Applejacks
Bits and Pieces (Columbia)	Clark Five

'Funny Girl' LP a Smash In 1st Wk.'s Release

Capital Records' original cast album of the Broadway musical, "Funny Girl," starring Barbra Streisand, shaped into an immediate hit following its release last week.

Diskery, which began shipping platters less than three days after recording sessions were completed on Sunday (6), racked up orders for 60,000 LPs by the end of last week. Capitol estimates that the album is a sureshot to top the 250,000 mark within a couple of months.

Impressive figures on the Broadway cast album raise questions about who will get the soundtrack LP rights when the filmusical version is made. Columbia Records has Barbra Streisand under contract, but did not pick up its option to get the Broadway cast rights to "Funny Girl."

Ray Stark, Seven Arts exec who is producing the Broadway play and holds the picture rights, will determine what label will make the soundtrack LP for "Funny Girl."

Columbia, of course, has a powerful selling peg in its record club operation which has put so many of the Col original cast LPs over the $1,000,000 billings figure.

Although the current season has thrown up two top selling Broadway cast sets in "Hello Dolly" for RCA Victor and "Funny Girl" for Capitol, Columbia has a big edge in its long series of Broadway cast sets that have copped gold disk awards.

Leading the field, of course, is "My Fair Lady," followed by such LP clicks as "South Pacific, "West Side Story," "The Sound of Music." "Camelot" and "The Flower Drum Song."

Schroeder Music Inks Writer, Film Music Deals

Aaron Schroeder Music, which recently opened offices in Hollywood, has signed writer deals with Bronislau Kaper and Pete Rugolo.

Schroeder has also picked up the rights to the film music for Ely Landau's "The Fool Killer," Samuel Fuller's production of "Shock Corridor" and the American-International film, "Pyro."

Norway's 'ASCAP' Income

Norway's TONO (Norsk Komponist Forenings Internasjonale Musikkbyra), the Oslo-based performing rights society, was late in reporting its last (1962) audited income which came to $450,000. (The 1963 figures, estimated to be up a bit, have yet not been finalized).

TONO's income comes dominantly from radio and tv, $180,000; stage (variety, musichall etc.), is next with $90,000; restaurants and niteries, $88,000; cinemas, $80,000.

Income from foreign societies and miscellaneius accounts for $12,000.

Cap Expanding Artist Stable Via Its 'Indie' Subsid Label, Tower Records

Capitol Records, now riding at the fastest clip in its history, is setting up an "independent" subsid label, Tower Records, named after the shape of the company's home-office building in Hollywood. New label will initially release singles to be followed by album product.

Gorron R. (Bud) Fraser, currently head of Capitol's international division, will run Tower, reporting directly to Capitol prexy Alan W. Livingston. Vito Samela will be national sales and promotion manager.

Unlike the Capitol disks which are handled through company-owned branches, Tower will sell through independent distributors. These are yet to be selected. Tower will not be bound by Capitol's recent one-price-to-all policy which has made sub-distributors and rackjobbers unhappy.

New label will also give the Capitol family far greater capability to handle artists who are hot for the parent British company, EMI. While Capitol struck a bonanza with The Beatles, an EMI group, the U.S. label was forced to turn down handling such groups as Dave Clark Five and Jerry & The Pacemakers, both with very great potential.

The formation of the new label will now enable Capitol to wrap up any artist or group which zooms up via its overseas affiliations.

Tower will also take material from independent producers and masters from Capitol's a&r department, as well as creating its own disks. Fraser said that Tower will not have a regular release pattern, but will rather operate on a fast-moving record-by-record basis. "And as soon as have our first hit single", he added "Tower will be in the album business."

UA Wins Writ Vs. Shad's 'Jones' LP

United Artists Records was granted a preliminary injunction in N.Y. Supreme Court last week against Theatre Productions' use of an album jacket on the Bobby Shad - produced album, "Tom Jones."

Judge Irwin D. Davidson said: "When we examined the material as set up on plaintiff's jacket (UA) and as set up on defendant's jacket (Shad), there appears a likelihood of the public being deceived into believing that defendant's compositions have some connection with the motion picture of 'Tom Jones'."

The Shad album of "Tom Jones" is an original musical version of the Henry Fielding classic. UA Records, which put out the film soundtrack LP, objected to the fact that the former album jacket claimed to be an "original cast" set.

BEATLES NAB ANOTHER $1-MIL ALBUM SELLER

It's getting to be routine. The Beatles' "Second Album" for Capitol racked up over $1,000,000 worth of business, calculated at the manufacturer's price, on the very first day of its release, according to Stan Gortikov, v.p. and general manager of Capitol Records Distributing Corp. This LP has become the fastest-selling LP in the history of the label.

Capitol has once again applied to the Record Industry Assn. of America for official certification of the album's Gold Record status.

It's the fastest such application in RIAA's history.

STEVE MOGULL TO DORSEY

Steve Mogull, formerly with Shapiro-Bernstein Music, has joined Dorsey Bros. Music's professional department.

Herbert Wise is general manager of the firm which is part of the Consolidated Music combine.

'Funny Girl' Cast Set, Enoch Light's 'Dimension Three,' Makeba, Franklin, Fountain's 'New Orleans' Top New LPs

BARBRA STREISAND-SYDNEY CHAPLIN: "FUNNY GIRL" (Capitol). If the Broadway musical biography of Fanny Brice is a great showcase for Barbra Streisand's talents, this original cast version is equally so. Miss Streisand's performance of the Jule Styne-Bob Merrill score has been put into the groove with unusual vividness. As in the show, Miss Streisand does a flock of show-stopping numbers, such as "Cornet Man," "I'm The Greatest Star," "People," "Don't Rain On My Parade," "Sadie, Sadie," and whether it's a razz-matazz show biz tune or a tender ballad, she extracts extraordinary emotional power out of the material. Sydney Chaplin registers nicely in his duets with Miss Streisand, "You Are Woman" and "I Want To Be Seen With You Tonight." Danny Meehan, Kay Medford, Jean Stapleton and John Lankston contribute some support in other numbers.

ENOCH LIGHT & HIS LIGHT BRIGADE: "Dimension 3" (Command). Enoch Light has come up with another contribution to the stereoephile's paradise with his development of three-channel recordings for the conventional two-speaker arangement. This is a brilliant demonstration disk, in which each sound has great definition and clarity to highlight the illusion created by this process. Musically, it's a superbly swinging collection, including such oldies as "All I Do Is Dream of You," "Life Is Just A Bowl of Cherries," "Adio," "The Hawaiian Wedding Song" and "It's Only a Paper Moon."

MIRIAM MAKEBA: "THE VOICE OF AFRICA" (RCA Victor). Once again, Miriam has fashioned a group of varied songs into a stirring LP. In this collection, she delivers one art tune, "Willow Song," and for the rest concentrates on folk material from Africa, Cuba and Israel. The African songs get the most exciting performances by Miss Makeba and a small instrumental combo.

ARETHA FRANKLIN: "UNFORGETTABLE" (Columbia). Billed as a tribute to the late Dinah Washington, this set showcases Aretha Franklin in a standout performance. An excellent blues stylist with a distinctive attack unmarked by any tricky effects, Miss Franklin sings several of Miss Washington's hits, including "Unforgettable," "What A Difference A Day Makes" and "Evil Gal Blues." She also superbly belts numbers like "Cold, Cold Heart," "This Bitter Earth," "Soulville," "Drinking Again" and "Nobody Knows The Way I Feel This Morning." Robert Mersey's arrangements lend an important assist.

CLYDE McPHATTER: "SONGS OF THE BIG CITY" (Mercury). With items like "Deep In the Heart of Harlem," "My Block," "Spanish Harlem," "Chinatown," "Coney Island," "In My Tenement" and others, Clyde McPhatter takes listeners on a musical tour of some of Gotham's locales. It is an atmospheric array, with a social comment strongly implied in the tunes. McPhatter gives the songs a strong, emotional pop sell, spiced with r&b stylings. Alan Lorber arranged and conducted the session which is by no means a normal pop music tour of New York. It is highly personal and one that teeners will dig.

PETE FOUNTAIN: "NEW ORLEANS AT MIDNIGHT" (Coral). One of the top exponents of the classic jazz clarinet style, Pete Fountain comes up with another one of his musical promenades down Bourbon Street. This is a firstrate instrumental offering in which Fountain, backed by a tightly knit rhythm, blows some sparkling sounds on numbers like "I Want To Be Happy," "Brahms' Lullaby," "Ballin' The Jack," "Midnight Pete," "Battle Hymn of The Republic" and "Midnight Boogie."

"ROD McKUEN SINGS ROD McKUEN" (Capitol). This is a nice showcase for Rod McKuen, A prolific songwriter and fine singer, his work is well displayed here, arranged and conducted by Bunny Botkin and Freebairn Smith. McKuen the singer has a simple, easy style and this pattern fits smoothly with the pleasant simplicity of the arrangements of his melodic and flowing ditties. Withal a nifty pop item which should help propel him even further up the show biz ladder.

RAY BROWN-MILT JACKSON: "MUCH IN COMMON" (Verve). Bassist Ray Brown and vibist Milt Jackson, backed by various small combos, turn up with a powerhouse jazz set. Perhaps the most striking aspect of this driving set is the presence of gospel vocalist Marion Williais, who certainly deserves topranking billing. Her performances on "When The Saints Go Marching In," "I've Got To Live The Life I Sing About In My Songs" and "Sometimes I Feel Like A Motherless Child" have profound bite. The straight instrumental numbers are all sharply swinging.

DAVID ALLEN: "THIS IS MY LUCKY DAY" (Everest). With a hip lilt to his style, singer David Allen scores in this LP which, incidentally, was produced for Everest Records by film actor Tony Curtis' Curtis Enterprises. Bob Florence arranged and conducted the groovy session. A savvy warbler, Allen is equally strong with ballads and uptempo sides. He has chosen a hip array of tunes and Florence has dressed them with just the right fit for the singer. It's a solid disk and one which could step out in hipster circles.

"CABIN IN THE SKY" (Capitol). Vernon Duke and John Latouche's "Cabin in the Sky" has been around since 1940 and is currently enjoying a reprise off-Broadway. This LP is by the new production's cast and features Rosetta Le Noire, Ketty Lester, Tony Middleton, Sam Laws and Bernard Johnson. The Duke-Latouche songs come strongly alive with this grooving and legit buffs will be pleased with it. The cast has a stylish savvy and Sy Oliver's orchestration have spirit and effective simplicity. It's a nifty reprise LP which deserves considerable attention from legit fans and pop music listeners alike.

THE IRISH RAMBLERS: "THE PATRIOT GAME" (Elektra). The Irish Ramblers are three brothers named Clancy and they remind one of the Clancy Bros. & Tommy Makem, a highly successful Irish tune purveying unit. The Ramblers sing with spirited style, delivering a hefty number of ballads and uptempo tunes. It is a pleasant-sounding unit which disyplays Irish charm. Some of the material is known but much is not. The trio serves it all up with a spicy taste of the green which should attract attention.

"NBC's CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET" (RCA Camden). A nostalgic trip back to the 1930s is provided here in a collection of cuts from the NBC Chamber Music Society of Lower Basin Street, featuring performances by Dinah Shore, Paul Laval & His Woodwindy Ten, Sidney Bechet, Lena Horne and Harry Levine & his Dixieland Octet. It's a delightful session with some spirited and swinging performances of some memorable tunes. Among the latter are "Mood Indigo," "Basin Street Blues," "St. Louis Blues," "Body and Soul," "Careless Love," and "Beale Street Blues."



LAWRENCE WELK
Presents His New Hit DOT ALBUM
"EARLY HITS OF 1964"

"BILL BLACK'S COMBO PLAYS THE BLUES" (Hi). The ever-shuffling beat of the Bill Black combo gets another strong workout in this rundown of some famous blues numbers. The Black sound is fashioned for easy dancing with its firm, unvarying rhythm structure. In this LP, Black dishes up some great oldies, including "Birth of "The Blues," "Blues In The Night," "Basin Street Blues," 'St. Louis Blues" and a pounding tv theme, "Peter Gunn."

PAT BOONE: "AIN'T THAT A SHAME" (Dot). Pegged to the hit title tune, this is an attractive wrapup of recent pop entries. Boone varies his style from the rocking sound of "Ain't That a Shame" to the country flavor of "That's Me Without You" to the straight ballad genre of "Sunday, Morning Or Always." Other standout numbers are "Everybody's Somebody's Fool," "He'll Have To Go" and "Venus."

BUFFY SAINTE-MARIE: "IT'S MY WAY" (Vanguard). A strongly emotional style is the trademark of folksinger Buffy Sainte-Marie, who gets off a solid platter with this outing. Accompanying herself on guitar, the folkstress wails an array of ballads and upbeat items with intensity and feeling. Folkniks will dig her ways and the unusual nature of some of her material. This session should do well in the ever-potent folk disk sweepstakes.

2 of Col's 3 Rip Chords Injured in S.D. Crash

Minot, N. D., April 14.

Two of the three Rip Chords, Columbia recording artists, suffered minor injuries last week when their car, linked to a trailer, went out of control on an ice-slick, jack-knifed and went over a 60-foot embarkment.

Phil Stewart and Arnie Marcus were taken to St. Joseph's Hospital here for several days. Singer Shirley Ellis and Lincoln Chase, her 88er, riding in same car, also sustained minor injuries.

Rich Rotkin, the third Rip Chord, was travelling in another car with singer Dion Di Mucci, but pair were not involved in accident. Troupe was en route to Fargo, N. D., for a date.

Longplay Shorts

Cyril Ornadel, British composer-conductor, starting a promotion tour of the west in behalf of his nine instrumental LPs for MGM Records . . . Elektra Records projecting 40 releases on its lowprice None such label this year after issuing the first group of 10 . . . RCA Victor has expanded its **Elvis Presley** campaign by adding six Gold Star singles to the singer's catalog which now numbers 36 singles, 20 LPs, and 23 EPs . . . **Gian-Carlo Menotti's** new cantata, "Death of the Bishop of Brindisi," will be recorded by RCA Victor with the Boston Symphony Orchestra under **Eric Leinsdorf.**

Columbia Masterworks paying tribute to **Paul Hindemith,** who died last December, with a memorial issue of three albums. **Leonard Bernstein** conducts the N.Y. Philharmonic in one of Hindemith's earlier compositions, "Concert Music For Strings and Brass," while the composer batons his works on the other two LPs . . . Prestige Records showcasing **Willis Jackson's** albums in its April sales promotion . . . Columbia is issuing seven four-track stereo tapes, including "Manhattan Tower," "What Makes Sammy Run" Broadway cast recording and five pop albums . . . Several London distributors' salesman off to England as prizes in the label's **Mantovani** sales contest.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

LOUIS ARMSTRONG-DAVE BRUBECK . . . . . NOMAD
(Columbia) . . . . . Summer Song

Louis Armstrong-Dave Brubeck's "Nomad" (Derry†) gives Satchmo, who's riding high with "Dolly," an interesting piece of material which is surefire for wide spins. "Summer Song" (Derry†) changes pace with a pretty slow-tempoed ballad which Armstrong handles with customary skill.

* * *

FATS DOMINO . . . . IF YOU DON'T KNOW WHAT LOVE IS
(ABC-Paramount) . . . . . Something You Got Baby

Fats Domino's "If You Don't Know What Love Is" (Anatole†) gives this veteran performer one of those bouncing rhythm tunes which he knocks off with solid impact. "Something You Got Baby" (Tune-Kel†) is another nifty bluesy slice also due for wide attention.

* * * *

CHARLES AZNAVOUR . . . . . LA MAMA
(Verve) . . . . . Et Pourtant

Charles Aznavour's "La Mama" (BIEM) showcases this French performer, now touring the U.S., on one of his dramatic ballads which he projects with compelling force over the barrier of language. It could come out left field, much like those Italo numbers where the lyric is secondary to the mood. "Et Pourtant" (Leeds) is another one of his compositions which rates close attention.*

* * *

JOHNNY SEA . . . . MY BABY WALKS ALL OVER ME
(Philips) . . . . . There's Another Man

Johnny Sea's "She Walks All Over Me" (Lu-Tal†) stems from the backwoods but has a clever lyric performed with a sound which could go far in the pop market. "There's Another Man" (Trio†) is an okay slice pleasingly performed.

* * *

FREDDIE CANNON . . OK WHEELER, USED CAR DEALER
(Warner Bros.) . . . . . Odie Cologne

Freddie Cannon's "OK Wheeler, The Used Car Dealer" (Claridge-Halseon) registers as a frantically paced rocking number with a cute lyric and sound which will score with the teenagers. "Odie Cologne" (Claridge-Halseon*) is a similarly styled high-flying rhythm slice.*

* * *

PAUL ANKA . . . . . MY BABY'S COMIN' HOME
(RCA Victor) . . . . . No No

Paul Anka's "My Baby's Comin' Home" (Spanka-Trio†) is a hard-rocking number with a blues feeling which this singer handles effectively. "No No" (Spanka†) impresses as a bright rhythm idea that could take over the action.

* * *

MERRY CLAYTON . . . . . LA LA JACE SONG
(Capitol) . . . . . Beg Me

Merry Clayton's "La La Jace Song" (T.M.†) shapes up as an original rhythm slice with a Latin-flavor overlaying a rocking beat which this high-pitched singer projects to the hilt. "Beg Me" (T.M.†) is another neat uptempo slice due for spins among the juke set.

* * *

CAROL CHANNING . . . . . SO LONG DEARIE
(RCA Victor) . . . . . Put On Your Sunday Clothes

Carol Channing's "So Long Dearie" (E.H. Morris), from the current Broadway hit "Hello Dolly" in which she stars, gives this showtune a rollicking ride which could propel it to a big place on program schedules. "Put On Your Sunday Clothes" (E.H. Morris*), from the same show, is an okay song but with lesser impact.*

* * *

THE VILLAGE STOMPERS . . FROM RUSSIA WITH LOVE
(Epic) . . . . . The Bridges of Budapest

The Village Stompers' "From Russia With Love" (Unart†) work over this pic tune with a guitar sound which could put it on top of the stack of versions of this number. "The Bridges of Budapest" (Rayven†) is a colorful instrumental featuring this group's Dixie-styled sound.

* * *

RICK NELSON . . . . . THE VERY THOUGHT OF YOU
(Decca) . . . . . I Wonder

Rick Nelson's "The Very Thought of You" (Witmark) updates this standard with a rocking version in which this young singer hits the teenage target with his simple vocal. "I Wonder" (Silmo†) is an okay contemporary ballad also nicely handled.*

* * *

SARAH VAUGHAN . . . . . THE WALLFLOWER WALTZ
(Roulette) . . . . . Only

Sarah Vaughan's "The Wallflower Waltz" (Marvin) is a standout ballad with a lilting melody and a fine lyric which this songstress slants for big returns in the pop market. "Only" (Chappell*) is another firstrate ballad with solid pop potential via an arresting slice.*

* * *

CHIP TAYLOR . . . . . ON MY WORD
(Mala) . . . . . Joanie's Blues

Chip Taylor's "On My Word" (Sea Lark Enterprises†) is a catchy rhythm tune which this newcomer delivers with a neat sound tailored for the teen set. "Joanie's Blues" (Sea Lark†) is a good slow ballad instrumental.

* * *

THE DRIFTERS . . . . . ONE WAY LOVE
(Atlantic) . . . . . Didn't It

The Drifters' "One Way Love" (Keatch, Caesar & Dino†) hits as a swinging rocker sharply arranged by this fine combo. "Didn't It" (T.M.†) is an okay rhythm side.

* * *

BRIARWOOD SINGERS
LOVE TASTES LIKE STRAWBERRIES
(United Artists) . . . . . Two Brothers

The Briarwoods Singers' "Love Tastes Like Strawberries" (Allendale†) impresses as a standout entry in the folk genre, a very pretty tune handled with taste and style. "Two Brothers" (Haworth) is another good folk song about the Civil War.*

Herm.

*ASCAP. †BMI.

Grammy Nominations in Label Spread

Col, Victor, Cap, Philips Lead in NARAS' '63 Race For 'Record of the Year'

Nominations for the 1963 Grammy Awards of the National Academy of Recording Arts & Sciences struck a neat balance among the top companies for the "Record of the Year." Columbia came up with two of the five, disks by Barbra Streisand and Tony Bennett, while RCA Victor, with Henry Mancini; Capitol with Jack Jones, and Philips with Soeur Sourire, took one nomination apiece.

In the album category, the Philips label, a Mercury subsid, took the lead with nominations of two imports, The French Swingle Singers' "Bach's Greatest Hits" and Soeur Sourire's "The Singing Nun."

Miss Streisand also copped an album nomination on Columbia along with Andy Williams, while an Al Hirt LP was nominated on the Victor label. Final winners will be announced by NARAS in ceremonies on May 12.

Following are the nominations in the top pop and longhair categories:

Record of the Year

THE DAYS OF WINE AND ROSES—Henry Mancini
DOMINIQUE—Soeur Sourire
HAPPY DAYS ARE HERE AGAIN—Barbra Streisand
I WANNA BE AROUND—Tony Bennett
WIVES AND LOVERS—Jack Jones

Album of the Year

BACH'S GREATEST HITS—The Swingle Singers
THE BARBRA STREISAND ALBUM—Barbra Streisand
THE DAYS OF WINE AND ROSES—Andy Williams
HONEY IN THE HORN—Al Hirt
THE SINGING NUN—Soeur Sourire

Album of the Year—Classical

BRITTEN: WAR REQUIEM—Benjamin Britten, cond. London Symphony Orch. & Chorus
DEBUSSY: LA MER/RAVEL: DAPHNIS AND CHLOE—George Szell cond. Cleveland Orchestra
GREAT SCENES FROM GERSHWIN'S PORGY AND BESS—Leontyne Price and William Warfield
PUCCINI: MADAMA BUTTERFLY—Leontyne Price, Richard Tucker, Rosalind Elias

Song of the Year

CALL ME IRRESPONSIBLE — Sammy Cahn, Jimmy Van Heusen
THE DAYS OF WINE AND ROSES—Johnny Mercer, Henry Mancini
THE GOOD LIFE—Sacha Distel, Jack Reardon
I WANNA BE AROUND—Vimmerstedt, Johnny Mercer
WIVES AND LOVERS—Burt Bacharach, Hal David

Best Instrumental Theme

BLUESETTE—Jean "Toots" Theilman
GRAVY WALTZ—Ray Brown, Steve Allen
LAWRENCE OF ARABIA—Maurice Jarre
MORE (THEME FROM "MONDO CANE")—Riz Ortolani, Nino Oliviero, Norman Newell, M. Cirociolini
WASHINGTON SQUARE—Bob Goldstein

Best Vocal Performance—Female

THE BARBRA STEISAND ALBUM—Barbra Streisand
BLAME IT ON THE BOSSA NOVA—Eydie Gorme
DOMINIQUE—Soeur Sourire (The Singing Nun)
I'M A WOMAN—Peggy Lee
THE WORLD OF MIRIAM MAKEBA—Miriam Makeba

Best Vocal Performance—Male

BUSTED—Ray Charles
CATCH A RISING STAR—John Gary
THE DAYS OF WINE AND ROSES—Andy Williams
I WANNA BE AROUND—Tony Bennett
WIVES AND LOVERS—Jack Jones

Best Instrumental Jazz Performance—Soloist or Small Group

CONVERSATION WITH MYSELF—Bill Evans
CRISS-CROSS—Thelonius Monk
DAVE BRUBECK AT CARNEGIE HALL—Dave Brubeck Quartet
4 TO GO!—Andre Previn, with Ray Brown, Herb Ellis and Shelly Manne
OUR MAN IN NEW ORLEANS—Al Hirt
PETER NERO IN PERSON—Peter Nero & Combo
SEVEN STEPS TO HEAVEN—Miles Davis

Best Instrumental Jazz Performance—Large Group

ENCORE—WOODY HERMAN, 1963
FULL NELSON—Oliver Nelson Orchestra
GERRY MULLIGAN '63
OUR MAN IN NEW ORLEANS—Al Hirt
QUINCY JONES PLAYS THE HIP HITS
SEVEN STEPS TO HEAVEN—Miles Davis

Best Performance by an Orchestra—For Dancing

ENCORE: Woody Herman, 1963
FLY ME TO THE MOON AND THE BOSSA NOVA POPS—Joe Harnell
THE PAGE 7 . . . AN EXPLOSION IN POP MUSIC
QUINCY JONES PLAYS THE HIP HITS
RICHARD RODGERS BANDBOOK—Les Brown
THIS TIME BY BASIE! HITS OF THE 50'S AND 60'S—Count Basie

Best Performance by a Vocal Group

BLOWIN' IN THE WIND—Peter, Paul and Mary
HEY LOOK US OVER!—The J's with Jamie
THE HI LO'S HAPPEN TO BOSSA NOVA
LIKE SING—JACKIE AND ROY KRAL
WAITIN' FOR THE EVENING TRAIN—Anita Kerr Singers

Best Original Score From a Motion Picture or Television Show

CLEOPATRA—Alex North
THE DAYS OF WINE AND ROSES—Henry Mancini
LAWRENCE OF ARABIA—Maurice Jarre
MONDO CANE—Riz Ortolani, Nino Oliviero
TOM JONES—John Addison

Best Score From an Original Cast Show Album

HERE'S LOVE—Meredith Willson
JENNY—Arthur Schwartz and Howard Deitz
110 IN THE SHADE—Harvey Schmidt and Tom Jones
SHE LOVES ME—Jerry Bock and Sheldon Harnick
TOVARICH—Lee Pockriss, Anne Croswell

Most Promising New Classical Recording Artist

THE ABBEY SINGERS (Vocalists)
REGINE CRESPIN (Vocalist)
COLIN DAVIS (Conductor)
ALIRIO DIAZ (Guitarist)
JOHN OGDON (Pianist)
FOU TS'ONG (Pianist)
ANDRE WATTS (Pianist)

Best Comedy Performance

BILL COSBY IS A VERY FUNNY FELLO, RIGHT!
CARL REINER AND MEL BROOKS AT THE CANNES FILM FESTIVAL
HELLO MUDDUH, HELLO FADDAH—Allan Sherman
I AM THE GREATEST!—Cassius Clay
THINK ETHNIC—The Smothers Brothers

Best Documentary, Spoken Word or Drama Recording (Other Than Comedy)

THE BADMEN—Pete Seeger and others
BRECHT ON BRECHT—Original Cast with Dane Clark, Anne Jackson, Lotte Lenya, Viveca Lindfors, George Voskovec, Michael Wager
JOHN F. KENNEDY—THE PRESIDENTIAL YEARS (with David Teig as Narrator)
STRANGE INTERLUDE—(Eugene O'Neill) —Broadway Cast
WE SHALL OVERCOME (The March on Washington . . . August 28, 1963. Authorized recording)
WHO'S AFRAID OF VIRGINIA WOOLF? —Original Cast: Uta Hagen, Arthur Hill, George Grizzard with Melinda Dillon

Best Rock and Roll Recording

ANOTHER SATURDAY NIGHT — Sam Cooke
DEEP PURPLE—Nino Tempo & April Stevens
I WILL FOLLOW HIM—Little Peggy March
IT'S MY PARTY—Lesley Gore
OUR DAY WILL COME—Ruby & The Romantics
THE SHELTER OF YOUR ARMS—Sammy Davis, Jr.
TEEN SCENE—Chet Atkins

Best Country & Western Recording

DETROIT CITY—Bobby Bare
FLATT & SCRUGGS AT CARNEGIE HALL—Lester Flatt and Earl Scruggs
LOVE'S GONNA LIVE HERE—Buck Owens
NINETY MILES AN HOUR—Hank Snow
THE PORTER WAGONER SHOW—Porter Wagoner
RING OF FIRE—Johnny Cash
SAGINAW, MICHIGAN—Lefty Frizzell

Best Folk Recording

BLOWIN' IN THE WIND—Peter, Paul & Mary
GREEN, GREEN—The New Christy Minstrels
JUDY COLLINS #3—Judy Collins
ODETTA SINGS FOLK SONGS—Odetta
WALK RIGHT IN (album)—The Rooftop Singers
WE SHALL OVERCOME—Pete Seeger
THE WORLD OF MIRIAM MAKEBA—Miriam Makeba

Best New Artist of 1963

VICKI CARR
JOHN GARY
J'S WITH JAMIE
TRINI LOPEZ
SWINGLE SINGERS

Glasgow Slaps Ban On Beatles Queues

Glasgow, April 14.

Magistrates here have slapped another ban on The Beatles by forcing the city's Beatle-mad fans to avoid queuing for tickets. Aim is to prevent scenes such as have happened elsewhere, such as overnight sleeping on sidewalks and day-and-night-long queues.

Authorities will ask the management of the Odeon Theatre, where The Beatles are billed to appear April 30, to issue all tickets for the show by mail.

Glasgow's police boss, James Robertson, says it is in the best interests of young people, and particularly teenagers, not to endure the severe hardship of having to queue overnight for theatre tickets. A certain amount of hooliganism had attended such lines in Edinburgh and other cities, he claimed.

The show in question, set for the city-centre Odeon Theatre, part of the Rank Organization, is the return treat promised the city's juves by The Beatles when they clicked here six months ago. On that occasion the Liverpool Sound had such an effect on the youngsters that they had the balcony of the city's Concert Hall (a former cinema) swaying dangerously.

An Odeon Theatre spokesman commented to VARIETY: "There has never been any trouble in the past, and queues have started only a few hours before the booking-office opens. I suppose the fantastic popularity of The Beatles has to be taken into account."

In Edinburgh, meanwhile, the police have denied the Glasgow magistrates' suggestion that there were signs of hooliganism on the part of young fans in the queues there.

Spoleto Chamber Prize

Spoleto, April 14.

Festival of Two Worlds here has offered a $500 prize for a chamber music work to be performed at the 1964 "aperitive concerts" (from noon to one o'clock each day).

Conditions: not more than 10 musicians and composer not more than 35 years old.

'German Negro' Music New Kick

Frankfurt, April 14.

Latest kick in the West German record industry is American Negro spirituals—translated and sung in German.

Called "German Negro" music, the songs have been inspired, apparently, by attempts of the German Protestant and Catholic churches to pep up their ceremonies by presenting the rhythmic Negro spirituals with German words.

The Protestant Academy in Tutzing recently offered a competition for religious "hits," in which 350 composers participated with about 700 entries. Winner was Pastor Martin G. Schneider, with his "Thank You, Thank You, Thank You" which aped the rhythm of many of the Negro spirituals in a lively four-four time.

Now "Danke" (Thank You in German) has been recorded by pop German singing star Ralf Bendix—and has already sold 250,000 platters.

Deutsche Grammophon (Polydor) has also come up with an album, selling for 18 marks ($4.50) titled "Halleluja." This is regarded as a deliberate attempt to capitalize on the most beloved Negro spirituals, all translated into German.

Such songs as "Joshua Fit de Battle of Jericho," "Go Down Moses" and "Down by the Riverside" have been turned into German Negro classics by a talented trio. Texts are done by Ernst Bader, son of a pastor who also composed the words to the hit platter "Tiritomba." Arranger is Horst Wende. Singer is Knut Kiesewetter, twice the winner of German jazz contests.

German churches recently offered blues for Christmas, little shepherd calypsos, tangos like "Jesus You Are My Symbol for Life" and slow foxtrots like "Like a Little Bird, I Was Seized by Satan".

As these tunes have caught on, the other record firms have been quick to follow. Latest platters introduced include The Fellows, singing for Decca with "The Time is Coming Again," a pressing from English-born disk-jockey John Paris who has his own German shows and makes records here, with "One Knows Everything" for Bella Musica; Polydor artist Freddy Quinn with "Boss," and Lys Assia with "All God's Chillun Need Shoes"—all in German, of course.

Carr-Shuman to Clef Off-B'way 'Mitty' Score

Pop songwriters Leon Carr and Earl Shuman have been tapped to write the score for a musical, "Secret Life of Walter Mitty," which is being produced off-Broadway next fall by Joe Manchester. It's their first legit effort.

Book is being written by Manchester from the story by James Thurber.

RIAA's Henry Brief Spins Off Salient Phono & Disk Statistics at NAB Meet

The boom of the phonograph and record industry since Columbia Records introduced the longplay disk was drawn in some vivid statistics at the National Assn. of Broadcasters' meet in Chicago last week.

Henry Brief, exec secretary of the Record Industry Assn. of America, in a talk to the NAB radio panel, pointed out that from an estimated 17,000,000 home phonographs in 1950, the figure rose to over 40,000,000 in 1963. Disk sales rose from $172,000,000 in 1948 to about $600,00,000 currently.

Brief said the disk industry for a number of years has been releasing more than 10,000 new records annually, composed of about 6,500 singles and better than 3,500 albums. The number of disk companies, he added, has grown from several dozen in 1948 to several thousand in 1963.

Last year, over $400,000,000 worth of LP disks were sold, running the full gamut of repertoire material. Brief noted that there are marked changes in the buying habits of people about every 10 years in age classification.

A 10-year old buys mostly teen-beat music; by the age of 15 or 16, the interest in teen beat music declines and there's a movement towards pops, light classicals, country & western, jazz, folk and classical music. Purchases of pops and light classicals increase right through age 60 while interest in other categories reach a plateau at about 25 or 30.

Brief asserted that those who earn over $7,500 a year, accounting for about 36% of the population, buy almost half the total records. Males account for 52% of total record purchasers but females outstrip males in single purchases by 64% to 36%.

Brief said that the disk industry invested about $68,750,000 in creating new records, with an average cost of $2,500 to produce a single and get it out in the field as against an average cost of $15,000 per album. Individual singles and albums would, of course, greatly diverge from the average.

Because the disk industry and radio broadcasters are so closely interlinked, Brief proposed the creation of a joint committee that would discuss mutual problems.

German Disk Best Sellers

Frankfurt, April 14.

Hold Your Hand . . . . Beatles (Odeon)
Darling Caroline . . . . . Ronny (Telefunken)
You Can't Forbid Me . . Spier (CBS)
When Cowboys Dream . . Kilius (CBS)
Red Lips for Kissing . . Richard (Columbia)
Place Beside Me . . . . Distel (Polydor)
Lady Music . . . . . March (RCA)
America . . . . . Lopez (Reprise)
Stories of 20-Year-Old (Polydor) Fritsch
Mexico . . . . . Presley (RCA)

Folk Fad Dealing Bands New Blow, Marterie Moans

Chicago, April 14.

The dance bands, those that have survived more than a decade of declining ballrooms and playdates, have been dealt another shattering blow by the folk music trend of the past year.

Where, for several years, college dates have been the bread and butter of the band biz, now these bookings are being cut out from under them by folk acts and hootenanny units since they've become the rage of the campus.

Ralph Marterie, who has kept a band together since 1948, says that while a few years ago he could count on 75 to 80 college dates a year, he is now down to less than half that number. In most cases the collegiate concert stands have been replaced by the folk acts.

About the only sure thing that an orch leader can count on these days, according to Marterie, are the college proms. And, he adds, since these all take place in a matter of weeks, if one expected to make a living from the proms he'd have to be in 3,000 places at once.

The erosion of the college concert dates began in the early '50s, Marterie points out. Prior to that time the big name bands had a virtual corner on that market. Then as bop, "cool" and progressive jazz came to the fore, more of the dates started going to the small combos.

But the folk fad has pre-empted a far greater number of dates than did the combos and occasional variety acts. "The dates are so widely scattered now," says Marterie, "that we spend more time in the bus than we do on the stage." His band logged more than 100,000 miles last year.

"You don't have to be a veteran to remember that if you picked up a college date in Des Moines you could arrange a dozen ballroom engagements in between," Marterie recalls. "But that's all gone now."

FORM DUNING MUSIC

Hollywood, April 14.

Duning Music Co, has been formed by George Duning in association with Aaron Schroeder, N.Y. publisher.

Enoch Light Bows New Hi-Fi Wrinkle

Enoch Light, head of Command Records which has been among the successful pioneers in high-fidelity recording techniques, introduced another wrinkle last week with his "Dimension Three" development. New process is designed to give a third dimension to stereo recording via the sound of three distinct channels with only two speakers.

Light accomplishes this audio illusion via a center "ghost" speaker which is created by the placement of the recording mikes and the effects of the other two speakers. Recording is designed as a three-channel process with a resultant increase in clarity and separation.

Light kicked off the new process with release of a new Dimension Three LP featuring his Light Brigade orch on a group of standards. Light struck paydirt with his "Persuasive Percussion" LP disks many years ago and later followed up with its magnetic recording technique on 35m film.

Helen Black Retires As Mgr. of Denver Symph

Denver, April 14.

Helen Black, for 30 years manager of the Denver Symphony Orchestra Assn., retired from the organization coincident with the group's final performance of the 1963-64 season.

Despite a heavy snowstorm a huge crowd turned out to pay tribute to her and to Saul Caston, conductor for the past 14 years, who is leaving the symphony and returning to his native Philadelphia.

Before becoming manager of the Denver Symphony, Miss Black was film and drama editor of the Rocky Mountain News.

Robt. Burns Panned Own Words

Ayr, Scotland, April 14.

Four small volumes of Scottish songs have fetched a record price of $16,500 because they contain 3,000 words of comment by Robert Burns, the Scot poet. This is $4,500 more than was paid for Burns' cottage birthplace at Alloway, near here.

On one page the poet has penned the familiar words of "Auld Lang Syne," a tune sung all over the world.

Burns himself, in his notes, is caustic about some of the songs. Fr'instance, alongside "The Banks of the Tweed," he has written: "The music is good, but the verses are just above contempt."

Of "The Fairest of the Fair," he says: "I would have prevented such an absurdity." But he regards "There's Nae Luck Aboot the House" as one of the most beautiful songs in any language.

Burns' annotated copy of the "Scots Musical Museum" in four volumes has been bought by the trustees of the Burns Monument. The volumes are now on exhibition in Burns Cottage Museum at Alloway, near here.

The private deal was concluded by the trust secretary, W. H. Dunlop. Deal was completed with the London firm of Bernard Quaritch Ltd.

The volumes have been in America for some years, and are known to have changed hands there in 1940 for $15,500.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	12	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
2	2	23	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
3	3	9	**BEATLES** (Vee Jay) **Introducing Beatles** (LP 1062)
4	4	10	**HELLO DOLLY** (Victor) **Original Cast** (LOCD 1087)
5	5	7	**BARBRA STREISAND** (Columbia) **Vol. III** (CL 2154)
6	6	17	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
7	7	26	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
8	8	36	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
9	10	12	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
10	—	1	**BEATLES** (Capitol) **Second Album** (T 2060)
11	11	10	**AL MARTINO** (Capitol) **Living A Lie** (T 1975)
12	13	5	**JOHN GARY** (Victor) **Encore** (2836)
13	12	9	**NANCY WILSON** (Capitol) **Yesterday's Love Songs** (T 2012)
14	14	30	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
15	18	12	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
16	21	2	**ELVIS PRESLEY** (Victor) **Kissin' Cousins** (LPM 2894)
17	17	7	**ROGER WILLIAMS** (Kapp) **Solid Gold Steinway** (KL 1354)
18	22	2	**SERENDIPITY SINGERS** (Phillips) **PHM** (200-115)
19	16	2	**LAWRENCE WELK** (Dot) **Early Hits of '64** (DLP 3572)
20	20	5	**BOB DYLAN** (Columbia) **Times Are Changing** (CL 2105)
21	25	127	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
22	—	1	**DAVE CLARK FIVE** (Epic) **Glad All Over** (LN 24093)
23	—	1	**FOUR SEASONS** (Philips) **Dawn** (PHM 200-124)
24	15	18	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
25	9	12	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
26	29	4	**RAY CHARLES** (ABC-Par) **Sweet & Sour** (480)
27	—	1	**BEACH BOYS** (Capitol) **Shut Down, Vol. II** (T 2027)
28	26	22	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
29	19	8	**JOHNNY MATHIS** (Mercury) **Tender Is the Night** (MG 20890)
30	47	18	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)
31	—	1	**HENRY MANCINI** (Victor) **Pink Panther** (LPM 2795)
32	—	1	**JOHNNY CASH** (Columbia) **Ring of Fire** (CL 2053)
33	—	1	**BOBBY VINTON** (Epic) **There I've Said It Again** (LN 24081)
34	27	2	**CHAD MITCHELL TRIO** (Mercury) **Reflecting** (MG 20891)
35	23	12	**VENTURES** (Dolton) **In Space** (2027)
36	41	54	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
37	—	1	**WHAT MAKES SAMMY RUN** (Columbia) **Original Cast** (KOL 6040)
38	38	10	**KINGSMEN** (Wand) **Louie Louie** (657)
39	32	22	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
40	—	1	**JERRY VALE** (Columbia) **Till the End of Time** (CL 2116)
41	35	35	**TRINI LOPEZ** (Reprise) **Trini Lopez at PJ'S** (6093)
42	30	4	**AL HIRT & ANNE-MARGARET** (Victor) **Beauty & the Beard** (LPM 2690)
43	33	14	**RICK NELSON** (Decca) **For You** (DL 4479)
44	40	53	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
45	39	65	**PETER, PAUL & MARY** (Warner Bros.) **Moving** (W 1473)
46	48	93	**PETER, PAUL & MARY** (Warner Bros.) **Peter, Paul & Mary** (W 1449)
47	50	24	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
48	36	13	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
49	45	3	**NEW CHRISTY MINSTRELS** (Columbia) **Today** (CL 2159)
50	43	27	**AL MARTINO** (Capitol) **Painted Tainted Rose** (T 1975)

Scot Teens Who Queued 60 Hrs. for The Beatles Were Show Themselves

Edinburgh, April 14.

Teenagers who queued for over 60 hours for tickets to see The Beatles at a one-nighter here April 29 became a show in themselves as they squatted on the sidewalk outside the ABC Regal Theatre.

People traveled for miles to see the juves, their average age 14, protected in rugs and drinking hot coffee and soup, while transistor radios and record-players dispensed Beatles music to them on the sidewalk.

When manager Les Lovell opened up the boxoffice 12 hours earlier than skedded, the first teenager at the window was 13-year-old Carolyn Woodman, of Edinburgh, who had undergone a marthon 62-hour sidewalk vigil. She received a ticket for each performance and a bouquet.

A line of 1,600 fans stretched round the theatre when the boxoffice opened. They faced biting winds during the night. About 200 were turned away without tickets, and thousands of mail applications had to be refused. Police officers praised the young fans for their behaviour while encamped outside the theatre.

Tin Pan Valley

By RED O'DONNELL

Nashville, April 14.

Fred Foster, president of Monument Records (whose artists include Roy Orbison, Rusty Draper, Boots Randolph, Bobby Moore, Grandpa Jones, et. al.), said he thinks The Beatles are going to last longer than a lot of us so-called experts surmised. "I believe," he added, "you'll be hearing from them through most of 1964."

It was Foster, who in late 1963, predicted in VARIETY that Beatlemania" would be the next big trend in sounds.

Todd-Briar Records' prez Paul Cohen signed country singer Donny Young, formerly with Ray Price band.

Al Hirt here to plug May 11 opening of his new Bourbon Street jazz club in New Orleans French Quarter. . . Mitch Miller a brief visitor, en route from Los Angeles to New York. Recalling days of yesteryear when he was first a&r man to record country music by pop singers.

The c&w show arranged and sponsored by the Country Music Assn. for the Detroit Adcraft Club Friday (17) is to be emceed by CMA president Tex Ritter. Featured will be Jimmy Dean, Sue Thompson, Roy Clark, the Marijohn Wilkins Singers and Harold Bradley's band from Music City. Joe Allison is producer-writer for the event, which is scheduled at the Latin Quarter.

Sonny James cut an LP for Capitol. . . . Piano duo of Ferrante & Teicher slated for concert at War Memorial Auditorium, April 22. . . . ASCAP's local office signed writers Ray Carroll, William Parsons and Alf Bartles, who are pactees with Vanilla Music pubbery.

Columbia inked the Slater Bros. (4), a folk-singing group. . . . Country artist Glenn Douglas Tubb (nephew of Ernest) cut his first singles for Philips label. . . . Hickory Records' promo rep Joe Lucus covering his territory on crutches; result of broken leg, suffered in fall at home.

Roy Orbison (accompanied by wife Claudette) off to England and month's tour. Orbison will be featured on show in London with The Beatles; shares top-billing.

Eddy Arnold is to sign short-term non-singing contract next Monday (20) as flying (what else?) public relations rep with Eastern Airlines. Deal is for 16 weeks this summer and will find the RCA Victor artist visiting 20 key cities on hand-shaking tour in behalf of the airlines. He'll be on road four days weekly, according to present plans, calling on newspapers, and radio-tv stations, etc.

SHORT SHOTS—Faron Young has severed booking affiliation with Shelley Synder, and signed with the Moeller-Denny Talent Agency. Young said the parting was on a "friendly basis." Meantime, Young and Preston Temple (who edits his monthly country music newspaper) are opening a printing plant on Record Row May 1.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	2	**CAN'T BUY ME LOVE** **Beatles**	Capitol
2	1	5	**TWIST & SHOUT** **Beatles**	Tollie
3	3	5	**SUSPICION** **Terry Stafford**	Crusader
4	8	7	**HELLO DOLLY** **Louis Armstrong**	Kapp
5	15	2	**DO YOU WANT TO KNOW A SECRET** **Beatles**	Vee Jay
6	10	4	**CROOKED LITTLE MAN** **Serendipity Singers**	Phillips
7	4	12	**SHE LOVES YOU** **Beatles**	Swan
8	9	7	**GLAD ALL OVER** **Dave Clark Five**	Epic
9	11	5	**SHOOP SHOOP SONG** **Betty Everett**	Vee Jay
10	5	7	**MY HEART BELONGS TO YOU** **Bobby Vinton**	Epic
11	6	13	**I WANT TO HOLD YOUR HAND** **Beatles**	Capitol
12	7	9	**PLEASE PLEASE ME** **Beatles**	Vee Jay
13	13	5	**THE WAY YOU DO THINGS** **Temptations**	Gordy
14	12	8	**FUN FUN FUN** **Beach Boys**	Capitol
15	28	2	**SHANGRI-LA** **Robert Maxwell**	Decca
16	17	4	**NEEDLES & PINS** **Searchers**	Kapp
17	35	2	**BITS & PIECES** **Dave Clark Five**	Epic
18	24	4	**DEAD MAN'S CURVE** **Jan & Dean**	Liberty
19	19	5	**MONEY** **Kingsmen**	Wand
20	21	13	**JAVA** **Al Hirt**	Victor
21	23	2	**FOREVER** **Pete Drake**	Smash
22	14	10	**DAWN** (Go Away) **Four Seasons**	Philips
23	37	2	**WHITE ON WHITE** **Danny Williams**	UA
24	16	8	**KISSIN COUSINS** **Elvis Presley**	Victor
25	20	7	**HI HEEL SNEAKERS** **Tommy Tucker**	Chess
26	25	2	**HEY, BOBBA NEEDLE** **Chubby Checker**	Parkway
27	29	2	**ROLL OVER BEETHOVEN** **Beatles**	Capitol of Canada
28	27	2	**YOU'RE A WONDERFUL ONE** **Marvin Gaye**	Tamla
29	22	7	**STAY** **Four Seasons**	Vee Jay
30	41	2	**THANK YOU GIRL** **Beatles**	Vee Jay
31	18	4	**THINK** **Brenda Lee**	Decca
32	26	4	**NADINE** **Chuck Berry**	Chess
33	42	2	**MY GUY** **Mary Wells**	Motown
34	47	2	**ALL MY LOVING** **Beatles**	Capitol of Canada
35	40	2	**THAT'S THE WAY BOYS ARE** **Lesley Gore**	Mercury
36	—	1	**T'AINT NOTHIN' TO ME** **Coasters**	Atco
37	36	2	**HIPPY HIPPY SHAKE** **Swinging Blue Jeans**	Imperial
38	—	1	**DON'T LET THE RAIN COME DOWN** **Serendipity Singers**	Philips
39	44	2	**EBB TIDE** **Lenny Welch**	Cadence
40	39	2	**NEW GIRL IN SCHOOL** **Jan & Dean**	Liberty
41	30	9	**PUPPY LOVE** **Barbara Lewis**	Atlantic
42	43	2	**TELL IT ON THE MOUNTAIN** **Peter, Paul & Mary**	W. B.
43	32	5	**I SAW HER STANDING THERE** **Beatles**	Capitol
44	34	7	**FROM ME TO YOU** **Beatles**	Vee Jay
45	50	10	**SEE THE FUNNY LITTLE CLOWN** **Bobby Goldsboro**	UA
46	—	1	**IT'S OVER** **Roy Orbison**	Monument
47	—	1	**Ronnie** **Four Seasons**	Phillips
48	—	1	**MAKE ME FORGET** **Bobby Rydell**	Cameo
49	38	10	**NAVY BLUE** **Diane Renay**	20th-Fox
50	33	10	**CALIFORNIA SUN** **Rivieras**	Riviera

Inside Stuff—Music

A new work by Ferde Grofe, "The World's Fair Suite," will be performed at the New York World's Fair next Wednesday (22) as part of the opening day's ceremonies. Paul Laval will conduct the five-movement symphonic work at a site at the fair still to be selected. Grofe, whose works are published by the Robbins Music wing of the Big Three, is slated to attend the performance.

Another special work for the Fair has been written by Norman Dello Joio whose composed the score for a film to run continuously at the Port of N.Y. Authority building in a specially designed 400-seat circular theatre. Unique projection system will completely surround the audience with sight and sound. E. B. Marks will publish the Dello Joio score.

Glen Gould—the Canadian pianist—has recently appeared on tv, not as a performer but as a composer. As a closing number of the program on which he explained about the nature of a fugue, he offered a choral piece called "So You Want to Write a Fugue." Some of the words have been printed in the G. Schirmer newsletter as follows:

So you want to write a fugue
You've got the urge to write a fugue
You got the nerve to write a fugue
So, go ahead and write a fugue. . .

Bill Simpson, Scot actor who plays Dr. Finlay in the British tv series "Dr. Finlay's Casebook," is providing the U.K. answer to the American medics, Doctors Kildare and Casey, both of whom have sortied into the music world. Simpson, billed as Dr. Finlay, has a new disk on the Piccadilly label titled "I Love You for Sentimental Reasons." On it, he doesn't actually sing, but merely whispers the words huskily against a musical background. On the flip side, tv medico, who was born in the same rural terrain as poet Robert Burns, reads the Burns love poem "My Love Is Like a Red, Red Rose," also against the music for background.

U. of Minnesota's Artist Course's annual Masterpiece and Celebrity series offerings for next season, disclosed last week, include several overseas attractions. Masterpiece series will comprise Mexico's Ballet Folklorico, Warsaw Philharmonic Orchestra, Norman Luboff Choir, Canada's National Ballet, Metropolitan Opera's Roberta Peters and Robert Merrill, and pianists Leonard Pennario and Alexander Brailowsky. Celebrity series patrons will have Mantovani and his Orchestra, Royal Irish massed bands, bagpipes, drummers and dancers, among other units. Season begins next winter in Minneapolis.

Musicians Foundation, in attempting to raise $50,000 to support its work in behalf of needy professional musicians and their families, is selling a limited edition of a special LP featuring the late Arturo Toscanini conducting the NBC Symphony Orchestra in rehearsals. Walter Toscanini prepared the disk as a memorial tribute to his father. The disk will be given to anyone making a contribution of $25 or more to the Musicians Foundation. Several other disks by Toscanini and others will be given for donations from $10 to $20.

American Federation of Musicians is picking up the tab for 100 young string instrumentalists in the U.S. and Canada at the eight-week scholarship school at Michigan State U. June 21 to Aug. 15, sponsored by the Sixth Annual Congress of Strings. Congress of Strings student body is limited to 100 winners of community auditions conducted from now to May 1 by AFM locals. In past summers, guest conductors at the school have included Eric Leinsdorf, Josef Krips and Eugene Ormandy, among others.

Mayor Thomas F. Shebell of Asbury Park, where songsmith-songstress May Singhi Breen (Mrs. Peter De Rose) now resides, officially proclaimed April 23-30 the 11th commemorative anniversary of the composer of "Deep Purple" and many other song hits. "It's Time To Say Aloha," words by Miss Breen, was the last song he wrote on March 1963. Vincent Lopez and the Armed Forces Radio Service (on which ASCAP prexy Stanley Adams and p.r. Richard E. Frohlich will participate), among others, will salute the late tunesmith.

Gian-Carlo Menotti's work, "The Death of the Bishop of Brindisi," will be heard during next season in Boston and N.Y. under Erich Leinsdorf who will also play it in Tanglewood on Aug. 18, with Justino Diaz and Lili Chookasian as soloists and George London as the Bishop. This will also be recorded by RCA Victor. First European performance will take place June 15 at the Vienna Festival. Conductor will be Heinz Wallberg.

A new instruction book for drummers, published by Sam Ulano, has come up with something novel in music notation, a circular musical staff which can be read clockwise or counterclockwise. Standard bars are omitted in what is called "free-style rhythm studies" which, it is said, can compress a vast number of mathematical rhythm patterns in a small printed space.

Jazz clarinetist-bandleader Pete Fountain was presented the annual distinguished salesman's award at a banquet of the members' council of the Chamber of Commerce of the New Orleans Area at the Jung Hotel last Tuesday (7). He received a certificate of merit and a plaque in recognition of his fame as a clarinetist known everywhere as "Mr. New Orleans." Trumpeter Al Hirt was similarly honored last year.

"Music to Nudge You To Sleep," a premium LP produced by RCA Victor, is being distributed by Abbott Laboratories to physicians to plug the drug company's new sleep-producing drug, Placidyl. Disk contains popular light classics recorded by the Boston Pops orch under Arthur Fieldler.

Paul Denis and Helen Martin, writers, and Gene Dauber, photographer, sent to Nashville for several weeks to concoct a series of articles on the country music activity there for publishers MacFadden-Bartell.

COLPIX LABEL PACTS WEISS-SHERMAN PRODS.

Weiss - Sherman Productions have been signed to non-exclusive pact by Colpix Records. Joe Sherman was onetime artists & repertoire director of Epic Records and George Weiss is a composer who used to collaborate with Bennie Benjamin. Weiss-Sherman have already brought comedian Rip Taylor who cut his first single for the label recently.

Meantime, Irwin Robinson has been named attorney for the music and disk division of Columbia Pictures-Screen Gems. He'll supervise the legal operations for the publishing companies, Screen Gems-Columbia Music and Colgems, and the disk labels, Colpix and Dimenson. Robinson had been connected with Zodiac Music and Palette Records.

Chas. Schicke Joins Col

Charles Schicke has joined Columbia Records' special projects division as director of education services.

He'll report to Albert Shulman, veloping techniques for marketing manager of special projects, in de-Columbia product for educational services for Columbia Records Sales Corp.

AMERICAN ENSEMBLE MIXES LONGHAIR, JAZZ

Wrongo billing here. Two serious U. S. composer-players studying in Rome played a first half of Debussy, Sessions and Milhaud, hardly the advertised "contemporary music," and later joined by rhythm section swung Porter and Rodgers.

However in the last half they did one effective original. This was "Concert Music for Jazz Ensemble" in which they played against a pre-recorded tape, giving a fine demo of stereo sound. Of course, this could go on indefinitely, recording another layer of variations each time.

William O. Smith, clarinettist, did a solo demo of new possibilities with the instrument, virtuoso-wise, achieving double tones, with growls, jumps, falsetto, vibrato, fast-fingering with sustained tones at same time, and other schizoid tootings. He later laid some of these acrobatics into "It's All Right With Me."

Pianist of duo, John Eaton, is a strenuous four-member performer. He swings left foot wildly while beating time vigorously with right and whamming keyboard with a busy bass and a nimble treble—on his solos only, fortunately. Unclear if the effective Barre Phillips on bass and meticulous Gerald Tomlinson on drums were picked up here or are also expatriates in Italy.

Combo is far enough offbeat to be a potential draw at Max Gordon's Village basement where they opened last Thursday (9) if they catch on with the young crowd. At Phoenix Monday (6) their draw was scant and surprisingly mature. Downpour may have been responsible for former and the old "contemporary music" for the latter.

Anyone attracted by the "jazz" tag would have felt short-changed by the meager (5) jazz portion of the total one hour, 25 minutes playing time at $4 top. *Leve.*

American Jazz Esemble

Phoenix Theatre, by arrangement with Columbia Artists Management Inc. presents Bill Smith, clarinet; John Eaton, piano, in a program of contemporary music and jazz with the American Jazz Ensemble. Barre Phillips, bass; Gerald Tomlinson, drums. At Phoenix, N.Y., April 6, '64; $4 top.

Trinidadian Cleffer Sues London as Song Pirate

Raphael DeLeon, a Trinidadian also known as Hubert R. Charles and The Lion, filed suit in N.Y. Federal Court last week against London Records, Frank J. Guida and others. He charges infringement of his tune, "Ugly Woman," by the defendants' song, "If You Want To Be Happy."

DeLeon contends that he wrote "Ugly Woman," a calypso number, prior to 1945 and secured the copyright that year. He asserts that the defendants' song, copyrighted in 1963, embodied the same words and tune as his tune. He asks damages and impounding of all alleged infringing copies.

Richards' Boff U.K. Biz

Glasgow, April 14.

Cliff Richards, English pop singer, is playing to solid biz on his current U.K. tour, which reaches here Thursday (16) and Edinburgh tomorrow (15).

Tour, according to promoter Arthur Howes, is a near sellout. Advance biz has been practically capacity. Richard is doing a 22-day tour, his ninth U.K. one-night stand trek.

Hey, Rocky!

The Chad Mitchell Trio's recording of "Barry's Boys" on the Mercury label, a spoof of Sen. Barry Goldwater, has cued WNEW Radio to offer equal time to all qualified comers.

Since the trio's disk runs two minutes and 38 seconds, equal time will mean just that. Freddy Robbins aired the disk last Saturday (11) and made the offer equal time which is required under FCC rules.

Beatles Don't 'Bug' Kenin But He Wants Anglo-U.S. Tooter Balance Enforced

American Federation of Musicians prexy Herman Kenin says he is not "bugged" by the invasion of The Beatles, but he does want a musicians' trade balance to be enforced between the U.S. and Britain.

Kenin declared he has already received "convincing reassurances" from British Musicians Union execs that such a balance will be restored. He added that the union's protests had spurred the U.S. Labor Department to rule that after April 15, under the Immigration Act, foreign performers with no cultural talents will not be exempted from clearance certification.

Kenin pointed out that contracts for return of The Beatles and another British combo, the Dave Clark Five, are now in the process of being reviewed by the Musicians Union. In return, American musical groups will visit England.

Kenin said the Beatles are a phenomenon that should be seen to be believed. "They are an exemplary group of young men who have reflected credit both on themselves and their country—not to overlook the accumulation of a lot of cash."

Stamping ASCAP's Anni

U.S. Postmaster John A. Gronouski is giving his recognition to the 50th anniversary of the American Society of Composers, Authors & Publishers via the issuance of a special American Music Stamp. Details on design, date of issue, etc. have not yet been completed.

American Music Stamp will serve as a cultural companion piece to the fine arts series that reproduce works of great American painters.

Japanese Auds Find No 'Ghost' In Miller Band

Tokyo, April 14.

As far as the Japanese fans are concerned, there is nothing spectral about the Glenn Miller Orch. The first of the "ghost" bands generally drew good houses during its extensive Japan tour, which included concerts, niteries and U.S. military clubs.

And while applause was not always forthcoming from all-Japanese audiences at the opening of such Miller standards as "In the Mood," "American Patrol," "Tuxedo Junction," "Little Brown Jug" and "Chattanoga Choo Choo," the response at the close of each offering indicated full appreciation.

While the band naturally dispensed a generous helping of the Miller faves, it did not religiously adhere to the original arrangements. "We like to think of it more and more as a modernized Glenn Miller Orchestra," said Ray McKinley, its director. "For example, nice as it is, we wouldn't think of doing an arrangement as thinly-voiced as 'Sunrise Serenade.' Harmonies have improved a lot since those days."

"But we like to maintain the main Miller characteristics, especially the reed voicing," explained McKinley. This is, of course, the trademarked Miller blend with a clarinet lead and a tenor playing the same lead an octave below.

No attempt is made to copy the solos in the Miller originals, McKinley pointed out. "If they can play, I let them play," he said. "There's no thought of trying to play tenor like Tex Beneke or trumpet like Johnny Best, good as they are."

Topped by reed man Lenny Hambro, the McKinley edition of the Miller orch has some fine soloists. Others include Bobby Finley on trumpet, Jiggs Whigham on trombone and Herb Lorden on tenor. Hambro, who has been with the band almost continuously since its inception, doubles as conductor when McKinley is offstage or occupied at the drums. He also takes solos on clarinet, tenor, alto and flute. And auburn-haired Joan Shepherd, a throwback to the vanishing tribe of band singers, got attention here.

When it was mentioned that some of the soloists seemed ready to burst from their commercial confinements, McKinley said, "The people want the Miller stuff. That's why they come. If we didn't do it, they'd be disappointed. But if we come back, we'll spread out a little."

This Glenn Miller Orch is the only band legally authorized to go by that name, although many have borrowed from the Miller style. The orch is owned and operated by the Glenn Miller estate and yields an income to the late leader's widow.

It was launched June 6, 1956. "There was no Glenn Miller Orchestra at that time," McKinley recalled. "Tex Beneke, who fronted a Glenn Miller band during the postwar period until about 1951, had broken with the Miller estate. And of course there were guys who laid claim to being some kind of successor of Glenn, but they had nothing to do with it. The music was locked up in a warehouse on Long Island until we formed the band."

Helen Shapiro, British Teen Chirp, Sounds Off On 'What's in a Name?'

Tokyo, April 14.

Teenage thrush Helen Shapiro, who rocketed as a chart-topper three years ago with a recording of "Please Don't Treat Me Like A Child" when she was a 14-year-old London schoolgirl, disclosed that she and her parents wanted to change her name, but that others talked them out of it.

"I didn't figure Shapiro was a great stage name," she said here. "But it hasn't really hindered me.

"In England, lots of people think it's Italian because of the 'o' ending," observed the singer, who wears a Star of David necklace. "The only time it surprises people is in New York, especially in taxis," she added. "Sometimes when I'm riding in a cab in New York the people I'm with will give me a big buildup with the driver and try to explain who I am."

On those occasions, she noted the driver will invariably turn around, cast a look of skepticism and growl, "Oh yeah. Then why didn't she change her name?"

"But it's completely different in England," the singer cited. "There are not so many people named Shapiro in England."

Miss Shapiro is here for a coupla weeks of nitery, tv and U.S. military club dates. Under promotion of Associated Artistes International of Hong Kong, the thrush previously played the Crown Colony and from here wings to Singapore, Kuala Lumpur and Manila for additional engagements on her first Far Eastern swing.

The singer, whose booking at this city's Copa was only her second nitery date, says she'd slowly like to work into the cabaret groove, but not forsaking the teenage scene.

Eventually, Miss Shapiro would like to crack the American market in a big way. Although she has appeared on the "Ed Sullivan Show" and had a number called "Walking Back to Happiness," recorded in Nashville, on the U.S. charts, she's hasn't yet made a big impact in the U.S.

She feels that in the past her records weren't given enough promotion. But now, Miss Shapiro points out, with disclicks by Cliff Richards, the Dave Clark Five and Dusty Springfield, in addition to The Beatles, on the U.S. charts, English artists must get more attention in America.

Tucson Boys' Fair Date

Tucson, April 14.

Tucson Boys Chorus returned home from first leg of its 11th national tour last week to learn it has been invited to sing at the New York Fair on Arizona Day, May 8.

Group starts next week on second leg of tour, which takes in the Pacific Coast states.

On the Upbeat

New York

Nancy Wilson, Cannonball Adderley, Joe Williams and **Billy Taylor** will star in the United Cerebral Palsy benefit at Carnegie Hall May 8 . . . **George Doerner** band held over at Roseland Dance City for two more weeks . . . Pianist **Joe Bushkin** guesting on the "Bell Telephone Hour" May 5 . . . **Nino Oliviero** is co-composer of "More," theme of "Mondo Cane." His name was inadvertently omitted from a story in last week's issue . . . **The Feur Seasons** signed for a series of one-nighters over the next two months.

Timi Yuro exited Liberty Records . . . Cadence Records issuing the "Plaza Waltz," dedicated to the Plaza Hotel. It was the closing number in **Julius Monk's** revue, "Dime a Dozen," which had a long run at the Plaza . . . **Mal Braveman** handling publicity for the Gold Bug, new jazz room in Greenwich Village . . . **Dave Gardner** playing Memorial Hall, Dayton, April 17 . . . **Miriam Makeba** at Philharmonic Hall Saturday (18) . . . **Jan Peerce** will sing at Philharmonic Hall April 29 with the Bach Aria Group and then take off for a European tour.

Joan Baez concertizing at the Westchester County Center Sunday (19) . . . **Martin Salkin,** Decca v.p., in Hollywood to coordinate a promotional drive for the label's instrumental artists . . . Thrush **Cathy Woodruff** at the Blue Angel for four weeks . . . **Gene Krupa** quartet open at the Crystal Palace, St. Louis, April 20 . . . Atlantic Records distributing **Al King's** "Reconsider Baby" on the Shirley label . . . **Roy Berry,** managing director of Campbell Connelly Music in London, spoke on "The Music Publishing Business in England" yesterday (Tues.) at the International Record & Music Men's Club luncheon.

London

Ian Hockridge, son of singer Edmund Hockridge, joined Pye Records' exploitation department. . . . Salvation Army group, **The Joy Strings,** prepping their first extended-play disk, "The Trumpets Of The Lord," following their click single, "It's An Open Secret," which warranted release in the U.S. and earned the group cafe dates. . . . In conjunction with Lena Horne's visit here, EMI released a new Horne single, "He Loves Me."

While **Beatles'** a&r man **George Martin** is readying a tribute to the group via an album of their songs recorded by a 36-piece orch, Decca has rushed out a special by the Merseyboys featuring 15 compositions by **John Lennon** and **Paul McCartney.** . . . New album series by EMI, aiming to dramatize the lives, events and speeches of famous historical people, is out under the title Laureate. . . . **Danny Williams,** whose disk "White On White" is climbing in the U.S., leaves for the States April 12.

The HIT! OF THE WEEK

GINNY ARNELL
SINGS
I WISH I KNEW WHAT DRESS TO WEAR
and
HE'S MY LITTLE DEVIL
K 13226

M-G-M Records

Two From Top Albums
BEE-BOM
"The Shelter of Your Arms"
SAMMY DAVIS JR.
(Reprise)
•
CARAVAN
"The Many Moods of Tony"
TONY BENNETT
(Columbia)
MILLS MUSIC, INC.
New York, N. Y. 10019

'Solemnis' Plays Israel Though Some Think It 'Too Christian' a Work

Tel Aviv, April 14.

"Missa Solemnis," by Beethoven, will be one of the highlights of next year's Israel Philharmonic Orchestra's programs. This will mark the first public performance of such a work here. Many Israeli people consider it "too Christian."

Dependent upon 30,000 subscribers and single ticket sales for 90% of its revenues, and deriving only 10% from grants, the local Philharmonic is one of the world's busiest. Between the three major cities here, Tel Aviv, Jerusalem and Haifa it plays 188 concerts annually. This puts a strain on program-making, which perhaps explains the decision to disregard the prejudice against "Solemnis."

Wein Shifts His Ohio Jazz Fest Into Crosley Field

Cincinnati, April 14.

George Wein's third annual Ohio Valley Jazz Festival will move from Carthage Fair Grounds to the more suitable Crosley Field, home of the Cincy Reds baseball club, with bookings for another all-star lineup of talent. Dates are Aug. 14-16.

Wein's advance slate includes Louis Armstrong, Duke Ellington, Woody Herman, Sarah Vaughan, Dave Brubeck, Dizzy Gillespie, Jimmy Smith, Cozy Cole and Gloria Lynne.

JACK ROSS

Mar. 23 thru Apr. 4—ROARING 20's, Albuquerque, N. M.
Apr. 8 thru May 5—RIVIERA HOTEL, Las Vegas, Nev.
May 7 thru 24—GASLIGHT ROOM, San Diego, Calif.
May 28 thru July 8—HARRAH'S CLUB, Lake Tahoe, Nev.
July 10 thru 19—CACTUS PETE'S, Jackpot, Nev.
Sept. 10 thru Oct. 21—HARRAH'S CLUB, Lake Tahoe, Nev.

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'Frogman' Henry Needn't Pay 'Do Nothing' Agent, New Orleans Court Rules

New Orleans, April 14.

Rock 'n' roll singer-pianist Clarence "Frogman" Henry has been c'eared of any obligation to pay 10% of his earnings to a New Orleans manager. Judge Rene A. Viosca of Civil District Court ruled Wednesday (8) that Pascal Marcello, after signing the Negro artist to a contract, did "absolutely nothing to carry out his obligations."

Marcello brought suit Jan. 30, 1963, alleging he deserved $70,000 from Henry's earnings since 1958. Marcello claimed that Henry had sold some 4,000,000 records and earned about $500,000 in personal appearances.

Henry testified during trial of the case two weeks ago, that he was playing piano for $8 a five-hour night at Joy's Lounge in Gretna, across the Mississippi river from New Orleans, when Marcello got him to sign the agent contract. He said the $8 wages were below union scale.

Henry said he arranged for the recording of his first hit, "Ain't Got No Home," himself and that after he began "making a splash around the country" he paid Marcello $1,100.

When Marcello did little to further his career, Henry said he signed a contract with the Gale Agency in New York.

Besides dismissing Marcello's suit against Henry, Judge Viosca ordered Marcello to return the $1,100 to Henry.

BRITISH DISK EXPORTS SOARED 33% IN JAN.

London, April 14.

British disk biz, boomed as never before by the emergence of local rock groups, continues its upwards spiral. Board of Trade figures reveal that during January, 1964, diskeries' sales totalled $6,568,800 against $4,648,000 the previcus year.

Hike in sales was the result of increased activity both at home and abroad, the export sales figure leaping more than 33% above the previous January to $694,400.

Production of both albums and 45 rpm disks was up on the same month a year previous, albums totalling 2,758,000 against 2,046,000 and medium players reaching 7,864,000 against 6,570,000 the previous January.

Cleve's Spring Proms

Cleveland, April 14.

Cleveland Symphony Summer Orchestra, under Louis Lane's direction, will have guest artists in six spring promenade concerts in airconditioned Severance Hall beginning June 21.

Martyn Green is appearing in a Gilbert & Sullivan program, with assisting cast, June 13. Harvard Glee Club and Radcliffe Choral Society are performing Handel's "Israel in Egypt" June 16. Concert pianist Theodore Lettvin has been slated for June 18 in a Brahms program.

Opening attraction is not yet set in series which closes June 20 with a Viennese program. This spring promenade schedule was arranged, it was announced by A. Beverly Barksdale, manager of the Cleveland Orchestra, as a bridge between winter symphony concerts at Severance Hall and summer pops concerts in downtown civic auditorium.

Italo Disk Best Sellers

Rome, April 14.

Lacrima sul Viso (Riccordi)	Solo
Non Ho l'Eta (CGD)	Cinquetti
Quando Vedrai Ragazza (UA)	Pitney
Ogni Volta (RCA)	Anka
Un Bacio Piccolissimo (Carosello)	Robertino
Citta Vuota (Ri-Fi)	Mina
Pieta (Pathe)	Ovale
Che M'Importa Mondo (RCA)	Pavone
Cin Cin (Columbia)	Anthony
Stasera No No No (Jolly)	Germani

Artist-Disk Deals

United Artists: Frankie Avalon

Frankie Avalon, actor-singer formerly with Chancellor Records, has been signed to an exclusive pact by United Artists Records. Artists & repertoire staffer Jack Gold went to California last week to record an album of tunes from "Muscle Beach Party," a film in which Avalon stars.

Deal was arranged by Si Mael, UA Records v.p. and general manager, and Avalon's manager, Bob Marcucci, who is prexy of the Chancellor label.

No Featherbedding In Mpls., Tooter Claims, As He Hits Sheet's Editorial

Minneapolis, April 14.

A Minneapolis Musicians Union member has defended the union's requirement that six of its members be employed to play during local engagements of touring straight legit dramatic attractions when the theatre management deems their services unnecessary.

His comments were made in a letter to the editor published by The Morning Tribune here. This was in reply to the newspaper's editorial taking the union to task for what the daily alleged to be "featherbedding" practices.

"I am a 'jobbing' musician," said S. L. Haugesag in the letter. "The term 'jobbing' means casual employment, usually weekend dances and an occasional show engagement.

"Many musicians have devoted years of study, energy and money to perfect their talents. It is discouraging suddenly to realize that after all of your efforts employment is so scarce. The music business is highly competitive, not only musicians against musicians, but also musicians against recordings, professional against amateur, etc.

"Attacks such as yours certainly cannot help our standing in the community. Why not give some publicity to the scores of benefit performances in which musicians participate?

"Your 'featherbedding' allegation conjures a vision in the public eye of music being forced on a theatre-owner against his will. Yet I understand, and you even published this a few days prior to the editorial, the contract that the union has with this particular theaterowner gives him a substantial reduction in the going pay rate per musical show in return for hiring a few men on dramatic shows at an even lower rate.

"This does not sound like 'featherbedding' so much as it sounds like a device to keep musicians employed a little more regularly."

Chi's Integration

Continued from page 1

board member said that Kenin has put off the merger as a play for votes from the 35 Negro locals in the upcoming national AFM election. The other Negro locals, he said, like 208, don't want to integrate, and Kenin's delaying action with the Chi locals will provide them with an excuse.

The Windy City merger negotiations went sour when lawyers from both sides discovered that many of the concessions that the 11,000-member Local 10 was willing to make in order to facilitate the coupling were illegal under existing labor laws. A stalemate ensued when it became evident that the merger would simply mean the dissolution of Local 208.

Many of the musicians feel that the delay will result in an 18-month war of attrition that will make the eventual merger even more difficult than now.

The AFM ukase is designed to protect both the job and property rights of both locals with specific safeguards to be in force preparatory to the final merger and for a limited time afterwards.

A joint exec advisory committee is being set up immediately to start the amalgamation process. Until 1972, the Negro members of Local 208 will be assured representative of their own choice in the merged unions. New local will be known as Local 10-208.

Chi Council Unit Would Up Tooter Work in Taverns

Chicago, April 14.

The license committee of the Chi city council last week voted to amend the municipal code to permit taverns or clubs hiring only musical trios to permit the spots to use up to eight pieces without buying an expensive cabaret license. The change was steered into the legislative channels by Barney Richards, prexy of the Chicago Federation of Musicians (Local 10 AFM).

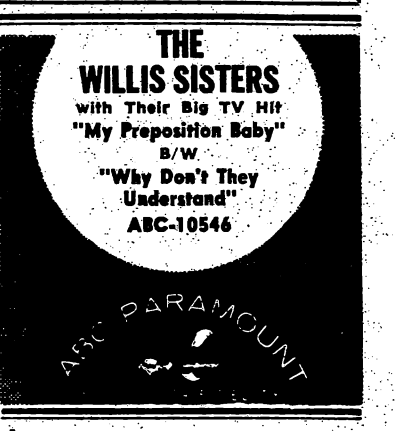
The amendment will go to the full council April 17, but committee endorsement usually results in passage of such measures. In support of the change, Richards told the committee that it would mean employment for several hundred more musicians. The annual music and dancing license (trios or less) cost $150, while a cabaret license can cost from $700 to $2,000 depending upon the seating capacity of the club.

Richards said that the primary impact would be upon nabe and suburban cabarets and dance halls, which, for instance, might like to increase the size of their bands for holidays or weekends. He emphasized that the increased number represented a maximum for the purposes of the cheaper license only.



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Japan's Yen for C&W Music Sparks Lotsa Far East 'Nashville' Bookings

Tokyo, April 14.

Rising popularity of country and western music in these parts is being reflected in upswing of bookings of performers in the field, not only on the U.S. military club circuit, but also on Japanese concert time.

Big success scored here recently by Hank Snow on 12-day Japan tour—which included only one night at a U.S. military club—showed strength of c&w music among Nipponese fans. In Snow's first performance before foreign audiences in his long career, he played to SRO houses.

Result is that Victor Artists of Japan, which promoted Snow here, is bringing Roy Acuff in June. These tours naturally are designed to push record sales by Victor of Japan of which the talent agency is an offshoot.

The U.S. military circuit in the Far East, long a likely market for c&w performers considering that big percentage of the GIs are from regions where that music is native, is also going more heavily on artists from the Nashville orbit. Reasons for boost in bookings at this time are more organization to the setup, more willingness to pay at least moderate prices by the military clubs and support of a beer dealer on Okinawa, one of the GI strongholds in these parts.

Upcoming in late April is Little Jimmy Dickens with Mother Maybelle Carter and daughters Helen and Anita slated to follow. Tex Williams will hit here in June for at least six weeks of touring U.S. military bases in Japan, Okinawa, Taipei, the Philippines and South Korea acts will be promoted by Tokyo-based Eddie Sereno in conjunction with Dave Moore, a beer dealer operating on Okinawa.

In addition, negotiations are under way for Johnny Cash to return in the summer with June Carter. Cash made an extensive swing of South Korea and Japan almost two years ago on a non-commercial USO junket playing for GIs. His only non-military performance that trip was an admission-free date in Tokyo.

In same field, Rusty Draper has twice toured these parts under promotion of Tom Nomura.

AGVA HIKES H'WOOD SCALES; 1ST SINCE '59

Hollywood, April 14.

American Guild of Variety Artists' local here is instituting scale tilts in numerous niteries, and leaving some status quo. Hikes are first since 1959.

Minimum at Dino's is up from $150 to $170; Slate Bros. $125 to $150 and three stripperies, Largo, Pink Pussycat and Body Shop, are escalatored from $125 net to performer to $135. All deals are for six-day weeks.

Holding the line are Cocoanut Grove, where minimum is $175; Hilton Rendezvous Room $150; Crescendo, $150, and The Losers, $125. Ye Little Club has balked and made counter proposals, now being studied by union.

Incidentally, tallest minimum tab has been placed on Jerry Lewis', from $150 to $200—but that spot currently is using no talent.

Meanwhile, Ernie Fast, from union's national exec interim committee, is here from New York parleying with Jimmy Kelly, western regional chief of AGVA. Interim committee of five is now running union, as there is no national exec secretary. Last two were booted.

Per Contract Icer Plays Segregated Jackson Date

"Holiday on Ice" started an engagement in Jackson, Mississippi, last night (Tues.) despite protests from the Student Nonviolent Coordinating Committee. SNCC had asked the American Guild of Variety Artists to cancel the engagement because the date was being played in the City Coliseum which is a segregated facility.

A "Holiday on Ice" spokesman declared that the date was being kept in keeping with its contractual obligations. Engagement ends Saturday (18).

Maine Churches Urge Blackface Show Ban

Portland, Me., April 14.

The executive committee of the Maine Council of Churches has called upon all organization in this state to halt entertainments such as "blackface" minstrel shows which "depend for their supposed humor upon the representation of a minority in terms of a prejudiced and untrue stereotype."

The appeal was included in a four-column advertisement published in the Portland Sunday Telegram in a campaign to end racial discrimination in Maine.

Beatles' $40,000 (60%) for 2-Nites At Tennis Stadium

The Beatles have been forced out of Madison Square Garden, N. Y., by previous booking of "Ice Capades" and move to the Forest Hills (L. I.) Tennis Stadium Aug. 28-29 with a surrounding show. Promoters are Bill Grumman of Limelight Productions and Theatre Three Productions which brought The Beatles to the U.S. and which promoted their recent Carnegie Hall, N. Y., dates.

Liverpool group is guaranteed $40,000 against 60% for both nights.

Theatre Three had first call on The Beatles for several U.S. dates because of Sid Bernstein, who first persuaded the "Mersey Sounders" to play Carnegie Hall when he was with General Artists Corp. GAC is now booking The Beatles and offered Bernstein, now the Theatre Three topper, the British rock 'n' rollers in Dallas. No deal is firmed up.

Bernstein, meanwhile, is hopeful that the wave of British rockers will continue. He has booked the Dave Clark Five for Carnegie Hall for two nights starting May 29. They'll do two shows each date. He has also set a more orthodox singer, Jerry Vale, for the following night (31) at Carnegie. Bernstein has also set the Serendipity Singers for a Thanksgiving Day bash at the same musical temple.

The asking price for the Beatles has now mounted to $30,000 for a night. It's only possible to play them in kingsized spots and perhaps some of the promotions may have to be shifted to ballparks.

With that asking price, the selling of The Beatles has been slowed down. There is a great deal of trepidation by promoters inasmuch as the breakeven point with the 30G tag will be somewhere around $50,000. Promoters also fear that, while the Britons are now hot, it may be an entirely different story in August when they'll tour the U.S.

Gregory's CORE Dates In Mpls. & Schenectady

St. Paul, April 14.

The Twin Cities chapter of the Congress of Racial Equality (CORE) will sponsor a Minneapolis or St. Paul appearance of comedian Dick Gregory on May 10 in connection with a fundraising campaign for civil rights activities by the Students Non-Violent Coordinating Committee (SNCC) in Mississippi this summer.

CORE heads say they hope to enlist two or three other Twin City organizations in the sponsorship of the one-nighter engagement.

Part of U.S. Tour

Schenectady, April 14.

Dick Gregory will appear at Proctor's Theatre here April 20 as part of a nation-wide tour to benefit the Student Non-Violent Coordinating Committee. The Schenectady SNCC is sponsoring the fundraising event at which the Freedom Singers will also appear.

Proceeds will be used mainly in the voter registration drive in the South.

Smothers Bros. Score With N.M. Collegians In Pulling Boffo 10G Take

Albuquerque, April 14.

The Smothers Bros., in first concert date here, pulled a crowd of about 5,500 to the 7,000-seat U. of New Mexico fieldhouse last Tuesday (7) for a gross of $10,000. Show is part of a string of one-night concert bookings being played across the country by the twosome.

Tickets for the date were priced at $2.75 for the general public and at $1.75 for students, with collegians making up about 80% of the audience. U. of New Mexico student concert group sponsored the lash.

The Smothers Bros. are one of the driving forces behind the popularity of folk music on the nation's campuses this season. But they don't take the music too seriously, playing it mostly tongue-in-cheek.

The Brothers Smothers come across fine in a college audience, and show why their albums have been so firmly anchored in the bestseller lists most of the winter. They add fun to folk music, high jinks and hilarity to the hootenanny hit parade.

They're on for two hours—excepting 20 minutes intermission—and play very little of the material straight. It's practically all one big subdued bit of foolishness, which pleases and delights.

Material is well-written and well-done with guitar-playing Tom doing most of the comic bits to straightman brother Dick on bass. Humor is the major part of the act, but they do peddle a song nicely, if and when they play it straight. They could add a few more selections without the buffoonery. Not to say, however, that the comic stuff doesn't click. It does.

Mitt.

Blue Angel, N.Y., Under Chapter XI

The Blue Angel, one of New York's oldest niteries and regarded as one of the top talent incubators in the cafe field, last week filed a petition for reorganization under Chapter XI of the Bankruptcy Act. Listed were $126,230 liabilities and $36,446 assets. A schedule of payment would be submitted within a few days, according to Charles Mintz, attorney for the spot.

The Blue Angel is operated under the corporate name of Her-Max Inc. after Max Gordon and Herbert Jacoby, its founders. Gordon last year bought out Jacoby and has been operating solo. Jacoby, incidentally, is opening a new nitery, The Caprice, tomorrow (Thurs.) in partnership with bandleader-singer Bobby Short and Martin Scheer.

Gordon, who also operates the Village Vanguard, which is unaffected by the reorganization plea, has been instrumental in developing some top names in the cafe field by alternating them between both spots. Among those who played these spots include Harry Belafonte, Eartha Kitt, The Weavers, Kingston Trio, Limelighters, Shelley Berman, Nichols & May, Woody Allen, and others.

ADD 65G TENT CITY' TO MPLS. AQUATENNIAL

Minneapolis, April 14.

A new feature to be added to this summer's (July 17-26) annual Aquatennial celebration will be a $65,000 "tent city" for displays, shows and restaurants at the foot of the leading downtown business thoroughfare.

In a vacant block, framed by a number of impressive new structures, including two leading hotels, there'll be up to 50 vari-colored tents. One of the restaurants will be Polynesian and another French, similar to the ones in adjacent hotels that will be their operators.

There'll also be a stage for the local Old Log Theatre pro dramatic stock company and other groups to perform, "Dancing Waters" from the Minnesota State Fair and booths to supply information on other of the festival's aspects.

Heavy 'Action' Around in Chi Despite Cops' Raids Vs. Strip-and-Clip Joints

Chicago, April 14.

Open season on Chi's bistros and strip-and-clip joints continued unabated last week as G-men joined Windy City police in raids on cafes alleged to be backed by members of the crime syndicate.

What a few months ago was thought to be a passing legal gesture in response to a series of newspaper exposes has turned into an apparent war of attrition against the saloons that trade on watered whisky and greedy bar sirens.

Despite the more stringent enforcement of the law, attendees at last week's National Assn. of Broadcasters confab reported that there was plenty of "action" around the Loop for those seeking it. However, it was also the consensus of those that toured the conventioneer traps that the ladies who collect swizzle-sticks for profit were models of decorum.)

G-Men in the Act

The Federal government got into the act when 50 agents of the Alcohol & Tobacco Tax unit descended upon five bars on the north side and two in a western suburb and found suspected violations at every place.

At the Tender Trap Lounge near the Rush St. play area, the agents found the spot lacking in liquor purchase records required by law and "requested" that the owner close the place until further investigation could be made.

The Trap features a running serenade of Frank Sinatra records. It recently reopened after a vice raid closed the bar last April when two men and three women were arrested. The Backstage Lounge, further north, was found similarly lacking in liquor records.

Other spots raided for suspected label switching on liquor were the Celebrity Lounge, the Nite-Life and the Walton Club. In the northwestern suburbs, the revenooers raided the Club D'Or and Pepe's Supper Club and came away with bottles for testing.

Way Out's Revocation

Earlier in the week, Mayor Richard J. Daley revoked the license of the Way Out Lounge, 827 No. State St., on the grounds that the manager and bartender permitted two women to solicit policemen for drinks and prostitution. Another bar to have its license lifted was the Seventh Hour, on charges, that the bartender sold liquor to minors.

The crackdown on the peel parlors took on a political twist last week when it was discovered that the county building commissioner, Erwin Horowitz, was a member of a land trust that owned the properties which housed two of the more notorious spots, Eddie Foy's and the Crossroads. County board chairman Seymour Simon said that he was "looking into the matter."

Chi saloon savants, who usually take the periodic crackdowns with a grain of salt, are now wondering if perhaps the cops don't really mean business this time.

Court Bars New Trials In Mpls. Terp Studio Fraud

Minneapolis, April 14.

Federal Judge G. H. Nordbye denied new trials for seven officials and employees of two defunct Twin Cities' dance studios who were convicted by a jury of participating in a scheme to defraud elderly female customers.

Stanley Friedman, Old Bridge, N.J., the studios' owner, and Ralph O'Grady, a local suburban resident who managed the Minneapolis studio, were sentenced to prison terms. The other five defendants were put on probation. Two more defendants remain to be sentenced. Friedman, who drew two years in prison, says he'll appeal.

Steve Parker To Produce Shows At Vegas' Tallyho

Steve Parker has been named entertainment director and producer of the new Kings Crown-Tallyho Hotel, Las Vegas, in a deal which makes him a member of the inn's board and gives him a slice of the place. Parker will produce the show in the hotel's 750-room main room and the 400-seat lounge.

Parker is no stranger to Las Vegas. He was the producer of "Holiday in Japan" which was a major hit at the New Frontier Hotel under Bill Miller's aegis, and also produced the "Philippine Festival" which had a run at the Dunes. He's presently working on the 20th-Fox film, "John Goldfarb, Please Come Home" which stars his wife, Shirley MacLaine, and Peter Ustinov.

The Tallyho was originally built with the idea that there are people who would like Las Vegas if it weren't for the gambling and the huge shows. It boasted a well-stocked library. However, the literary crowd didn't show up, and hotel plotted a casino and showspot. The original management has since bowed out, and construction is now going on under new auspices.

Denver Show Biz Gets First Wax Museum

Denver, April 14.

A wax museum, first of its kind for the Rocky Mountain region, opened here last Sunday (12). Licensed under a franchise by the National Historic Wax Museum of Baltimore, the Denver concern features 97 figures in 35 tableaux, 80% of which are characters out of the Old West.

Unsinkable Molly Brown, "Baby Doe" Tabor and Alfred Packer, billed as "the cannibal," created the most interest, according to manager Al Ritter, during its opening week. Admission is 95c. for adults, 55c. for children.

Honolulu's Room at Top Reopens With Sally Blair

Honolulu, April 14.

Room at the Top nitery, formerly known as The Clouds, has been redecorated and reopened under new management, with entertainment consisting of a series of topical blackout skits and single acts.

Sally Blair is initial headliner. Her husband, Rene de Knight, fronts the four-piece combo, with Carl Jones as emcee. Cast includes Lei Becker, Carol Harris, Jane McGrainor, Lindy Adams and pianist Dick Smart, presenting material written, directed and produced by Wright Esser, operating manager of KTRG-TV.

Edmonton's New Cafe

Edmonton, Alta., April 14.

New local dine and dancery is the Penthouse, atop the Caravan Motor Hotel, with seating for 220.

Music is by the Ron Johnson trio.

VILLAGE THEATRE, N.Y. IN 2D BURLESQUE TRY

The Village Theatre, N. Y., will house a second burlesque try this season. "International Playgirls of '64" has been set to open at this house under the auspices of producer Martin B. Cohen in association with Trans-World Productions. Georgia Sothern has been signed as a lead and Art Mooney will conduct in the pit.

This will be the second burley show in the lower eastside sector. The Casino East Theatre has the longrunning Ann Corio starrer, "This Was Burlesque."

Aikenhead to Manage $4-Mil Saskatoon Aud

Saskatoon, Sask., April 14.

Roy M. Aikenhead, manager of Jubilee Auditorium in Calgary for six years, has been named manager fo the proposed $4,000,000 civic auditorium in Saskatoon, effective June 1. A successor will be named soon.

Aikenhead, who went to Calgary from Saskatoon, returns as project manager until the auditorium is completed in 1967. He then will continue as manager.

Mike Todd Jr.'s 'America, Be Seated!' A Hip Minstrel Show in Pre-Fair Bow

New Haven, April 14.

A variation of history repeating itself seems in the making as Mike Todd Jr. unfurls his "modern minstrel show" preparatory to installing it at the upcoming World's Fair in Flushing Meadows, N. Y.

On a similar occasion, the senior Todd made hay by crashing an earlier Fair with a fast-moving musical novelty. The younger Todd's show, however, drew a so-so $13,050 at its Shubert Theatre preem here April 8-11. Five performances at $5.40 top opened to a negligible advance but picked up after favorable word-of-mouth.

As a hedge against possible racial resentment, pre-opening bally stressed the non-blackface, absence-of-Uncle-Tom-gags aspect of the production. This hardly seems necessary as the presentation shapes up with only slight resemblance to the oldtime version of this type of diversion. The interlocutor-end men format is negligible and the pattern leans more toward vaude, with various specialties being handled in one.

America, Be Seated!

Mike Todd's Minstrels presentation in three parts. Directed by Ronny Graham, produced by Michael Todd Jr., in association with Leonard P. Gaines. Featuring Ronny Graham, Timmie Rogers, Bibi Osterwald, Mae Barnes, Louis Gossett, Peter Conlow; sketches and lyrics by David Axlerod; music by Sam Pottle; settings and costumes, Winn Morton; lighting, Peggy Clark; choreography, Peter Conlow; musical direction and arrangements, Sy Oliver; production supervised by Moe Weiss. With Jack De Lon, Rico Froehlich, Val Pringle, Brandon Maggart, Joleen Fodor, Lola Falana, Maggie Worth, Lou Kristofer, Nicole Karol, Suzanne Charney, Al Valenti. Opened at Shubert Theatre, New Haven, April 8, '64; $5.40 top.

Todd has assembled a lively group of performers involving considerable talent. For the most part, proceedings hop along at a peppy gait. Several phases, however, especially a last part pageant, are due for revision, not only because of their tendency to slow the show but also to get the running time down to the point of doing two performances a night, which will be the Fair schedule.

In typical minstrel fashion, everybody does a variety of things in addition to his own specialty. Ronny Graham makes an efficient interlocutor in a rather lengthy assignment. Timmie Rogers scores neatly on comedy, Bibi Osterwald wallops across a lively vocal, Mae Barnes' deadpan rendition of spicy lyrics registers amusingly, Louis Gossett hits a good comedy vein, Peter Conlow shines in a terp solo.

Other good contributions are Val Pringle's fine voice, Maggie Worth's coloratura, Brandon Maggart's laugh-provoking delivery, Lou Kristofer's hoofing, Jack De Lon's tenorizing, and a variety of support from Lola Falana, Al Valenti, Joleen Fodor, Nicole Karol, Suzanne Charny.

The Sam Pottle-David Axlerod score hits an amiable average and there's a temperate display of glitter in the physical production of sets and costumes by Winn Morton and lighting by Peggy Clark. Sy Oliver conducts capably and, as a side observation, musical numbers come across better in first segment, with band on stage, than they do later with musicians shifted to pit and singers having to project over them.

"America, Be Seated!" may be the forerunner of a revival of minstrelsy. *Bone.*

Houston Cont'l Expands Bookings in Its Nitery

The Continental Hotel, Houston, will expand cafe operations in the new French Quarter Club of the hotel. Barbara Velasco has been set for April 20 to follow the run of the current "Latin from Manhattan" revue. Spot will be booked by Sammy Roen out of Miami Beach.

Hotel's manager is James R. Shaffer, who previously had been with the Cabana Moter Hotel, Dallas. The new inn lists actress Doris Day as one of its owners.

Goulet Inks 3-Year Deal With Vegas, Miami Hotels

Robert Goulet has signed a three-year deal for the Flamingo Hotel, Las Vegas, and the Deauville, Miami Beach. He'll start the agreement Oct. 1 with a four-weeker in the Vegas inn.

Goulet's deal calls for one appearance each season at each hotel. It's the first time that a Miami Beach spot has inked a multiple contract. Both hotels are operated by Morris Lansburgh.

Luciano Virgili Co. Bows U.S. Tour to SRO Ethnic And at Carnegie Hall, N.Y.

Ethnic-appeal entertainment is today a standard commodity in the concert halls, whether the material qualifies as operatic or popular. The present instance combines a powerful pop baritone, Luciano Virgili, who records for Capitol, with surrounding talent from Italy and a pick-up musical unit of Americans conducted by Stan Free.

The ensemble will play three weeks of dates in the eastern U.S. Hall audience is presumably typical, the clientele is likely to be 90% Italianate. That helps account for special enthusiasm and shouting and a general "European" atmosphere.

There were a number of little touches which must strike Yankee spectators as curious. Why does Virgili wear that iridescent jacket? Not, surely, because he thinks this is the apex of American showmanship? Rather it suggests Cab Calloway of long ago. Curious, too, the presentation on stage of an award to the baritone from Fernet Branca, the Italian bitters one swallows with courage for an upset stomach. The connection was hard to figure.

Luciano Virgili Co.

All-Italian talent unit presented by Erberto Landi. Luciano Virgili supported by Dimari Sisters, Dino Giacca, Egidiana Palmieri, Frank Bernardi and Stan Free Orchestra. At Carnegie Hall, N.Y., April 11, '64; $5.90 top.

Odd, too, was the green spot on the girl singer, Egidiana Palmieri who was wearing a green gown. A good trouper, but she looked a bit zombie in the curious lighting.

But of Virgili himself there is no question. He has a fine voice and an appealing personality. Very tall, there is about him a suggestion of a young Gregory Peck. He sings with gusto and authority, and until the stagehands come to lead him off stage so that the lights may be put out. His capacity audience adored him.

Another standout talent in the unit is tenor Dino Giacca. Unit carries its own emcee, Frank Bernardi. His style is Italian.

Erberto Landi staged and booked the tour. It is certain to draw forth and please Its natural audience. *Land.*

Embers, N.Y., Eyes Late Biz With Midnight Show

The Embers, N.Y., which has been on a musical policy, is inaugurating a midnight show April 16 with Tessie O'Shea, English comedienne as the initial headliner. Miss O'Shea had been in the now-closed Noel Coward legit musical "The Girl Who Came to Supper."

Miss O'Shea, as well as others coming in, will give one show nightly at midnight in what will be billed as "Twelve O'Clock Theatre." But the display, however, will be advanced to 10:30 p.m. on Sundays.

Idea is to catch the after theatre trade by nabbing a theatrical personality. Other legit performers are being approached to double into the Embers on that basis.

Unit Reviews

Lawrence Welk Show

Albuquerque, April 7.

Lawrence Welk & Orch (25), Lennon Sisters (3), JoAnn Castle, Aladdin, Myron Floren, Barbara Boylan, Bobby Burgess, others. A Lawrence Welk production. At Albuquerque Civic Auditorium, April 5, '64; $5.50 top.

Lawrence Welk proves again—in the debut of his new spring concert tour—that he is a master showman who knows how to package and stage a slick production. The first of Welk's string of seven one-nighter concerts, held at Albuquerque's Civic Auditorium, it was well received by a crowd of about 4,200 in the 5,000-seat house.

It's a two and a half-hour showcase of the same artists the bandleader spotlights weekly on his ABC-TV airer, and he's woven them into a smooth, well-paced unit. He's taken his 25 talented musicians, along with some 13 specialty performers, wrapped them in the band's standard book, added a healthy touch of nostalgia, and come up with a winner.

Show opens with each of the featured performers, including the band men—total of about 40— introing themselves with a four-line poetic vocal to establish rapport with the audience.

It's a corny trick, but it gets the audience in Welk's palm, and he never lets go. From then on, it's one big old-fashioned musical concert, reminiscent of Saturday night in a small town.

They segue into a Victor Herbert medley, then to the cute and talented Lennon Sisters—long a mainstay on the weekly tver. After that it's a bit of the band, interspersed with a vocalist from time to time.

The band does takeoffs on the New Christy Minstrels, Peter Paul & Mary, Liberace, Louis Armstrong and the old Glenn Miller sound. Standouts are many, time and space in the show are limited. This results in far too much talent and not enough time to really give everyone a proper showcasing.

Especially noteworthy in the crew is trombonist Bob Davis, who plays a top horn and gets two brief spots to prove the point.

Others worth more than a passing note: JoAnn Castle, blond

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Hunt Gunman in Shooting Of N.O. Strip Joint Op

New Orleans, April 14.

A man described as a habitue of French Quarter night spots was being sought in connection with the shooting at 2:30 a.m. last Tuesday (7) of a Bourbon Street nightclub operator outside his establishment.

Confined to Mercy Hospital is Carlo Montalbano, operator of the Blue Angel, a striptease spot. He underwent surgery for a gunshot wound in the abdomen. His condition was described as fair.

The Blue Angel is one of 10 Bourbon Street strip joints involved in a large-scale crackdown by police recently in which 50 persons were arrested. Among them was Montalbano, who was booked with allowing prostitution on the premises.

Guide Michelin's New Star Ratings & Upped Paris Prices (Again?)

By WOLFE KAUFMAN

Paris, April 14.

Prices are going up and good eateries are disappearing. That seems to be the lesson of the new Guide Michelin, which has just been issued. The annual listing of French hotel and restaurants gastronomy is accepted by most experts as virtually gospel. It lists and grades practically all French hotels and restaurants and is generally credited with being impartial and accurate. To gourmets the Michelin judgments are the last word. The newest one lists one less top (three-star) restaurant than in 1963, three less two-star restaurants and 20 less one-star eateries.

The big shock is dropping the Cote d'Or of Saulieu from three to no stars. This leaves only 11 in the top rank, five of them in Paris (Lasserre, Maxim's, Tour d'Argent, Laperouse and Grand Vefour). Three two-star fooderies are

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Feld, Now Booking Freedomland, Aligns Beaucoup Live Talent

Freedomland, the Bronx, (N.Y.) amusement park, will become one of the largest stageshow users in the country this summer. Irvin Feld, president of Super Shows Inc. and personal manager of Paul Anka, has been named booker of the venture which will use two full shows, each one slated for three shows daily for a total of six complete layouts in its Moon Bowl.

The Moon Bowl will start with weekends on May 16 and go full-time June 20 until Sept. 13, day before the N. Y. public schools open. After that the park hopes to continue weekends, at least while the N. Y. World's Fair continues, according to the park's general manager Art Moss.

The Moon Bowl policy marks the first time that Freedomland will have an extensive entertainment format. In the past, there were individual names along with dance bands. This year will mark the first time for fullscale shows, virtually on a continuous basis, at no extra admission nick.

The shows will be geared mainly to the teenage level. The first bill May 16 will be topped by Trini Lopez with Solomon Burke, and Dionne Warwick. Alternate show will comprise The Orlons, Garnet Mimms, and an orchestra. The May 23 layout will consist of The Four Seasons, Betty Everett, Freddie Cannon, The Rivieras, and Paul Williams Orch, who will split into two bills. The May 30 card will be Lesley Gore, Terry Stafford, Shirelles, Angels and King Curtis Orch. Each layout will last for 40 minutes.

In addition to the enlarged show policy, Freedomland is now negotiating for sports personalities to appear in a Sports Clinic where youngsters will be given instruction in various sports by personalities in that field.

Moss also stated that he had purchased the German-made Wild Mouse ride which had been originally intended for the N. Y. World's Fair. The Mouse had been purchased by Texas oilionaire H. L. Hunt, whose lease was cancelled by the Fair. Moss, although refusing the divulge the purchase price, said that he "made a good deal." Other new rides at the park this season will include an Eli Wheel, Paratrooper, Rotojet, a whip, and a kiddie ride wherein sulkies are pulled by goats. One of the buildings at the Park is being converted to a haunted castle.

Price policy this year will be $1 at the front gate plus purchase of individual rides. Various discount plans will be in effect for the rides. According to Moss the various packets are now being sold by travel agencies. He said that 23,000 Girl Scouts will have an outing at Freedomland May 23.

Johnson's Wax Industrial Film Potent Soft-Sell Goodwill-Getter

The non-commercial industrial film is likely to be one of the more potent public relations weapons in years to come. Johnson's Wax, which through the years has sought odd public relations gimmicks such as its tower in Racine, Wis., created by Frank Lloyd Wright, has provided an unusual approach in goodwill with its "To Be Alive" which seems to be a milestone in the commercial picture field. There is not a single sales spiel in the picture.

"To Be Alive" says that it's a privilege to be living at anytime, anywhere and proves it through a delightful and thoughtful 18-minute color presentation in the 500-seat panoramic theatre at Johnson's Golden Rondelle at the N.Y. World's Fair.

One of the most striking facets of this presentation is the film process made via three syncronized cameras and projected on three screens each of which is separated by framed. There are apparent advantages in this type of screen structure.

As presented by its makers, Francis Thompson & Alexander Hammid, the three projectors can either show relationships between three separate filmed entities or can show a continuous strip of action. In the first case, the separation is a definite asset, and when connected strips are shown, the mouldings are no bar to a continuous line of thoughts. The effect is very much like that of Cinerama in many instances.

Well Scripted

The filmmakers have selected their sequences with care and its effects have been measured for variety. "To Be Alive" opens with scurrying mob sequence presented with dizzying speed and thence into a scene of tranquility. From then on it shows the joys of childhood and motherhood in various countries, scenes of the young satisfying their curiosity of the world about them, people pursuing everyday activity in work and play contemplation. There is an underlying theme in that the same emotions and feelings are shared by all peoples throughout the world, and it's nice to be here to enjoy them.

Although it may not be one of the most vigorous themes, it seems right for a firm such as Johnson's Wax to pursue that line of thought. It operates internationally, needs peace and an ever increasing economy in order to expand, and what's more it carries out the Fair's theme, "Peace Through Understanding."

Thompson & Hammid have christened this process Tri-Arc 335. There are commercial possibilities in this triptych form in which ayone of the screens can be used independently. The Eastmancolor is soft and appealing, and the Gene Forrell score accents brightly keyed themes. Edward Field's narration has a lot of poetic moments.

"To Be Alive" presentation in the disked dome of the Johnson Pavilion is only one facet of the firm's display. The Lippincott & Margulies design is in itself themed to inspiration with arches reaching above the dome housing the theatre. Ramps take the fair-goers from one level to another with little strain, and on each level are various product exhibits. There are teletypes answering a series of questions on household problems and free shoeshine apparatus. Latter is no small public relations stunt since one needs plenty re-sprucing after tramping around the grounds. *Jose.*

GRETA KELLER OPENS RUN AT STAGE 73, N.Y.

Greta Keller, Continental singer of American and European evergreens with an ingratiating personality, has been around long enough to build a following which almost filled the intimate playhouse on E. 73d St. Monday (13) at $4.50. She is also in for next three Monday nights. Pop diseuse delighted the faithful who are more accustomed to listen with a glass of something in hand, than in a knee-bumping off-Broadway house. Miss Keller showed about 60% of the potential for a concert tour, needing firm judgment to weed out weaker items, someone to dress her smartly, to curb a few distracting mannerisms, and, most of all, to bring out a unified character, like a Piaf, Pearl Bailey, or Hildegarde, to carry through a full evening of song.

Miss Keller is too defensive and apologetic with the "September Song" type of number, but puts across the nostalgic "Thanks For the Memory," "These Foolish Things," "Get Along Without You Very Well" most effectively. She amuses by switching the gender on "Go Away Little Girl" and intros "Cloudy With Occasional Rain" and "Other Woman In His Life" to fine response. Same goes for her French numbers, but the German section could stand a couple cuts. A Kurt Weill medley scored, with "A Touch of Venus" tops. Likewise a Richard Rodgers, "No Strings" medley. Paul Mann accompanied with deftness. Lightning was over-wattage, overworked and not always flattering. *Leve.*

CONEY'S WORLD'S FAIR PITCH

Ford's Disney 'Animatronics' Vies With GM Among Fair's Top Shows

The automotive giants, Ford and General Motors, are likely to be the top showmen of the N. Y. World's Fair which preems in Flushing Meadows next Wednesday (22). Each are ready to the last blade of grass, and each has a display that will vie for top attention among the free shows.

Ford has used the talents of Walt Disney to provide the design and motif of a trip through time and space. Like most of Disney's other works, it has charm and appeal to youngsters and a lesson for elders as well. It's a valuable 15-minute course in anthropology at one end and a delightful excursion into storybooks at the other. Ford seemingly can't miss under these circumstances.

The rider goes into a brand new convertible, the steering wheel, gas and break pedals of which are battened down because the ride is controlled on tracks and any additional movement would set the car off course. The first item seen is a view of the fair before it hits the darkened tunnel. The major display in this area is the world of the caveman before and after the invention of the wheel. The prehistoric animals depicted are lifelife. They move as living creatures would do, their skin has texture and form and their surroundings are excellent depictions of the forest primeval.

Disney has used a process known as animatronics to give life to these prehistoric creatures. They feed off the lush vegetation, they warily observe the world around them for natural enemies and they fight off such natural phenomena as erupting volcanos. It's a believable world that was depicted in entertaining and educational terms.

Comedy Relief

Disney has thrown in a few dashes of humor in the sequence concerning the invention of the wheel. The grin of vast satisfaction on the face of the inventor, his acceptance of accolades when he goes off in a cart, pulled by a woman with a babe strapped on her back, and a panel in which an excited individual tries to tell another of a wild animal approaching at his back, provide a few laugh lines on this display.

The ride closes with a glimpse of the automotive world to come in a Space City sequence and the viewer debarks the car to walk out to panels inspecting exhibits of Ford products of the future and a display of possibilities of things to come on the immediate horizon.

There is, of course, a chain of Ford cars and trucks that pass in view. Interspersed, at odd times, is a covered car. It's a new Mustang, still to be unveiled formally, although pictures have been published because of one of the Ford

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Hawaii's SRO 'Barefoot' Show No Paradise To 200 Foiled Ticketholders

Honolulu, April 14.

Single performance of the World's Fair-bound "Barefoot in Paradise" show was a gold mine that backfired when some 160 to 200 ticketholders couldn't get in, even after standing in line for hours.

It's indicated that the Hilton Dome rhubarb was caused by a combination of overselling, too many comps, and shortsighted planning. What made it worse was the fact the boxoffice ran out of cash and had to ask many of the turned-away ticketholders to return the next day for their $3.50 refunds.

Dome, before the show, already was crowded with persons who had paid $10 on a combination dinner-show basis. "Paradise" is part of Hawaii's World's Fair exhibit, on a private concession basis.

Talent Exit for N.Y. Fair Shuffles Honolulu Acts

Honolulu, April 14.

Jesse Kalima and his "1000 Pounds of Melody" tops the new talent roster at the Barefoot Bar. Gabby Gomes and Leinaala are featured with Kalima's group.

Booking fills vacancy created by departure of Sterling Mossman and his Barefoot Gang after a lucrative run of several years. Mossman has the Hawaiian show concession at the State's New York World's Fair exhibit.

Rene Paulo Quartet, coincidentally, has opened a three-month engagement in the Hilton Hawaiian Village's Shell Bar, returning to "home port" after a five-month mainland trek.

Bob Hope Soloing In That Lucrative College 1-Nite Field

Hollywood, April 14.

Bob Hope has rounded up so much boxoffice boodle through one-nighters in fieldhouses of the larger universities that he is continuing to harrow that field—and hereafter won't take any name acts with him, not even a band. Comic will go it alone, and pick up local orchs and acts at each date played.

His fee, now, according to Mark Antony, Hope's road appearance manager, is flat $15,000 per night. Out of that he pays supporting talent. Hope had been booked for May 9 show at U. of Indiana in Bloomington. But advance racked up by sales to students and townsfolk proved so large, he was asked and will do a performance following night. So his gross there will be $30,000. On April 25 he will play, at $15,000, at Duke U., Durham, N.C.

Extension of lucrative college dates followed SRO biz Hope did

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NEW GLAM FOR KNISHVILLE

By JO RANSON

Coney Island, spurred on by the World's Fair, is reglamorizing itself by sticking a zircon-studded tie-pin in its rayon cravat.

Its grizzled showmen appear to be working on the likely assumption that the World's Fair will be up to its clavicle primarily in gigantic preceptorial and industrial exhibits and that the only way to siphon off some of the biz from the beaten grasses of Flushing Meadows is to sell the Surf Avenue and boardwalk lures with a slogan along these lines: "Go the Fair for Education! Come to Coney for Recreation!"

When Grover Whalen's '39 World's Fair got under way on the Flushing Flats, Coney's showmen jabbed the Fair in the ribs with a refrain that went like this: "Sweat at Flushing! Swim at Coney!"

One of the first of the famed Brooklyn seaside's jabs at Bob Moses' World's Fair was delivered at the recent groundbreaking ceremonies for the Astro-tower, one of the tallest structures of its kind, at the new amusement park, slugged Astroland. The park is on the old Feltman site, a kashe-knish throw from the boardwalk and the salami-slobbered Atlantic Ocean.

To get this $1,500,000 attraction under way, as befits a new entrant for Coney's summertime masses, Astroland's management planted a time capsule, or Astrocule, some 32 feet below sea level.

When the archaeological scholars of the coming centuries—the future Schliemanns and Carters—stumble on the contents of the Astrocule's treasure trove buried deep in Coney Island sand, they'll learn, for example, that the Beatles (not Kilroy) were there.

The items cached in the Coney time capsule included one Beatle wig, one ladies' smoking pipe bedecked with phoney diamonds, a sexy two-piece bathing suit, two Nathan's hot dogs (sans mustard), some basics from a female's handbag (circa '64): metal haircurlers, false eyelashes, plastic fingernails,

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On Eve of N.Y. World's Fair Union Feud Over Filming & Electrical 'Gravy' Jobs

By EDDIE KALISH

With the opening of the N.Y. World's Fair now only a week away, there are still jurisdictional labor problems which remain unresolved. Among the prime combattants are Local 3, the AFL-CIO International Brotherhood of Electricians and Local 52, the International Alliance of Theatrical Stage Employees studio mechanics unit in Gotham, which includes theatrical electricians. Also squabbling are theatrical teamsters Local 817 and standard haulers.

The 52-3 hassle involves the handling of cable and other electrical work for filming done at the Fair. The contract electricians are claiming that all electrical work at the Fair is theirs up to the use of equipment for purposes like filmmaking. 52 says that the making of pix at the Fair is no different from anywhere else and that such work is clearly theatrical and in its jurisdiction.

Under normal conditions, both locals work on a clearly-defined basis with Local 3 handling contract electrical work and 52 doing the theatrical. For the Fair, however, the electrical brotherhood has taken a firm stand that it must bring cable, switches etc. to the job with 52 there only to operate the equipment. The IA unit claims, naturally, that it knows more about theatrical cable, loads, needs and such and that this type of work is not within the province of Local 3.

So far both sides are at an impasse as far as solving the dispute, each local taking an adamant stand on its position. Affected by the hassle are makers of documentaries, commercial pix, some theatrical exhibits and others. To date, there have been some pix made at the Fair and these have settled the matter case by case and in different ways. But the major use of the Fair as a site won't begin until it is completed and open and then the trouble could start. As it stands, it doesn't look like a settlement is near. 52 won't bargain except with 3 itself and this hasn't worked. Another course would be for pic producers to take the matter to the National Labor Relations Board (NLRB) for arbitration.

Maintenance

One of the factors in Local 3's position is the fact that, once the Fair is open, some of its men will be out of work there except for maintenance and such, since all of the installation will have been accomplished. Naturally the brotherhood wants to keep its finger in the pie and this fight over theatrical work is seen as an attempt to do so. Although it primarily a contract labor source, Local 3

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Exotic's 'Bathing' Act Too 'Lascivious' for Honolulu

Honolulu, April 14.

Police Vice Squadsmen went night clubbing and ended up by arresting exotic dancer Patricia Nelson, who bills herself as "Jezebel," on a lascivious conduct charge. She was arrested at the Forbidden City nitery while performing a "bathing" act.

Gal pleaded not guilty and a May trial date was set.

Nev. Sets License Hearing on Vegas Slipper Dice Case

Las Vegas, April 14.

The Silver Slipper casino, which was closed April 3 by the Gaming Control Board for allegedly using dishonest dice, comes up for a hearing before the board of Carson City next Tuesday (21), when it will be decided whether the casino's license will be revoked.

Several hours after agents of the control board and sheriff's deputies closed the casino, a show cause order was signed by Dist. Judge David Zenof which resumed gambling at the Silver Slipper. However, the Judge reversed himself at a hearing on April 6, and the casino was shut down again, except for 108 slotmachines.

Members of the control board say dice were picked up from the tables one week before the raid, put in a sealed envelope, and signed by casino manager Tony Canino. Canino claims that the dice were planted on the table by an outside party.

Silver Slipper's major stockholder is Robert O. Schulze allegedly it's the second charge against this spot. Sometime ago, a 21 dealer was involved in a complaint to the commission but was released.

GM's Highly Imaginative Futurama II Looms As Repeat Smasheroo of '64 Fair

By JOE COHEN

World Fairs seem to bring out the Barnum in big business. General Motors got a major taste of being an impresario of a hit show in World's Fair I in 1939-40 when it sponsored the First Futurama. It's at it again with Futurama II, which again promises to be one of the great industrial hits of the Fair which opens April 22.

The automotive colossus poured in $51,000,000 for its current Fair venture. There are possibly a lot of laymen riding through this exhibit who will authoritatively proclaim that it was worth it. Of course, it's GM's money. In two years many millions will have been impressed by the world of the future as depicted in this brilliantly conceived display.

The new Futurama is a direct decendent of the original which was designed by the late Norman Bel Geddes. The 1939-40 version dwelt largely in the world as influenced by the still rising automotive industry. Many of the predictions made during the shindig have already come to pass. The new version has gone in for a much wider orbit. It concerns itself with the world to come in outer-space, moon exploration, research in Antartica, underseas living, desert reclamation and finally the bright and shining world of the future.

It's a comparatively brief ride of about 15 minutes with three-abreast seating with built-in earphones explaining the various panoramas. The viewer is treated to a wealth of detail and dazzling imagination. Most of the lads at the drawing boards have restrained themselves from going too far. They have merely shown the possibilities available with materials and discoveries at hand. It's not fanciful Buck Rogers stuff, but items that the present generation can bequeath to its successors.

The ride is summarized in its final sequence when a city of metal and steel with plenty lebensraum for everybody. The buildings, plazas, roadways with electronic control of traffic, clean and sharp architecture befitting the new materials, can be done with sufficient courage and vision. It's a promising and gleaming world that General Motors has presented for the urbanites of the future.

From Space to the Aqua Hilton

The ride opens with an astral interlude in which the major item shows how man can explore the craggy moon surfaces by bringing with him his own oxygen. There are ingenious modular vehicles which conform to the rugged topography of the moon. Weightless men navigate in space probing for useful discoveries.

Reentry to this world is via Antartica. Here, according to GM, the future world citizens will devote themselves to research in laboratories carved from snow. Again ingenious vehicles and equipment will relay important information in miliseconds. The undersea sequence shows men in octopus-like vehicles probing the underseas search for minerals, new sources of food and shows the possibilities of vacationing underseas at the Hotel Atlantis. For the showbizzer, a string of Lloyd Bridges-like acts can even form an aquatic borscht circuit in Neptunes domain. It seems possible according to GM.

Another attention compelling sector is the building up of jungles. A laser ray fells the vegetation, and a huge road building factory rolls along to create elevated highways that will not be impeded by fresh growth. Desalinization plans will make deserts habitable in another sequence.

Technology's advances have created a wondrous vision in this display. It's a show that will not only excite and impress, but also may cause some cerebral churning among those seeing it. The Futurama indicates an exciting new world to come.

The GM display also takes the viewer through the world of today. Its display of products shows advanced model cars as well as the autos of today. The housewife is given a look at some gleaming kitchens as created for various countries.

In all, GM's Futurama is a blueprint for living in a civilization that is only a short time away and

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Seattle Center (Site Of '62 World's Fair) Preps Its 2d Season

Seattle, April 14.

The Seattle Center is preparing for its second season, opening June 1, with Center presently operating some facilities and the majority to be open May 1. The Space Needle and restaurant operates the year around, as do the theatre (Playhouse, Opera House, Arena and Exhibition Hall).

The June opening will find a completely landscaped and refurbished Center (site of the 1962 World's Fair). Facilities will include the Food Circus, an amusement centre, restaurants, the newly converted mammoth Coliseum, International bazaar and other attractions.

Summer operation will be tied in with celebration of Washington State's 75th anniversary.

New operations director for the Centre, taking over May 1, is Maxwell G. Burland of San Francisco. He succeeds Donald Foster, who has been acting directo since Ewen C. Dingwall left to come director of San Antonia (Texas)

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LV Becoming Resort Town, Sahara's Milt Prell Notes on Tokyo 'Sales' Tour

Tokyo, April 14.

Tourists now go to Las Vegas for more than gambling, says Milton Prell, board chairman of the Sahara-Nevada Corp., which operates the Sahara on the strip and the Mint in the downtown sector of that city as well as affiliated hotels in Lake Tahoe, Fresno, San Diego and Phoenix.

"It's getting to be a resort town," Prell said. "More than half of the people who go to Las Vegas today don't even gamble."

He hastened to add, however, that gambling is still the backbone of the Las Vegas hotel action, with the added revenue from the casinos enabling the hostelries to offer first-class accommodations, restaurants, entertainment and recreational facilities at moderate rates.

"We're now getting a big summer family business," Prell pointed out. He noted too that the Sahara has convention facilities in its two ballrooms to handle 1,800 people at a time.

Prell headed a delegation here to tubthump the attractions of Sahara-Nevada hotels to the Japanese press, travel agents and innkeepers in Tokyo, Osaka, Kyoto and Nagoya. The only Las Vegas outfit to undertake such a promotion campaign, chieftains of Sahara-Nevada made a similar excursion to Tokyo about 18 months ago.

Eyes Japanese Tourists

Prell confirmed the obvious, that the treks were designed to turn some of the Japanese tourism traffic to the Sahara as of April 1 and the new fiscal year, when restrictions on Japanese travel abroad were eased.

Asked about the $500 per person limitation in spending money that will prevail, at least officially, Prell acknowledged that the amount wasn't very much. "But," he added, "it's the volume we're after."

He had little doubt that even with such sparse spending, a certain amount of the Japanese foreign currency traveling allowances would trickle into the casino coffers. "People from all over the world love to gamble," he opined. "And they'll do it whether it's in nickles, dimes or dollars."

Claiming advantages of Las Vegas over other sun-baked communities, Prell said, "If you go to a Florida resort you might spend $100 a day for a room. We charge $16 a day and you can spend the difference gambling. It's the fairest gambling in the world. We keep a very small percentage."

Retaining Name Policy

While some of the other Las Vegas hotels have gone in for splashy production shows in recent years, Prell said the Sahara will adhere to its policy of presenting name headliners. "The more other places that go for production shows, the stronger that makes us," he added. "And we give good productions with our shows too."

He noted that he recently signed Johnny Carson of the "Tonight" telethon to a three-year pact. Carson will make his Las Vegas bow with four weeks at the Sahara this summer.

Questioned about a recent popular tome on a "surefire" system to beat blackjack, which has generated a stir in gambling circles, Prell submitted, "That book has helped our business.

"Sure, it cut our percentage," he added, "but it made many more players. And there's no such thing as beating the percentages.

"I'd like to find a guy to write another book like that," Prell said.

Bob Hope

Continued from page 55

last month in whirl of shows at Tulane, LSU and Baylor. On those dates he carried Molly Bee and two other turns.

Meanwhile, only one other p.a. excursion is on the Hope booking sheet—a four-day stand in Seattle fairgrounds' coliseum starting June 24. For this caper, Hope is down for flat $100,0000 and will supply bevy of name acts in addition to a name band (can't be Les Brown this time, for Brown will be encamped at Cocoanut Grove).

Thereafter, starting July 6, Hope starts in Edward Small production for United Artists, "I'll Take Sweden."

Guide Michelin

Continued from page 54

dropped, all in Paris, the Bisson, San Francisco and Chataigner, making a total of 61. Curiously all four of these restaurants were dropped to no-stars, which is drastic. There are 33 new restaurants sporting one-star while 53 lost the designation, for a total of 555. In all, 9,907 restaurants and hotels are listed in the book.

More to the point (for us working stiffs) is the fact that the Michelin drops a careless phrase to the effect that costs have gone up from 10 to 15% in the past year. Other economic bird-watchers claim that costs in France have gone up about 50% in the past five years, which is all of a piece, and which contrasts sharply with the official government claim that prices have been "stabilized" since the entry of the current regime. Actually Americans who live in Paris are under the impression that prices and costs have gone up even more and that overall costs right now are higher in France than in the U.S.

An interesting point is the fact that small bistros all over the country have gone into a much higher degree than in the past for fixed-price meals at a "reasonable" tap. Tourist board has been watching these carefully and is making an earnest effort to see that the meals actually cost what they are billed to cost, without surprises. Wines, "cover charges," etc., are usually included—though there are still quite a few (frowned upon by the tourist board) who claim to sell a three or four course meal, then add on all sorts of extras, making the total cost twice as much as billed, or more.

Another interesting factor is the spread of Diner's Club, American Express charge accounts, etc. Past year has seen their emblems appear virtually everywhere. Which may or may not be good. There are those who claim that restaurants who agree to accept and honor the charge accounts, raise their prices to make up the differential.

There are still no new hotels in Paris, perhaps the most underhoteled major world capital, but two Hiltons are en route. Rising costs seem to make no difference. Rooms are at a premium and you have to know somebody to get a place to bed down most of the year. In the small side-street hotels the Tourist Board seems to have a bit of an improvement. Almost all of them (at the express plea of the Board) now include breakfast in the overall price.

Unit Reviews

Continued from page 54

Lawrence Welk Show

looker on piano who swings the ricky tick piano mightily; multi-talented violinist-vocalist-clown Aladdin; singer Bob Lido, and dancers Barbara Boylan and Bobby Burgess.

Welk has a money-winner in this show. It has a built-in audience from its top-rated weekly tv exposure; but it should also attract, by word-of-mouth, lots of others. It's a happy romp that's smooth, slcik and sharp. *Mitt.*

An Evening of Old-Tyme Music Hall

Glasgow, April 1.

(King's Theatre, Glasgow)

Don Ross presentation, with Dave Willis, Jean Kennedy, Bond Rowell, Ellis Jackson, Nat Gonella, Trevor Moreton, Davies & Gray, Jimmy Plant, Pan Yue Jen Troupe (3), Two Rexanos, Alex Smith Orch.

Dave Willis, 69-year-old comedian with a Chaplin style, is the comedy click of this nostalgic layout, featuring veterans and near veterans. Show is striving to bring back some of the warmth and gaiety of ye-old-tyme English and Scottish music-hall.

With his amusing face, eyebrows that almost talk, and a simple infectious humor, Willis, onetime top star of the Auld Lang Syne comedians, has the outfronters happy in memory and rouses high quota of yocks. He is joined near finale by his former partner, Jimmy Plant, for a typical "Old Pals" routine.

Ellis Jackson, billed as "from the original Billy Cotton Band," is another seasoned performer with know-how, and dances nimbly despite his years. Nat Gonella, leading trumpet maestro of some years back, also scores, notably with the tune most associated with him, "Georgia."

The Two Rexanos, mixed duo, are a lively opener with comedy acrobatics, the male half staying over for walk-on bits between acts. The Pan Yue Jen troupe (one male, two femmes) are skillful jugglers representing China, while Eddie Davies teams with Charlie Gray for some amusing banter and crosstalk.

Trevor Moreton provides memories of the famed English vaude star, the late Florrie Forde, with a Dame study in which he is gorgeously gowned, to gasps of outfronters. Jean Kennedy, a rough-gabbing comedienne, essays a vigorous comedy patter act that has many crude edges and lacks subtlety and cleverness; and she is the only weak spot on a bill of sound performers.

Bond Rowell, dapper light entertainer, now also in the veteran class, wins applause with his singing of such yesteryear tunes as "When the Red Red Robin."

Bill is held together by a music-hall chairman in the time-honored style, seated onstage and introducing the various acts with the usual buildup. Role is portrayed with competence by Jimmy Plant, himself a vet trouper.

The resident orch under Alex Smith showbacks in right vein. *Gord.*

Union Feud

Continued from page 55

has now decided that its jurisdiction includes bringing power to the source of photography.

One feeling is sure among film producers. The dispute has to be settled soon because there is considerable film work planned in connection with the Fair. A fight over cable hauling and the like could severely hamper such work. There have been some meetings on the problem among the unions themselves and with a Fair committee but the electrical situation remains troublesome. Stagehands Local 1, IATSE, has worked its jurisdiction out with Local 3 as far as theatrical lighting at exhibits is concerned.

There have been and continue to be other disputes. The theatrical teamsters vs. regular haulers is one and there has been some difficulty between AFL-CIO carpenters and Local 52's hammer and saw men. These too are jurisdictional hassles. The latter has been settled for the most part but the teamsters situation continues, involving which holds sway in the long and short-distance hauling of exhibits and other matter for the Fair. The disputes are similar in nature to the electricians problem being theatrical vs. contract in nature.

Also, the Screen Actors Guild-Film Producers Assn. dispute is continuing. This is over new scales for Fair work imposed by SAG without negotiation with producers. FPA members, for the most part, have refused to pay the SGA Fair scales, which run two to three times that of the regular rates worked out in negotiation governing commercial filming. No settlement for this situation is seen in the offing.

Seattle

Continued from page 55

Hemisfair. Burland was assistant director, then director of operations for the Seattle 1962 World's Fair and since has been with the Whitney-at-the-Beach operations in San Francisco.

Century 21 Centre, Inc., operators of the Centre, will merge sometime this fall with Greater Seattle Inc. At that time, according to local reports, Walter Van Camp, veteran showman who has been managing director of Greater Seattle, Inc., for the past 14 years, will become promotion director for the new organization.

Coney's World's Fair Pitch

Continued from page 55

photos of Feltman's from the 1910 period, a Feltman's menu (circa 1903) and a page from the late outdoor showman Samuel Gumpertz's scrapbook of March 7, 1927.

Also preserved in the capsule were the front pages of four newspapers: N.Y. Times, Amsterdam News, Jewish Forward and El Diario of March 7, 1964—thus taking scrupulous care not to slight any of the English-speaking or foreign-tongued elements of the city who regularly seek out the blandishments of the Brooklyn Biarritz. Also into the Surf Avenue sarcophagus went a glossy photo of the proposed Astrotower which, when completed, will rise to more than 300 feet and will be gandered for some 37 miles in all directions.

'The Bagel In The Sky'

The Astrotower will reportedly be more than 60 feet higher than the Parachute Jump (the '39 World's Fair attraction) now at Steeplechase Park. Builders of the Astrotower say that the observation car in the shape of a huge circular plastic cabin (now being dubbed "the bagel in the sky") will carry 60 passengers as it spirals to the top and then descends. A beacon will be placed atop the tower, thus displacing the Statue of Liberty as the first view of America to incoming ships and planes.

Coney made certain that no vandals would raid the capsule in the foreseeable future. Park management hired a bona fide welder who sealed the iron tube with eclat. A special song, "Oh Astroland, My Astroland," was written for the occasion by a "famous poet" identified as Mary Hill Moore. The song was played by a drum and bugle corps of 60 bare-kneed moppets shivering on the wintry midway. A powerfully built "sopralto" rendered the lyrics to the accompaniment of the glockenspiels and drum rattles of the teenage musicians recruited from the Major Irving Lehman Post of the Jewish War Veterans. Mary Hill Moore is reportedly Frederick Fried, press-agent for the park.

On the eve of the ground-breaking and time-capsule-planting ceremonies, the editor of the Brooklyn section of the N.Y. World Telegram, with impish Underwood in hand, shellacked the builders of the ride for desecrating the skyline of the shorefront. "Who wants an outlandish Astrotower along the shoreline?" the editor detonated. "Who wants a big bagel in the sky? It's flights of fancy like this that give serious-minded men something to shudder about." The editor, however, ended his phillipic with a salute to the one-time nickle empire for maintaining "its zest for the bizarre."

Astroland's entrepreneurs are not alone in trying to steal some of the trade from the flats of Flushing. Coney's conglomerate assortment of rides and slides, including such hardy perennials as the Cyclone, the Thunderbolt and the Virginia Reel, have once again been okayed by Gotham's Department of Building under the professional eye of chief ride inspector Bill Olsen. Olsen this year observes his 25th anni as the city's official ride tester.

New Rides

Among Coney's new rides is the Double Diving Bell, slated to open shortly at Astroland. Attraction consists of two bathysphere type diving bells which drop 30 feet into a pool of water resembling the bottom of the sea. Each bell, eight feet in diameter, carries 15 passengers.

The Coney Island Aquarium, under the superb direction of Aquarist Christopher W. Coates, shifted from a Wednesday-through-Sunday schedule to a seven-day basis starting Easter Sunday. It is a foregone conclusion that this brilliant and fantastic collection of fish and sea mammals will be a magnet attracting many visiting the World's Fair. Latest arrivals to join such stellar acts as the electric eel and "Olaf, the Walrus," are six white wooly "baa-ing" harp seals from Newfoundland.

Most of Coney's attractions, notably the rides, operate on a Sunday-only sked, from Palm Sunday to Decoration Day, at which time they change to a seven-day operation. During Easter Week the rides were in full swing every day.

The smoothly-managed Steeplechase Park opens its gates on a Sunday-only basis May 2. Starting Decoration Day, the public is admitted from Tuesday through Sunday. As for the Parachute Jump, the Tilyou attraction on the boardwalk, it opened for Sundays on Easter Sunday and goes on a seven-day-a-week basis starting Decoration Day.

Those hellbent on experiencing more titillating sensations—watching, for example, female midriff muscle-movers and fan manipulators in the purlieu of Surf Avenue—are doomed to disappointment. The gendarmerie have let it be known that they will crack down on any dubious diversions featuring the less decorous belly terpers.

Like the guardians of morals and manners at the high-falutin' World's Fair, Coney's keepers of the peace won't tolerate latterday, accelerated versions of the hootchy-kootchy. Nor will the coppers permit any cozenage and chicanery to be practiced on the perspiring proletariat at the games, rides and comestible stands.

Coney, in the final analysis, is a powerful suction pump sucking in the less affluent of the metropolis and offering them, in addition to the popular-priced rides and games, two of the choicest free acts on the broad strang, namely, the sand and the sea.

Ford-GM

Continued from page 55

scions took the car out on a spin and left in a parking lot. There is also a showing of oldtime Fords and models of cities around the world. The commentary is in four languages and selection can be made via pushbuttons.

The display was viewed Sunday (12) in an atmosphere which resembled picnic grounds. With the cooperation of pressagent Bill Doll, they evolved a wonderful scheme to clear the buildings. At 4:30 p.m. it was announced that visitors could view a rehearsal of the Dick Button-Paul Feiga ice show in the New York City Building. It was a rehearsal, in an unfinished auditorium sans sets, costumes or orchestra. Sequences were gone over and over, and pretty soon the viewers felt that they shouldn't have left the comfortable atmosphere, the viands, drinks and the polished architecture of Welton Beckett Associates who designed the Ford Wonder Rotunda with its 290,000 sq. ft. of floorspace. *Jose.*

Futurama

Continued from page 55

will be one of the great smasheroos of the Flushing exhib.

Just how far away GM's conception of the city of the future will be may be seen by the fact that the 1939-40 show projected cloverleaf intersections, major highways running through the heart of the city unimpeded by urban traffic problems, the fusion of urban and suburban living into a huge megalopolis, separation of commercial from residential areas, and the use of highways and motor cars to knit the nation together in a more cohesive manner. Pretty good Nostradamusing.

The underseas sequence, shows few highway problems and passenger subs will ply the undersea lanes. There will be considerable industry since it'll be an area which in the future may supply most of the world's food and mineral supply. Living and vacation quarters will be set up and individual vehicles especially suited for watery travel are in use. *(A major trouble could be the future version of scuba equipment—a guy may not be able to tell whether a girl is worth following or not.)*

The Futurama has a capacity of 70,000 during a 12-hour day. A passenger snakes along on a track 1,850 ft. long and a slow pace of about a mile and a quarter. But during the 15 minutes riding time, a viewer is transported a quarter century into the future.

B-6 Los Angeles Herald-Examiner H★ Saturday, April 4, 1964

Compared to Caruso

Stuarti's Debut— A Smash at Grove

By WALTER WINCHELL

There's a New Boy In Town, Girls!

His name is Enzo Stuarti. A handsome bloke who arrived from Italy in 1945 and was schooled in New Jersey. He sings songs. Like a boid.

He made his West Coast debut last night at the Hotel Ambassador's Cocoanut Grove before Mr. and Mrs. Los Angeles and their two daughters Beverly Hills and Holly Wood plus a New Yorker or two.

The jam-packed Grove almost smothered him with deafening a p p l a u s e, "Bravos," e a r-p i e r c i n g whistling and love.

Edw. G. R o b i n s o n, Groucho Marx, Glenn Ford, Jimmy McHugh, Patti Page, Mrs. J. Barrymore Jr. (Cara Williams), Michael Wilding, Laurence Harvey, George Hamilton, Barbara Rush, Liz Minelli, Gracie Allen and Academy Award Winner composer S a m u e l Cahn, who were introduced by Rowan & Martin (they followed Mr. Stuarti's exciting repertoire of songs) led the hollering and clapping.

The best tenor since Mario Lanza and Mr. Caruso of the long ago. His version of Caruso's famed aria "Poggleeotch" is his "Getaway" number and last night's Grove population sighed when he left the stage.

Enzo to Bed. Dotza Myy Boy!!!

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COCOANUT GROVE

ENZO STUARTI A HIT

. . . MAGNIFIQUE . . .
—Citizen News

THE Hollywood REPORTER

. . Earned deafening applause at end of each number and unrestrained shouts of approval.
—HANK GRANT

DAILY VARIETY DAILY

. ENZO STUARTI throws away more high notes with ease than any tenor on the nitery beat . . .
—ARMY ARCHERD

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Really 'Screaming' Now

Honolulu, April 14.

Singer known as "Screaming Jay" Hawkins was hospitalized with a stab wound, reportedly received in the Waikiki apartment of a 20-year-old girl friend.

Girl allegedly stabbed Jalacy J. Hawkins, 32, nitery entertainer, during an argument.

WELK SOLID $203,136 IN SPRING 1-NITER TOUR

Hollywood, April 14.

Lawrence Welk troupe returned Sunday (12) from its annual one-nighter Spring tour. The seven-city trek through seven states wond up with a New Orleans stand Saturday (11) that grossed $29,125.

Previous takes were Louisville, $28,901; Dallas, $29,660; Greensboro, N.C., $34,000; Tulsa, $32,400, and Charleston, W. Va., $35,050. Only loss incurred by promoter Bill Daly on tour was a $14,000 gross in Albuquerque, N.M. Welk entourage was guaranteed $20,000 per night.

Meanwhile, Welk show is booked to play Chicago Stadium Sept. 22 at 50th anni party of Employes' Organization of Illinois Bell Telephone. Troupe will get a flat $25,000 for that.

Ice Show Review

Ice Capades

Kansas City, April 14.

Ice extravaganza in two acts produced by John H. Harris; costumes, Billy Livingston; conductor-composer, James N. Peterson; production coordinators, Rosemarie Stewart, Robert Dench, Donna Atwood; lighting, James Moser. Cast: Otto & Maria Jelinek, Cathy Machado, Doug Austin, Romayne & Steele, Brigitte, Alan Konrad, Hans Leiter, Jan Tors, Doris Winter, Three Bruises, Hugh Forgie, Labrecque & Bussey, Spanky the Chimp & Dave Pitts; Line, 48 girls, 30 boys. At Municipal Auditorium, Kansas City, Mo., April 6-12; $4 top.

After 24 years around it would seem that "Ice Capades" would have worn itself thin, but the exact opposite is true this trip. The show is glamorous and eye-filling, there is refreshing new talent and the boxoffice plays a merry tune.

Judging by the take, upwards of $210,000 for 10 shows, this is the all-time champ, probably doing more than $85,000 better than the next best year—the one before last. Possibly generally better economic conditions and favorable weather are big plusses in this astounding record here. But hard work in promotion, advertising and a good show are always good boxoffice medicine.

The usual array of gorgeous costumes, adept staging, skillful skating and corny clowning are all important ingredients in this show. And the talent roster is a department in which "Ice Capades" never had a shortage. This time around it has an unusually good pair in the Jelinek siblings, Otto and Maria, billed as the world champions, and spotted deep in the first act they impress strongly with skillful acrobatics.

Other cast members are old faves here, from the smooth adagio work of Romayne & Steele, to the whizzing whirls of Doug Austin and Alan Konrad, and gal skaters Cathy Machado, Brigitte and Doris Winter.

Comedy is represented by Hans Leiter in a ridiculous interpretation of Cleopatra; Hugh Forgie and his never-tiring badminton antics, the Three Bruises. Most novel turn is Spanky, the skating champ chimp, and his handler, Dave Pitts. Other novel bits are contributed by Jan Tors as a duo of dancing dolls, and by quartet of king-sized kangaroos skating about on their huge tails.

Opening night attendance was up, group sales were especially good, and the entire engagement pleasing to customer and producer alike. *Quin.*

Fair Perks Cafes

Continued from page 1

ond week in a row, Miss London has gone into percentage figures.

The Latin Quarter and the Copacabana also have perked and Basin St. East has moved up nicely. Latter is primarily due to Pat Collins, the hypnotist, who is creating a good-word-of-mouth for the spot.

Lipizzaner Stallions' 20-Horsepower Ballet Trots to SRO 80G in Philly Bow

By JERRY GAGHAN

The horse is a noble animal and a hot ticket as well. To assay the quadruped's true nobility and its unprecedented drawing power a visit is in order to the 20-horsepower ballet that trades under the name of the Spanish Riding School of Vienna. This four-centuries-old institution that became known in America through Walt Disney's "Miracle of the White Stallions," is displaying for the first time in this country the brand of horsemanship that has made its fame unchallenged.

Col. Alois Podhadjsky, the former Austrian hussar, is the regisseur of the peerless man on a mount. With his squad of riders and grooms, he demonstrates the art of horse training known as "haute ecole" (high school), although for the Lipizzan white stallions high school is the equivalent of a Ph.D. degree in any other stable.

The Viennese flavor is re-created with imitation crystal chandeliers dangling from the Arena eaves. Flowers bank the rim of the sawdust covered rink, raised with nine inches of topsoil. A 30-piece symphonic-style orchestra adds to the Danubian ballroom effect with classic dance time (Mozart, Boccherini, von Suppe, Strauss, Chopin, etc.), while the graceful steeds and their impressively costumed riders run through a series of quadrilles, minuets, gallops and marches with beauty and precision.

The fine points are strictly for the aficionados. For those who wouldn't know a courbette-in-hand from a pas-de-trois, the graceful stallions and their accomplishments tend to become repetitious.

But even for the uninitiated it is still something of an experience, thanks to the illuminating and nostalgic narration of bearded Tony Kraber and the obvious enjoyment the animals get out of their workouts. It is one animal act that doesn't seem to have been tormented into its tricks. Considering that the Lipizzans have played one stand, Vienna for 400 years, it's an exotic treat as well.

For the horse fanciers, the show rates somewhere between Mecca and Lourdes. The pony pilgrims piled in by bus and conveyance from over a six-state radius. The Arena just placed one ad and the second requested that no more mail orders be sent in. Some 22,000 seats for the four-night stand, with more than an $80,000 gross, were sold six weeks in advance of the opener.

The visit of the white stallions to America and Canada has to do with the rescue of the animals in Czechoslovakia in 1945 by Gen. George C. Patton's 2d Cavalry. A halftime fuss over this event, known in the books as "Operation Cowboy," was made at the stallions' Arena debut.

The Austrian consul and a military representative from the Embassy made presentations to Col. Charles H. Reed, present CO of the 2d; Sgt. Joseph E. Carpenter, of Englewood, NJ., the first U.S. soldier to reach the horses, and Major Louis T. Holz, a Philadelphian who took part in the mission. Col. Reed discounted the Patton rescue story. "The boys found them by accident," he said. "I think they were really looking for girls."

Lipizzaner Stallions

Philadelphia, April 14.

Columbia Festivals Inc. presentation, through courtesy of Austrian Government, the Spanish Riding School of Vienna, under direction of Col. Alois Podhajsky, in two acts. Production by Col. Podhajsky; musical arrangements, Dr. Lothar Reidinger, conductor; Felix Popper; narrator, Tony Kraber. At the Arena, Philadelphia, April 9, '64; $6 top.

'Bottoms Up' to Vegas

Las Vegas, April 14.

Bill Norvas, entertainment director of The Castaways, has signed "Bottoms Up" for an April 16 preem. The intimate revue has been running at the Dallas Adolphus for four years.

Comedian Red Foxx returned to the Castaways Sun. (12) and will alternate his act nightly with "Bottoms."

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Cave, Vancouver

Vancouver, April 8.

Shelley Berman, Fran Gregory, Dancing Debs (5), *Fraser Macpherson Orch* (7); $2.75 *admission.*

Whatever reservations might have existed locally as to Shelley Berman's ability as a cafe comedian are completely dispelled by the sock performance he produces for his Cave debut. Heretofore only in Vancouver for two separate concert appearances in the plush atmosphere of the Queen Elizabeth Theatre, he shows commanding nitery expertise as he works straight standup or prowls the stage with mike in hand for robust repartee with ringsiders.

Only for two or three set pieces per his bestselling LP's does he perch on a stool to utilize his trademarked telephone. Overall, Berman offers a solid 55 minutes of brilliant satire, wickedly sardonic wit and genuine, bellylaugh humor.

His preem night was one of the most heavily attended openers in Cave history, and he didn't let any of his auditors down. Opening with caustic comments on tv commercials, Berman ranges far and wide for topics on which to vent his satirical spleen.

His observations, untinged with malice, retain the average guy touch, the common denominator (albeit in a saloon setting) that so distinguishes his concert stage and recording studio work and is the factor that ensures instant rapport and communication with his audience.

Fran Gregory, in support of headliner, was a promising young vocalist out of Los Angeles before she married Vancouver Sun columnist Jack Wasserman and assumed semi-retired status as a West Vancouver homemaker and mother. Her professional appearances in the past few years have been necessarily limited. But when she does take an engagement she shows she still has the pro touch and personable blond looks to light up any room.

In this outing Miss Gregory is elegantly gowned by Cy Cook and takes full advantage of excellent backing by the Fraser Macpherson house orch and some top arrangements by Pat Trudell to create a stir of vocal excitement.

Miss Gregory's 20-minute turn takes in some eight songs, including "Let There Be Love" and "Let's Do It," among others. Singer throughout has good stage presence, radiates personality and deservedly rates hearty auditor response.

Next: Mickey Rooney with Bobby Van, opening Thursday (16).

Shaw.

Ye Little Club, L.A.

Los Angeles, April 9.

Monte Mansfield, Dave Havilland; two-drink minimum.

In an intimate club like Marshall Edson's YLC, nothing can be deadlier for a performer than to take himself too seriously and let it show. It's just not the proper environment for that type of approach.

A perfect two-way illustration of the pitfalls of pretentiousness occurs in the current offering of Monte Mansfield, whose act is smothered by the artificiality of his style, and Dave Havilland, whose very unaffectedness is his staunchest ally as an entertainer.

Top-billed Mansfield plays the smooth, debonair troubadour in his set of eight songs. He's fond of strolling through the audience and making goo-goo eyes at the patrons as he croons away. This device has some merit in larger rooms in that it brings a faraway performer closer to his audience. But in the cozy YLC an entertainer is close enough on the stage.

As for Mansfield's vocalizing, he seemed jittery and uncertain opening night. Several times he forgot his lyrics and on many occasions notes emerged flat. He might brush up on the words and music and deemphasize the staging imagery for a better act.

Havilland is an engaging lad from Down Under who strums a guitar and reels off a batch of popular folk tunes, mostly of Australian vintage. Unlike many of the new crop of folksingers, he comes to entertain an audience, not badger it with ethnic affectedness. His selections include "Tie Me Kangaroo Down," "Marianne," "Waltzing Matilda," a harmlessly risque item evidently called "Ooo, Ah, Hah-Cha-Cha" and something labelled "Cuckoo-barra" which features bird calls. Havilland does a great bird.

For Mansfield's set, no fewer than five musicians crowd onto the YLC stage, which may be one reason Mansfield wanders into the throng so often. The musicians who support him skillfully are saxist Dave Harris, guitarist Gil Hintz, bassist Jack Smalley, pianist Ronnie Phillips and drummer Roy Roten.

Show's in for 10 days. *Tube.*

Hotel Roosevelt, N. O.

New Orleans, April 10.

Edgar Bergen, Frances Bergen, Tina Robin, Leon Kelner Orch; $2.50 *weeknight minimum;* $4 *Sats.*

Edgar Bergen, making his first appearance here in a number of years, found a warm welcome at Seymour Weiss' plush Blue Room when he trotted Charlie McCarthy, Podine Puffington, Effie Klinker, Mortimer Snerd, et al., out of their trunks opening night Thursday (9).

Bergen's showmanship and choice of smart comedy material for his family of dummy personalities make his act still seem fresh after his long absence. He also has excellent rapport with the more convivial diners, working them into the show with sharp and timely ad libs.

Also working in the act is the ventriloquist's wife, Frances. A honey blond, she has some good laugh lines and sings one song to nice response.

Bouncy, little Tina Robin trees off the new layout with a songalog of newies and oldies arranged by her spouse, Sam Klinger. Miss Robin mimics Kay Starr belting out "The Wheel of Fortune"; Roberta Sherwood, in her husky voice with "Up a Lazy River"; Teresa Brewer with her booming "Put Another Nickle In" and others. However, she has a talent all her own and doesn't need to imitate other warblers. She closes to heavy palm-pounding.

Maestro Leon Kelner and his musical crew give the show top-drawer backing and mix evergreens, Latinos and other tunes to keep the tables empty during the knee-action sessions.

Show runs until April 22.

Liuz.

Liborio, N.Y.

Celia Cruz & Co. (6) *in "Latin Fire Revue" with Candido, Walfredo de Los Reyes Orch, Pancho Cardenas Orch;* $6 *minimum.*

Perez Blanco has made the Liborio a haven for the expatriate Latin American performers who normally found Cuba a profitable stop. Latest Cuban fave to hit this spot is Celia Cruz, a vet entertainer for the Habaneros, who has brought in a revue to give her suitable production.

The layout, as presently constituted, is reminiscent of the shows at the well-remembered Tropicana on the outskirts of Havana. It's not as big nor as lavish as those of the Cuban large-seater, but the same flavor is evident.

Miss Cruz is one of the more volatile Latin singers. The cream-colored senorita gives a lively recital in both Spanish and English. Her performance is flavorful and at times torrid! In addition, she does copious terp interludes to point up her tunes. Each one of her endeavors is geared to those who remember her work in the Latin American countries.

Although this is her first U.S. appearance in many years, Miss Cruz has maintained her audience through recordings disked mainly in South America. She's one of the topsellers in the Latin sections of town. Much of her repertoire is known to her compatriots as is evidenced by applause accorded her when tunes are recognized.

Miss Cruz's English tunes frequently sound phonetic. They're not her strongpoints, but are delivered, presumably, as a concession to the gringo trade, which is also part of the Liborio scene. However, all her numbers are excellently received.

The surrounding production is topped by holdover performer Candido who does his own bongo turn and provides background accompaniment for Miss Cruz. There are four elegantly costumed and excitingly figured girls along with a pair of lads who provide good surrounding production in Cuban style.

The Walfredo de Los Reyes and Pancho Cardenas musicrews provide the backing and dansapation.

Love.

Latin Quarter, N. Y.

"Diamond Fair," with The Kaye Sisters (3), *Jack La Cayne & Gel Somina, Marvyn Roy, Rolly & Arry, Ana Raines, Hill Roberts, Jeanne Michelle; Diamond Fair Show Girls* (12), *L.Q. Showcase Dancers* (14); *Diamond Escorts* (4); *Jo Lombardi Orch;* $7.50 *minimum.*

The U.S. debut of the Kaye Sisters, a trio of English canaries, proves a successful experiment for the L.Q.'s E. M. Loew and Ed Risman. The well-filled bundles from Britain, after a slightly stiffish start, warmed up to their receptive listeners in a matter of minutes.

Although they've worked many spots in Britain and on the Continent, this date is the sisters' first American effort. The combination of professionalism acquired from previous exposure and a refreshing naivete that is evident throughout their energetic efforts is as welcome in an act as it is rare.

Smartly gowned for their opening set in pink sheaths, they switch into form-fitting black suits and bowlers for an English medley. It is here that they start coming across with strength. For a closer they change again (with no loss of time to bright blue flapper frocks for a fast windup of the 1920s and the music of that period.

Numbers vary from the opening rocky rhythms (not their best with the unnatural stress put on their voices) through music hall oldies and tunes from the Charleston era. Latter group even works in "Barney Google." Best single number is a beautifully harmonized "Underneath the Arches." Their dancing is equally good.

Also new on the bill is Marvyn Roy, "Mr. Electric," whose sleight of hand effects are illuminating. With a fast-tempoed routine which never allows viewers to relax enough to investigate his maneuvers, he builds effects steadily to his sock closing bit of passing strings of lit bulbs from his mouth.

Holdover acts are La Cayne & Somina, knockabout dancers whose slick terpsichore is well received, and Rolly & Arry, corpulent comics who get more "action" out of their prominent tummies than a belly dancer.

The production numbers continue, the opening bit proving that diamonds are a girl's best costume, if worn in the right places. Jo Lombardi's musical aggregation contribs powerful support for a talent-loaded show.

Robe.

Villa Frascati, L. A.

Los Angeles, April 7.

Calvin Jackson, Al McKibbon; no cover, no minimum.

With Calvin Jackson, the Villa Frascati is in good hands for the next four weeks. Unlike that of the ordinary keyboard stylist who toils in the restaurant-cocktail lounge sphere, Jackson's music is rich and inventive and not to be relegated to mere atmospheric background.

With the stalwart and expressive support of bassist Al McKibbon, Jackson, in a typical set, might wend his way through an astonishing variety of selections ranging all the way from Duke Ellington's "Satin Doll" to Chopin's "Raindrop" prelude in a D-flat major. His work is a mixture of jazz and classically-oriented stylings.

Jackson's remarkably fertile musical imagination brings genuine freshness and distinction to such overworked standards as "What's New?" and "Dancing On The Ceiling." On the former, his lengthy classical statement at the outset is followed by a delightful jazz passage in which the melody is sustained by his left hand while the right bats out a contrapuntal succession of familiar refrains.

Tube.

Desert Inn, Las Vegas

Las Vegas, April 7.

Pinky Lee Revue, Davis & Reese; produced by Frank Sennes; no cover or minimum.

The Desert Inn's policy of names in the lounge is paying off with this doubleheader. Pinky Lee's revue, alternating with Pepper Davis & Tony Reese, packed the room and had standees for first week.

Lee's show is a romp which you would expect to find in a main showroom—it's good, spicy, funny, adult fare. Teodoro Morca, a brilliant flamenco artist, is aboard with his dancing; Donnie Brooks is a handsome young singer with great potential; Andre Raymond does a novelty doll dance which probably would be more effective if the time were cut in half; Tanya Lemani is a luscious bellydancer with exciting torso tosses; and Sue Lyman is a pleasant song-seller.

Lee's 21-year-old daughter Patti joins him in some delightful song and dance bits, nearly stealing the show from the star. She's a shapely looker with plenty of talent.

Lee, backed by the Musical Wades (5), dominates the festivities, clicking big with his music (vibes), blackout sketches, and his w.k. brand of comedy peaked by a very funny striptease.

Davis & Reese are in fine form for this outing; the oafish Davis gets solid yocks with his outlandish dialog and wonderfully funny face. The handsome Reese is an ideal partner, is effective with his songs and straightman role. Embellishing act is the lovely chirp Carol Lee and The Cousins (4) with a high light "West Side Story" takeoff.

This bill in for eight weeks.

Duke.

Village Gate, N. Y.

Stratis Ensemble (5), *Sultana, Stephanie, George Morel, Nina Simone & Quartet;* $3 *admission.*

Art D'Lugoff, Village Gate impresario, veers to the Oriental atmosphere with this current layout. And it plays and entertains much better than it looks on paper. For contrast, he has singer Nina Simone and her four-piece instrumental combo. This Negro group goes in for straight jazz licks and a touch of Latinesque.

The Oriental flavor is built up by the Stratis Near-East Ensemble, which features the tunes of that area. George Stratis, a Greek, leads the combo with his sharp clarinet. In the crew are Norman Gold, a Jewish lad from Brooklyn, who handles the vibes and piano; Joe Marrapodi, Greek-Italian, percussionist; Louis Mavrogian, a Syrian, who plays bass viol; and Nick Patides, Grecian youth, who manipulates the bazoukee, a long-necked mandolin.

Outfit builds an excellent Oriental atmosphere, interrupted by the singing of Stephanie. It is a perfect setting for the finale, the gyrations of Sultana, belly dancer.

Stephanie, a dark-haired femme, impresses with her tunes which include "Never On Sunday," among others. A bellydancer is a bellydancer, but Sultana has touches of the venerable Oriental movement, and scored lustily even though perhaps too heavily clothed.

The Stratis combo set here for four weeks. Besides their instrumental work, members of the outfit also contrib a couple of songs.

Miss Simone is effective for the most part but seems to have erred by including several numbers that call for very quiet vocalizing—difficult to put over in this room. She is as excellent with her piano-playing as her warbling. Her foursome backs her handsomely, with Montego Joe scoring with his conga playing. Miss Simone & Co. are due back here in mid-June.

George Morel, Argentine guitarist, is a return booking at the Gate. His "Granada" and "Summer Time" are standouts, and he's excellent on all his instrumentations.

Wear.

Saddle & Sirloin, Tucson

Tucson, April 8.

Nelson Eddy & Gale Sherwood, Bud Osborn Orch (7), *directed by Ted Paxson;* $1.50 *cover.*

No matter how often you catch them, Nelson Eddy & Gale Sherwood remain a refreshing act. And it's a tribute to them that they continue to draw constant praise despite the headaches they must have with local musicians. As here, where Eddy's right-hand man for 37 years, Ted Paxson, fronted six other pieces with sheer bravery.

Also refreshing is the fact that this is an established act that doesn't explain its Tucson stop with the slough-off: "Well, we needed a place to break in our act for Vegas."

Adhering to their tried-and-true format, Eddy opens as a single with "Great Day" and "September Song" before bringing on the attractive and talented Miss Sherwood. He straights for her clowning as they romp through the duets.

Eddy also does another solo stint to give his partner a change into her shortie outfit, this time coming on as a cigaret girl. More patter and songs and the 40-minute stint is wrapped up. Auditors beg for more but the pair wisely get off to keep all appetites whetted.

Trump.

Strollers, N. Y.

"The Establishment," with John Bird, Jeremy Geidt, Eleanor Bron, David Battley, Carole Simpson; staged by Stephan Vinaver; writers, John Bird, Peter Cook; music, Marian McPartland Trio; $4.50 *top.*

Members of "The Establishment" company periodically return to England, look over the situation in the mother country, then report back to the colonists in what has come to be a highly amusing manner. The current show "The Muffled Report," is probably one of the most amusing safe shows they've done in the U. S. Not only is the material clever and brittle, but they seem to have caught on to American show biz methods.

The gifted company current at John Krimsky's boite on the site of the old El Morocco has considerably more punch than some of its previous efforts. For the group has learned to eliminate much of the unnecessary gab, spiel more on germane matters and they're keeping it down, albeit still giving their subject matter sufficient buildup and background.

The bulk of the membership in the current troupe has had considerable experience locally. The company, as presently constituted, works together excellently and seems to be able to communicate with each other more readily. What's more, a central theme gives the players a better peg on which to operate and the filmed sequences are generally directly related to the subject at hand.

In "The Muffled Report" the general premise is to have the Conservative Party fortified with a ready report to whitewash the administration should any scandal of the Profumo-Christine Keeler-Mandy Rice-Davies variety plague the party at a future date.

Jeremy Geidt is a bumbling British jurist while John Bird is the party genius who suggests the report. They provide the thin plot elements. However, the various sketches with Eleanor Bron and David Battley give a lot of substance to the story line. The skits generally come off, most are in good taste, and all are a lot of fun.

There are times when Miss Bron has to double into parts obviously conceived for a male player, of which there is an apparent insufficiency in this grouping. It's a bit difficult to picture her as a lad, but she manages to contribute laughs even in this situation. The songs again are by Carole Simpson who infuses her interludes with some heady listening.

It's one of the more clever entertainments in the off-Broadway genre.

For added measure, the Marian McPartland Trio provides the entr'actes and also showbacking where needed. Miss McPartland is a gifted ivoryist and she has competent help to aid her in making some thought provoking variations on selected themes.

Jose.

Statler-Hilton, Dallas

Dallas, April 10.

George Jessel, Don Ragon Orch (9); $2.50-$3 *cover.*

George Jessel, who first played a Majestic Theatre vaude date here 53 years ago, made an impressive local nitery bow Thursday (9) before the largest Empire Room opening night crowd in recent months.

He's still highly voluble, a solid entertainer whose offerings range from the risible to the sentimental. He maintains a big score throughout the yarn spinning and vocal efforts. It's his last time on the boards, as he assumes an Israeli diplomatic post in September.

Jessel touches on show biz history tastefully, many of his tales in religious vein, and rates immediate rapport with his fans. In a nudist colony routine, the laughs build and he kids himself: "I looked at one two years ago and it cost me $250,000; that's why I'm working this saloon tonight!"

Nostalgia sets in with bits about Al Jolson and Eddie Cantor, and he mimes them with vocals of "California, Here I Come," "April Showers" and "If You Knew Susie" for nice returns. After a 40-minute score, Jessel begs off with his trademarked poem, "Old Friends."

Don Ragon's house band gives capable showbacking for the song session, and lures the leather pushers with top dansapation.

Jessel plays two weeks, with Molly Bee due April 24.

Bark.

CURRENT BILLS

WEEK OF APRIL 15

NEW YORK CITY

MUSIC HALL — Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

BRITAIN

BLACKPOOL TOWER CIRCUS—Charlie Cairoli and Company, The Flying Marilees, Lilian Daniels and Her Polar Bears, Konyot's Chimpanzee Rodeo, The 4 Rodriguez, Circus Schumann's 12 Liberty Horses presented by Billy Baker, The Ascots, Kimi Yokoi, See-Hee Troupe, Bartschelly, Evelyn Hans and Her Poodles, Rudi Llata, Desmond and Marks, Fuzzy-Ball Kaye and Tiny Tommy Gallaher, Our Sammy, Little Jimmy and the Circusettes.

COVENTRY—Dickie Henderson, Jimmy Clitheroe, Pinky and Perky, Jimmy Tarbuck, Susan Lane, Four Gale Boys, Los Flamencos, Ugo Garrido, Billy Winsor, Alexandra Dane, Malcom Goddard Dancers, Six In Harmony.

LONDON PALLADIUM—Lena Horne, The Bachelors, Des O'Connor, The Monarchs, Arthur Worsley, The Bal Caron Trio, The Del Fey Brothers, Bill Finch.

MANCHESTER PALACE — The Ballet Rambert.

VICTORIA PALACE — The George Mitchell Minstrels, John Boulter, Tony Mercer and Dai Francis, Leslie Crowther, Margo Henderson, George Chisholm & The Jazzers, Schaller Brothers, The T. V. Toppers, Pat Ellis.

SCOTLAND

GLASGOW ALHAMBRA—Kenneth McKellar, Rikki Fulton, Terry Hall, Paul & Peta Page Puppets, etc.

KING'S—"Old-Tyme Music-Hall," with Dave Willis, Jimmy Plant, Bond Rowell, Jean Kennedy, 'Master' Joe Petersen, Davies & Gray, Nat Gonella, Trevor Moreton, 2 Rexanos.

GLASGOW KING'S—Dave Willis, Jean Kennedy, Bond Rowell, Nat Gonella, Ellis Jackson, Trevor Moreton, Davies & Gray, Master Jo Petersen, Two Rexanos, Jimmy Plant.

GLASGOW PAVILION — Johnny Victory, Bob & Jack Young, John Mulvaney, Eileen Keegan, Three Bells, Moxon Girls.

EDINBURGH PALLADIUM — Lex McLean, The Hi-Fi's, The Melody Makers, Margo Bentley, Carr & Vonnie, Moxon Girls.

AYR GAIETY — Jack Milroy, Glen Michael, Mal Hollander & Esther Hart, Three Scott Boys, Eve Robbins, Roddy McNeil, Pamela Penfold, Billy Cameron, Colin Beach, Springtime Dancers.

GLASGOW METROPOLE—Gracie Clark & Colin Murray, Joe Gordon Folk Four, Alexander Brothers, Dennis Clancy, Ivy Carey, Alan Beale, Moxon Girls.

NEWCASTLE - ON - TYNE THEATRE ROYAL—"An Evening of Old Time Music Hall," Morris & Cowley, Dave Willis, Sindy Powell, Jill Summers, Marie Lloyd, Geddes Bros., Joan Hurley, Davies & Gray, Nat Gonella, Jimmy Gay.

Cabaret Bills

NEW YORK CITY

APARTMENT — Melodye Condos, Charles De Forest.

BASIN ST. EAST—Pat Collins, Joe & Eddie.

BITTER END—Joan Tolliver, Jim, Jake & Joan.

BON SOIR—Felicia Sanders, Three Flames.

BLUE ANGEL — Godfrey Cambridge, Kathy Woodruff, Wayne Storm.

CAFE AU GO GO — Lenny Bruce, Hendra & Ullett, Shawn Phillips.

CHARDAS—Bela Babai Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Kato Fenyas.

CHATEAU MADRID—Los Chavales de Espana Emilio Reyes Orc., Carbia Orc.

COPACABANA—Los Cincos Latinos, Jan Murray, Pat Woodell, Eddie Albert, Joseph Mele Orc.

CRYSTAL ROOM — Joe Mooney

EMBERS—Joey Bushkin, Lenore Paxton.

GRINZING — Kalman Banyak, Henry Butz.

HAWAIIAN ROOM—Teiko Yannagi, Keolu Beamer, Auletta Orc.

FIVE SPOT—Sonny Rollins & Co.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL AMERICANA—Julie London, Lee Evans Orc.

HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.

HOTEL PARK SHERATON — Irving Fields 3.

HOTEL PLAZA—Kessler Twins, Emil Coleman Orc., Mark Monte Orc **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston

HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.

HOTEL SAVOY-HILTON—Arturo Arturos Orc

HOTEL SHERRY-NETHERLAND — Juli Christman.

HOTEL WALDORF-ASTORIA — Edie Adams, Emery Davis Orc., Horace Diaz Orc.

INTERNATIONAL—"Vive Les Girls," Mike Durso Orc

LATIN QUARTER—Kaye Sisters, Rolly & Arry, Jack Le Cayen, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.

LIBORIO—Celia Cruz, Pancho Cardenas Orc., Candido.

LIVING ROOM—Kathy Keegan, Casey Anderson, Bob Manning, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman, Teresa Celli.

RAT FINK ROOM — Jackie Kannon, Johnny Johnston, Tobi Townes.

RED GARTER—G-String Strugglers.

RED ONION—Banjokers.

SAHBRA—"Hora Hootenany" Menasha Bakrat Orc., Gavri Ders., Margolit Ankory, Basheva Byron & Ezra Zahavi, Leo Fuld.

SNIFFEN COURT INN—Renee Taylor, Joe Randi, Pepi Moreale 3.

SQUARE EAST—"Open Season at Second City," Barbara Harris, Severn Darden, Bob Dishy, Dick Schall, Avery Schreiber, Ben Keller.

TEEN HAVEN—Madisons, 8 Fashions, Soul Bros.

THE MOST—Morgana King & Kingsmen.

TOWN & COUNTRY — Milton Berle Show, Amin Brothers, Leonard Sues, Lou Wills Jr., Royal Quartet, Ned Harvey's Orc., Rod Rodriguez Rhythms.

UPSTAIRS & DOWNSTAIRS—"Twice Over Nightly," Jane Alexander, MacIntyre Dixon, Paul Dooley, Richard Libertini, Mary Louise Wilson. "In This Corner" Bill Brown, Virgil Curry, Marian Mercer, Carol Morley.

VIENNESE LANTERN—Maria Carillo, Lillian Cavell, Ernest Schoen Orc.

VILLAGE GATE—Nina Simone, Stratus Near East Ensemble.

VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.

VILLAGE VANGUARD—Bill Evans.

CHICAGO

THE BELFRY—"Noises In The Theatre," June Ericson, Haskell Gordon, Ann Hilton, Ross Lashbrook, Bert Vallencourt.

BLUE ANGEL—"Calypso Nights" Lord Carlton, Sami Coe & Anita, Georgia Carroll, Lord Montego, Lord Smiley, Al D'Lacy Orc.

CONRAD HILTON — "Ladies First" Lucho Navarro, Wells & Four Fays, Manuel Del Toro, Marie Langenbein, Ernie McClean & Caroline Paul, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Orc.

HAPPY MEDIUM—Three Cheers For The Tired Business Man. **Downstage Room**—Rolf Harris.

HOTEL CONTINENTAL—JoAnn Val, Franz Benteler Orc.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—Joe E. Lewis, Jimmy Blade Orc.

EDGEWATER BEACH — "Swing Into Spring" Bob Newkirk, Claire Perreau Orc.

LE BISTRO—Pat Galleo & The Highlads, Connie Milano Trio.

LONDON HOUSE—Billy Maxted's Manhattan Jazz Band.

MISTER KELLY'S — Shecky Greene, Judy Curtis, John Frigo Trio, Marty Rubenstein Trio.

OLD TOWN NORTH—Richard & Jim.

PALMER HOUSE—Jane Russell, Connie Haines & Beryl Davis, Ben Arden Orc.

PLAYBOY—Bobby Byron, Berle Williams, Nick Noble, Toy Petty, Judie Thor-Danielle Dravor.

SECOND CITY—"New York City Is Missing," John Brent, Jack Burns, Ann Elder, Sally Hart, Gene Kadish, Omar Shapli, David Steinberg, Bill Mathieu

SHERATON BLACKSTONE—Toni Carroll, Frank York Orc.

LOS ANGELES

COCOANUT GROVE—Rowan & Martin, Enzo Stuarti.

CRESCENDO—Henny Youngman, Mary Ford, Frank Fanelli.

DINO'S—Betsy Duncan, Jack Elton, Steve LaFever.

ICE HOUSE—Shaggy Gorillas, Stewart Clay, Pat & Victoria.

INTERLUDE—Tani Jones.

MELODY ROOM—Jack Costanzo Quartet, Jacqueline Fontaine.

SLATE BROS.—Simmy Bon.

STATLER HOTEL—George Liberace

TOWN HOUSE—Red Nichols & Five Pennies

TROUBADOR—Hoyt Axton, Freddie Neile.

YE LITTLE CLUB—Monte Mansfield.

LAS VEGAS

CASTAWAYS—"Holiday In The Orient," Peggy Lord, Patti Kim, Bobby Stevenson Orc.

DESERT INN — Milton Berle Show, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Pinky Lee, Davis & Reese, Mafalda Trio, Lilting Strings.

DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls!" Gwen Harmon. **Sultan's Table:** Jose Mario, Arturo Romero Strings (11).

FLAMINGO—Mitzi Gaynor, Russ Black Orc. **Lounge:** Della Reese, Nita Crul, Bob Sims.

FREMONT—Cables, Fables, Paul Dino.

GOLDEN NUGGET—Buck Owens, Billy Gray, Ronnie Pearson, Judy Kay.

HACIENDA—"Les Poupees de Paris," Ink Spots, Johnny Olenn, Kay Houston.

MINT—"Hong Kong Scandals," Pat Moreno's Artists and Models.

NEVADA—Peter Anthony, Royal Tahitians.

NEW FRONTIER—Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.

RIVIERA—Kay Starr, Louis Armstrong, Jack Cathcart Orc. **Lounge:** Johnny Desmond, Jack Ross, Betty Ayres' Sparkling Strings, Marty Heim Trio.

SAHARA—Tony Bennett, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Louis Prima, Gia Maione, Sam Butera, Characters.

SANDS—Danny Thomas. **Lounge:** Martin Denny, Johnny Prophet, Vido Musso, Dave Burton, Ernie Stewart.

SHOWBOAT — Jack "Jive" Schafer, Twin Tunes, Johnny Paul, Frankie Yankovic, Leo Wolf.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Lill St. Cyr, Jack Larson, Eddie Innes, Danny Jacobs, Laura Del Mar, George Redman Orc. **Lounge:** Charlie Teagarden, Funtastics, Beverly Marshall, Skeets Minton.

STARDUST—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** Don Cornell, DeCastro Sisters, Esquivel, Lobato Dancers, Nelida, Nalani Kele.

THUNDERBIRD—Peter L. Marshall in "Anything Goes," with Eileen Rodgers, Patricia Marand, Irving Benson, Benny Baker, Nat Brandwynne Orc. **Lounge:** Treniers, Brothers Castro, Micki Lynn.

TROPICANA — "Folies Bergere," Ray Sinatra Orc. **Lounge:** Perez Prado, Denis & Rogers, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

GOLDEN—Flapper Follies with Vespia Brothers, Elsa & Waldo, Vega Maddus, Don Staiton, Golden Girls, John Carleton Orc.

HAROLDS — Trini Lopez, Johnny O'Brien, Don Conn Orc.

HARRAH'S (Reno) — DeCastro Sisters, Nick Lucas, Judy Lynn, Joe King & Zaniacs, Red Coty.

HARRAH'S (Tahoe)—Tony Martin, Cyd Charisse, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** Billy Eckstine, Jerry Colonna, Top Notchers, Coquettes.

HARVEY'S—Florian Zabach, Curtiss & Tracy, Town Pipers, Jack Bedient, Chessmen Jets, We Four, Orrin Tucker Orc.

HOLIDAY—Jon & Sondra Steele, Esquires, Sparklers, Charles Gould's Satin Strings.

MAPES—Deedy & Bill, One Plus One, Joe Karnes.

NEVADA LODGE (Tahoe)—Sawyer Sis, Max Daffner Trio.

NUGGET (Sparks)—Fred Waring Show, Rudy Cardenas, George Arnold Singers & Dancers, Foster Edwards Orc.

RIVERSIDE—Arthur Walsh, Riverside Varieties, Carlton MacBeth Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstasy on Ice," Bobby Short 3.

CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's 3, Georgie Kaye, Tanya & Biaggi.

CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.

DEAUVILLE — Tommy Dorsey Orc., Frank Sinatra Jr., Helen Forrest, Charlie Shavers, Sam Donohue, Pupi Campo, Les Rhode Orc.

DIPLOMAT—Buddy Hackett, Neil Sedaka, Dick Haymes Jr., George Foster, Van Smith Orc.

CORAL BEACH—Steve Alaimo, Bobby Hackett 4, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.

EDEN ROC—Belle Barth, Escobar Orc., Richard Tucker, Monroe Kasse Orc.

FONTAINEBLEAU—Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.

LeBISTRO—Billy Daniels, Pat Morrisey, Benny Payne.

MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell, Guy Rennie.

PLAY ROOM—Dakota Staton, Mickey Gentile 3, Eddie Sack 3.

THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.

TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue, Dorothy Donegan.

SAN FRANCISCO

BIMBO'S—Lili St. Cyr.

THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin

FAIRMONT HOTEL—Ernie Heckscher Orc.

GALAXIE — Nooney Rickett V. Joni Lyman.

hungry I—John Gary, Helen Humes, Turtles.

INTERLUDE—Don Washington, Merrill Hoover Trio.

JAZZ WORKSHOP—Art Blakey Messengers.

LITTLE FOX—"Private Lives," Oliver Cliff, Marrian Walters.

McGOON'S—Turk Murphy band, Clancy Hayes.

OFF BROADWAY—Mel Torme.

ON BROADWAY—"Under the Yum Tree."

PURPLE ONION—Albert T. Berry, Rusty Carlisle.

SAFARI ROOM (San Jose)—Mills Bros.

SHERATON-PALACE—Bola Sete.

SUGAR HILL—Shirley Horn 3.

THE TRIDENT (Sausalito)—Jean Hoffman Orc.

TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

New Act

THE TRAVELLERS
Songs
110 Mins.
Glebe Collegiate Inst. Aud., Ottawa

Only Canadian folknik group to tour Russia——two years ago, on an international exchange—Travellers now have a good-selling disk of Oscar Brand's "Something to Sing About" on Columbia's Canadian label. They do a one-niter May 5 at Palmer House, Chicago, and June 1 tee a week at Winnipeg's new nightclub, The Establishment. Most of their gigs are at universities, and two-thirds of the 500 at this concert (Gilbert Levine, impresario) were students.

Long a quartet, Travellers (traditional spelling) recently added a non-vocal bass man, Terry Quinn, who adds depth to their own accompaniment. Lone femme, Simone Johnston, plays no instrument. Banjoist-emcee is Jerry Gray, with Sid Dolgay on mandolin-cello and Ray Woodley on guitar (no juice). The sound, both vocal and instrumental, is generally standout, but more continuity of pattern in material arrangement would be an improvement.

Although the program was predominantly Canadian — including their loveliest tune, "The Wild Goose" — they also scored with a splendidly sung spiritual, "Let My Little Light Shine"; charming Mexican lullaby; the old depression song "Beans, Bacon and Gravy," — strong and amusing; "When the Ice Worms Nest Again"; and a couple of South African Bantu songs, in one of which they easily got the audience singing along. Welsh, Irish and Israeli ballads were also done with rich harmony. Handful of protest songs included one Woodie Guthrie, Bob Dylan's "Blowing in the Wind" and Earl Robinson's integration ballad, "The Ink is Black." They also did a funny, often incisive, multi-chorus, political-comment ditty by Paul Kligman & Ed McNamara.

The Travellers have plenty to offer audiences elsewhere than on campus. They've only played a couple of U.S. dates so far, but plan to do more next season. Pert, pretty Miss Johnston and handsome Terry Quinn would be visual pluses for tv. Woodley is young too, Gray and Dolgay a bit older.

Gard.

OBITUARIES

EL BRENDEL

El Brendel, 73, Swedish-dialect comedian whose career encompassed virtually every facet of show biz during his 51 years onstage, died April 9 in Hollywood as a result of a diabetic condition. Believed by many audiences to be a Swedish actor, he was actually born in Philadelphia and attended the U of Pennsylvania.

He launched his theatrical career in Philly with Bart McHugh, who staged flash acts; then with his wife, Sophie, appeared in vaudeville as El Brendel & Flo Bert. They played the Keith circuit for seven years (1913-1921). Later they left the variety stage for five years of Shubert musical shows. Among these were "Cinderella on Broadway," "Spice of 1922," "Passing Shows," on Century Roof; and "The New York Whirl."

Brendel turned to the silent screen in 1926 and was with Famous Players-Lasky for two years before returning to Broadway stage for another two years. Then, in 1929, with talking pix already established, he was placed under contract by Fox Films, where his Swede comedy characterization became known to millions.

Among his early roles at Fox were such pix as "The Cockeyed World," "Sunny Side Up," "Movietone Follies of 1930" and "Just Imagine." Later, he turned freelance and appeared for the majority of the majors, particularly Metro, Warner Bros. and 20th-Fox.

He sandwiched in nitery appearances, and in recent years did both telepix and tv commercials.

His wife survives.

In Memory of a Beloved Friend
SELMA LYNCH
April 18, 1960
G.S. Jr.

TODD STORZ

Todd Storz, 39, owner of the Storz Broadcasting Co., died Monday (13) at his home in Miami Beach. Death was believed due to a cerebral hemorrhage. Storz operated radio station WQAM, Miami, WDGY, Minneapolis, WHB, Kansas City, KXOX, St. Louis, KOMA, Oklahoma City, WTIX, New Orleans.

He was a member of the Navy Broadcasting-Telecasting Advisory Board.

VIOLA BARRY

Viola Barry, 70, early-day screen star who was cast by Jack London to appear with Hobart Bosworth in first version of "The Sea Wolf," died April 2 in Hollywood.

As age of 14 she wrote, produced and directed her own play, "The Light of Mythra," for which San Francisco Chronicle hailed her as a "child genius." A year later she played role of Juliet in the Shakespeare classic on Frisco stage, youngest actress ever to undertake role in Bay City. She later toured with the Benson Co. in England.

We'll all miss you.
TOMMY LYMAN
Jerry Vogel

Going to Hollywood in 1918, Miss Barry made her film bow in "Sea Wolf," and D. W. Griffith elevated her to one of his leading ladies. She married the late Jack Conway, later to become a top Metro director, when he was still an actor. She encouraged him to branch out in the directing field. Later she married the late F. McGrew Willis, a screen writer. She had been retired for many years.

Surviving are two sons, three daughters and sister, Mrs. Irving Pichel.

VEIT HARLAN

Veit Harlan, 64, German film director who became notorious for a film that most of the world never saw, died Monday (13) of cancer in a Capri (Italy) hospital. Harlan, as one of the many films he made under the Nazi regime, directed "Jew Suss," based on Lion Feuchtwanger's novel. The violently anti-Jewish film caused him to stand trial twice after World War II but he was acquitted. Harlan often denied being anti-Semitic, insisting that the film was made under duress, because his and his family's lives were threatened.

Despite these denials and his gesture, in 1957, of burning one or two negatives of the film (the other had been confiscated by U. S. occupation forces), he was never again accepted seriously as a director. Two postwar films, "The Third Sex" and "The Immortal Lover One" were released in the U. S. to little business. He is survived by his widow, actress Christina Soderbaum, and two sons.

CHARLES F. DANVER

Charles F. (Charley) Danver, 65, died in Pittsburgh on April 11 after a lingering illness. Danver was the most popular and colorful columnist in the history of Pitt journalism with his popularity standing up under constant readership surveys for the entire 40 years of his employment by the old Pittsburgh Post-Gazette. Danver started with the Post after World War I and came to work his first day in his naval ensign's uniform. After a few years he started writing his "Pittsburghesque" column, which at first was one long human interest story. He gradually drifted into personality patter. He was the chief chronicler of the speakeasy era in Pitt and covered the night club and show biz beat during its hectic years from 1922 to 1936 when everything was wide open.

During World War II he served as a war correspondent for the Post-Gazette. It was during this war that his wife's son was killed in action. Upon his return to the paper, Danver found show business and niteries a rather colorless beat and devoted most of his column to more general fields of interest. However, he always used show biz items when he found them. He was widely quoted all over the country. When he became ill just before Christmas last year, the paper was forced to run a box daily saying, "Charley Danver will be away from his desk for a few days." But after his hospital stay ran into the months, the paper dropped the box and the switchboard was tied up with callers who wanted to know how Charley was. He did get back to work for four days and then was ordered back to the hospital and the box went back in saying, "Charley Danver's doctors have insisted that he be given a longer convalescence. His column, 'Pittsburghesque,' will be resumed on his return."

Survived by his widow.

GEORGIA CAINE

Georgia Caine, 88, Broadway actress for years before going to Hollywood in the '30s, died April 4 in Hollywood. She launched her career in musical comedy, among her legiters being "The Messenger Boy." Her screen credits included such films as "Christmas in July," "'Ridin' on a Rainbow" and "The Wife Takes a Flyer."

She retired in 1949.

JAMES BRENNAN

James (Jimmy) Brennan, 70, English vaudeville and theatre impresario, and head of Brennan's Cinemas Ltd., died of a heart attack April 1 at St. Anne's-on-Sea, near Blackpool, Eng.

His company owned the intimate Queen's Theatre vaudery in Blackpool, noted for its annual summer show, which regularly featured U.S. acts, mainly specialties. Company also owned the King's Theatre, Oldham, and the Empire, Oldham, among other north-of-England cinemas.

Brennan, a familiar personality in north-of-England show biz circles, built up his circuit from a small group of cinemas in the Barrow area. His headquarters were in Manchester.

RITA MORGENTHAU

Rita Wallach Morgenthau, 84, a founder and director of Neighborhood Playhouse School of the Theatre, died April 8 in New York City.

Mrs. Morgenthau, with Irene and Alice Lewisohn, founded the Neighborhood Playhouse School in

(Continued on page 71)

LEGIT 'REFORM' BOOB'S TRAP?

Fewer Alien Actors Hereafter?

United States Immigration Service procedures covering the importation of alien actors have undergone a change which Actors Equity feels may lead to a reduction in the inflow of foreign (mostly British) performers to Broadway. Heretofore the Immigration & Naturalization Service was the final arbiter on whether the importation of a performer was justified on the grounds that no one else could be found to perform the service for which the actor was being employed.

Beginning today (Wed.), clearance orders from the U.S. Employment Service will be required to bring in actors. The Immigration & Naturalization Service, which will no longer be the authority in such cases, has sought the opinion of Equity when the matter of such employment arose, but the union's view was not binding. Equity will also work in close liaison with the Employment Service which will now decide whether or not a performer qualifies as unique.

This change in regulations, which does not affect alien actors imported on the basic of distinguished merit and ability, is a result of a series of conferences between the Dept. of Labor and the Immigration & Naturalization Service and is principally concerned with the temporary entry of alien actors, actresses and nitery entertainers.

The U.S. Employment Service is designating three affiliated State Employment Service professional offices, one each in New York, Chicago and Los Angeles, as Offices Specializing in Entertainers. Each will be staffed by those designated as specialists in occupations in the performing field. Other offices may get the same designation at a later date.

Secretary of Labor W. Willard Wirtz stated "Recent experiences have shown the need for protecting the wages and employment opportunities of our own professional entertainers. We realize that this activity represents a venture into a new occupational and industrial field for the Employment Service. However, we hope that with the cooperation of producers, employers, and labor unions involved, the Offices Specializing in Entertainers will be able to expedite the requests for certification." He also asked that producers or employers of entertainers who request certification for alien performers should allow as much time as possible and not less than 30 days for a determination to be made in each case.

L.A. CLO, Starting 28th Season, Has $3,000,000 Gross Subscription; Created Several Standard Works

By DALE OLSON

Los Angeles, April 14.

In its 27 years of musical presentations, the L.A. Civic Light Opera has grown from subscriptions amounting to $50,000 in its first season to an anticipated $3,000,000 this year. According to Edwin Lester, general director, the organization has done much to put Southern California on the theatrical map.

Aside from the success of the non-profit CLO on its home grounds, it has originated a number of shows that have become at least semi-classics of the musical stage. Probably the foremost of these has been "Song of Norway," the Robert Wright and George Forest musical based on the life of and using the music of Edvard Grieg. It was originally produced here in 1944, later a Broadway hit and has been revived by the CLO three more times to be the company's biggest hit to date.

On its heels is "Kismet," another Wright-Forrest work, based on the old Edward Knoblock play, with songs adapted from Alexander Borodin. It was produced in 1953, has been revived twice and remains a standard in the field.

The CLO also presented the musical edition of "Peter Pan," starring Mary Martin, in 1954 and, earlier, in 1940, a new version of "The Red Mill" which ran 531 performances on Broadway.

Less successfully, Lester and the CLO has also created "Magdalena," "At the Grand" and last year's "Zenda" to the front, the latter, at $450,000, the most costly production ever staged by the company.

CLO was founded in 1938 after two years of Lester-produced operettas. The producer started with $5,000 capital promoted, at $500 apiece of his own and from nine friends. The first year was not successful, there was sufficient response to initiate the 1938 CLO inauguration with $15,000 capital.

The initial CLO season brought $50,000 in subscriptions for four shows at one week each, in contrast to the currenet setup of a 200,000 subscription list for four

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Schedule 'Devil's Choice' For London, Then B'way

Hollywood, April 14.

Ben Kamsler will present and George Shdanoff will direct a London production next fall of "The Devil's Choice," Ray Russell's dramatization of his own bestseller, "The Case Against Satan." Since the book did exceptionally well in Britain, it was decided to present the play version in the West End ahead of Broadway.

A recent Kamsler-Shdanoff venture in London legit was "Portrait of Murder," starring Phyllis Calvert.

'MFL' MULLS POLAND AFTER ISRAELI RUN

Tel Aviv, April 14.

Eliza Doolittle stands a good chance of learning Polish. Negotiations are underway between Giora Godik, producer of the Israeli "My Fair Lady" and Pagart, the official agency of the Polish Government, for the production of "MFL" in Warsaw, later this year.

The Hebrew version of the Lerner and Loewe hit proves to be every bit a repetition of the outstanding success its American original enjoyed. The producer took up the option of keeping the production at the Habimah Theatre in Tel Aviv another six weeks, being S.R.O. for two weeks in advance, an unusual phenomenon in this country.

Godik proposes to produce the Polish version without help of interpretation. Himself of Polish origin and bringing along to Warsaw the director of the Hebrew version, Habimah's Shraga Friedman and local conductor Roman Mesing, both of whom also speak fluent Polish, the local cast would have hardly any problems getting the message.

11,486 in British Equity

London, April 14.

British Actors Equity rolls hit a new high during 1963 with 11,468 paid-up members. The previous year's total was 11,052 members.

The 1963 total includes 6,026 women and 5,442 men.

WHARTON SEES 'CORRUPTION'

Attorney John F. Wharton has been among those fighting the proposed new legislation at Albany whereby the Attorney-General of the State, and his appointees, would have drastic authority over the Broadway legitimate theatre. The suggested laws are intended as a "cleanup" of admitted evils in connection with "ice" and loose auditing practices, but Wharton believes the measures are badly conceived and written and will create temptations to shakedown and abuse power. The attorney has now petitioned Gov. Nelson Rockefeller to veto the bills. Wharton has informed the Governor that his own language, applicable to the State Liquor Laws, is in point. Herewith Wharton's letter, dated April 13:

(COPY)

Your Excellency:

I am doubly inspired to present this plea after reading your forthright and statesmanlike appeal to the citizens for support of your so-called "Liquor Legislation." (I have written my representatives urging them to vote for your proposals.) Let me be equally forthright.

Both of the "Theatre Legislation" Bills will, to use your own phrase, "invite and encourage widespread corruption." It is, therefore, submitted that you cannot logically ask the citizens to support your attempt to deal realistically with the abuses which have grown up under the State Liquor Authority if, at the same time, you are putting your signature to a Bill which sets up an incipient similar situation.

The Bill amending the General Business Law appropriates $35,000 to create a department in the Attorney General's office which will have *unrestrained* power to harass theatrical producers to a dangerous degree. The Bill provides that whenever it *shall appear to* the Attorney General that any person is *about to violate* any provision of the Law, the Attorney General, may,—*without any check or bal-*

(Continued on page 64)

Concerts Hard To Book in Jackson

Swedish soprano Birgit Nilsson of the Met Opera is the latest of a number of concert artists to cancel out of the segregated audiences autitorium at Jackson, Mississippi. This was in response to pressures on her, as previously on others, to shun the racial backwaters of Dixie.

Concert management has been among the last to feel the new civil war in the South. Many of the towns down there have organized audiences (viz, subscription tickets) which contract for five or so New York-booked concerts annually. Columbia Concert's own subsidiary, Community Concerts Inc. had the deal in Jackson.

Previously cancelling out were pianists Gary Graffman and David Bar Ilian although a German pianist, Hans Richter Haaser, consented to fill in for one date on the grounds that, as a foreigner, Dixie segregation politics and propaganda were of no concern to him.

'Sunday Man,' ex-'Dressed,' Due May 12 at Morosco

"The Sunday Man" is the new title for "The Importance of Being Dressed" which Cornelius Productions Inc. intends opening May 12 at the Morosco Theatre, N.Y. The play, a Hungarian comedy by Ference Dunai, was presented in Budapest under the title, "A Nadrag," and has been adapted by Louis S. Bardoly for Broadway.

It's to star David Brooks with Alexander Dore directing.

New Dramatists Group Has $32,718 Toward $50,000 Target for 1964-65; Members Have Scripts on Option

As of the end of last week, the New Dramatists Committee had raised $32,718 of the $50,000 the non-profit organization is seeking for 1964-65 expenses in connection with its program of encouraging and developing playwrights. The total includes $15,000 previously received by the committee and $17,718 raised at the organization's annual luncheon last Friday (10) at Sari's Restaurant, N.Y.

Included in the luncheon contributions was $7,525 which John H. MacFayden, executive director of the N.Y. State Council on the Arts, said the council would donate, as well as a $5,000 gift from the John Golden Fund. Speakers at the luncheon included Paul R. Screvane, president of the N. Y. City Council; Mary K. Frank, Broadway producer and president of the New Dramatists; Alfred de Ligare Jr., Broadway producer and industry fund-raising chairman for the committee; New Dramatists alumnus Sidney Michaels, currently represented on Broadway as author of "Dylan," and from the acting ranks, Margaret Leighton and Robert Preston.

In a New Dramatists "Activities Report," dated last Friday (10), it's revealed that several members of the organization have plays earmarked for Broadway production. They include Alice Childress' "Wedding Band," under option to Oliver Smith and Henry Guettel; Roger O. Hirson's "World War 2½," owned by Alexander H. Cohen, and Norman Wexler's "Lovers in the Act," which Judith Abbott and Ray Katz have under option. The report salso says that Malcolm Marmorstein's "The Switchboard" and another undesignated play of his have been optioned for Broadway production, but the party or parties involved aren't designated.

Other members have plays earmarked for off-Broadway presentation, as well as workshop showcasing. In addition, Justin Mamis has authored "Love," a novel to be published next fall by Stein and Day, and Harold Yablonsky has written the script to "Jordi," a film scheduled to go into production this summer with Piper Laurie starring and the author directing.

Paul Shyre-Staged 'USA' Touring College Circuit

"U.S.A.," the Paul Shyre-John Dos Passos adaptation of Dos Passos' novel of the same title has begun a month's tour of universities and colleges. Shyre staged the presentation for co-producers Alan Neuman and Martin B. Cohen. Featured in the cast are Barbara Hayes, John Leighton, Dorlee MacGregor, Will Mackenzie, Wayne Maxwell and Ellen Newquist.

The tour, which began March 31 at East Tennessee Southern Univ., Johnson City, Tenn., ends April 27 at Kutztown (Pa.) State College.

Cap Records Has $200,000 Slice Of 'Golden' Musical

Capital Records, which has secured the original cast album rights to the forthcoming Broadway musical version of "Golden Boy," is putting up $200,000 of the musical's $465,000 capitalization. The disk firm's stake could climb to $240,000 if a 20% overcall is made, to boost the total bankroll to $558,000.

In addition to its investment in the show, Capitol is also earmarking another $50,000 for a special promotion budget in connection with the legit venture. Hillard Elkins, who's producing the musical, leaves today (Wed.) for a Coast meeting with Capitol president Alan Livingston and Edwin H. Morris, who's publishing the score. They'll work out exploitation angles for the album and the production, which goes into rehearsal May 11 in New York.

Accompanying Elkins to the Coast will be Charles Strouse, composer of the show's music. Elkins intends returning next Wednesday (22) with Sammy Davis Jr., who'll play the title role in the tuner. Davis will host an affair that day for theatre party agents in the Belasco Room of Sardi's Restaurant. Incidentally, Davis is under contract to Reprise Records, but he's been given permission to do the album for Capitol.

Tony Walton, who's designing the sets and costumes for the presentation, arrived from London last Saturday (11). The book for the musical, which the late Clifford Odets adapted from his original play, is being revised by Louis Peterson and lyrics to Strouse's tunes have been written by Lee Adams. Direction and choreography are to be handled by Peter Coe and Donald McKayle, respectively.

"Boy," is to begin a 13-week road tryout June 22 at the Shubert Theatre, Philadelphia. The Broadway opening is scheduled for Sept. 28 at the Majestic Theatre.

London Summer School Course in Bard Staging

The British Centre of the International Theatre Institute will conduct a summer school on the staging of Shakespeare next Aug. 6-15 at the London Academy of Music and Dramatic Art. The school is being organized by William Caskill, associate director of Britain's National Theatre.

The number of admissions will be limited. Experienced directors and designers in England and from other countries have until April 30 to apply for admittance. No charge is to be made for attendance at the school or for visits to theatres presenting Shakespeare, but participants will have to pay for their board and lodging and for fares to and from London.

Betty Field to Star In 'Menagerie' in Hub Stock

Betty Field will play Amanda Wingfield in "The Glass Menagerie," opening tonight (Wed.) as the sixth and final production of the season at the Charles Playhouse, Boston. Michael Murray, coproducer at the Playhouse with Frank Sugrue, is directing the Tennessee Williams drama.

"Menagerie" will end the theatre's seventh season May 17.

Arsonists Cause $15,000 Damage to H'wood Legiter

Los Angeles, April 14.

Arsonists, over weekend set fire to the Le Grand Theatre, Hollywood, causing approximately $15,000 damages to dressingrooms, wardrobe and other equipment.

According to Stan Seiden, who operates the house with Zev Bufman, no trace of the guilty parties has been found.

Bay at Ohio Univ.

Broadway designer Howard Bay is currently at Ohio Univ., Athens, O., as a visiting Professor of Dramatic Arts. He'll direct and design a college production of Mario Fratti's "The Cage," opening April 22.

While at the university, Bay will also design "Tartuffe," a production in the school's Great Play Series.

Shows on Broadway

High Spirits

Lester Osterman, Robert Fletcher & Richard Horner presentation of musical comedy in two acts (12 scenes, 18 numbers), with book, music and lyrics by Hugh Martin and Timothy Gray, based on the Noel Coward comedy, "Blithe Spirit." Staged by Noel Coward; choreography and musical staging, Danny Daniels; settings and costumes, Robert Fletcher; Tammy Grimes' costume, Valentina; lighting, Jules Fisher; musical conductor, Fred Werner; vocal direction and arrangements, Hugh Martin and Timothy Gray; orchestrations, Harry Zimmerman; dance music, William Goldenberg. Stars Beatrice Lillie, Tammy Grimes, Edward Woodward; features Louise Troy, Carol Arthur, Margaret Hall, Lawrence Keith. Opened April 7, '64, at the Alvin Theatre, N. Y.

Charles Condomine . . . Edward Woodward
Edith . . . Carol Arthur
Ruth Condomine . . . Louise Troy
Mrs. Bradman . . . Margaret Hall
Dr. Bradman . . . Lawrence Keith
Madame Arcati . . . Beatrice Lillie
Elvira . . . Tammy Grimes
Bob . . . Robert Lenn
Beth . . . Beth Howland
Rupert . . . Gene Castle

Singers-dancers: Adrienne Angel, Syndee Balabar, Gene Castle, Jerry Craig, Jackie Cronin, Altovise Gore, Judith Haskell, Beth Howland, Jack Kauflin, Bill Kennedy, Al Lanti, Miriam Lawrence, Renee Lee, Robert Lenn, Alex McKay, Jaqueline Maria, Stan Mazin, Joe McGrath, Don Percassi, Kathy Preston, Sybil Scotford, Tom Thornton, Ronnie Walken, Anne Wallace.

Musical numbers: "Was She Prettier Than I," "The Bicycle Song," "You'd Better Love Me," "Where Is the Man I Married?" "The Sandwich Man," "Go Into Your Trance," "Where Is the Man I Married?" (reprise), "Forever and a Day," "Something Tells Me," "I Know Your Heart," "Faster Than Sound," "If I Gave You," "Talking to You," "Home Sweet Heaven," "Something Is Coming to Tea," "The Exorcism," "What Is the World Did You Want?" "Faster Than Sound" (reprise).

About halfway through the second act of "High Spirits," which opened last Tuesday night (8) at the Alvin Theatre, there are two smash numbers in succession. The first is by Beatrice Lillie and the second by Tammy Grimes, and they turn the new musical comedy into a hit.

As a result, with the drawing power of the two femme stars, the song and dance version of Noel Coward's old farce, "Blithe Spirit," should be good for a hefty Broadway run. It may perhaps also ultimately do as a stock vehicle and possibly even have the makings of a picture.

In general, those two powerhouse numbers typify "High Spirits." When Miss Lillie is onstage, for example, tossing sanity and, incidentally, the book into the wings, the show is blissful pandemonium. And when Miss Grimes gets rewarding material to work with, there's also ample fun out front. Since they get enough such opportunities, the show provides a generally enjoyable evening.

Miss Lillie plays Madame Arcati, the ecstatically daffy spiritualist (she calls herself a happy medium) who does a sort of sorcerer's apprentice act by conducting a seance that brings back on the scene the stuffy novelist's late first wife and thereby causes all the uproar. It's a goofy character role, but as those who recall Mildred Natwick's brilliant characterization in the 1941-42 straight-play original know, it is essentially a bit.

Hugh Martin and Timothy Gray, who not only provided the tunes and words but also wrote the book for this musicalization, have been unable to enlarge the function of the part in terms of story, but have added one number based on Madame Arcati's bicycle, two others in her spiritualist headquarters, a kind of occult Hernando's Hideaway, and finally one in her bedroom for the show's triumphal bit of clowning.

"The Bicycle Song" is funny, if apparently more or less expected, but the numbers in her spiritualist hangout are the occasion for rousing Danny Daniels choreography and Miss Lillie's private brand of contagious idiocy. She performs the prescribed nonsense, adding what appears to be just about the entire repertoire of her trademarked bits.

Since parody is the essence of the comedienne's style, however, the climax is her solo turn, in which she offers what seems to be practically a recital of her own inspired brand of comment, in this instance a spoof of classical ballet that stampedes the audience and just about wraps up "High Spirits" as a show. It's a cinch the number will be expanded as the star works on it during the coming months.

Although Miss Grimes, as the impish reincarnation of the first wife, has more scope in terms of story, the authors haven't created a great deal more for her to do, and Coward, who staged the production, has simply fallen back on having her glide endlessly around the stage, trailing her filmy gown and, in the two occasions when she does a suspended-by-wire flying act, a la Peter Pan, sail back and forth without much point.

She has several passable numbers, two with third costar Edward Woodward as the smug husband whose aplomb is upset by having two wives simultaneously under his roof. One song is with Louise Troy as the second wife, and another is her initial solo. But when she gets the big number in the second act, a name-dropping patter song called "Home Sweet Heaven," she whams it and thereby cements the successful impact of Miss Lillie's click of a few minutes earlier. This tune is likely to become Miss Grimes' personal identification hereafter.

As the rather self-satisfied husband, Woodward is a capable actor stuck as a straight man opposite two femme comics. He's an agreeable stage personality, though seemingly lacking in the sort of brittle detachment ideal for farce. As it happens, he has an excellent voice, and uses it well, but without the knack of selling a song.

Miss Troy is competent but cool as the harassed second wife, though her singing voice has a perceptible change of registers. Carol Arthur is acceptable as the befuddled maid who's an unconscious medium, and Margaret Hall and Lawrence Keith are passable as the visiting friends who aren't aware of what they can't see.

Some of the dancing and singing chorus are nifty lookers, but for some incomprehensible reason designer and co-producer Robert Fletcher has togged them in unbecoming costumes for all but one number. Fletcher's scenery is ingenious and effective, however, and Jules Fisher's lighting is an asset. The Martin-Gray songs are more impressively lyrically than musically—none of the tunes remains in memory after the performance.

In general, "High Spirits" is an uneven show, but it succeeds by giving Beatrice Lillie enough to do for the first time in years, with Tammy Grimes as a notable accomplice. *Hobe*

BLITHE SPIRIT

Three-act farce by Noel Coward, produced and staged by John C. Wilson, with setting designed by Stewart Chaney. Opened Nov. 5, '41, at the Morosco Theatre, N. Y.; moved May 18, '42, to the Booth, N. Y.; played 657 performances.

Edith . . . Jacqueline Clark
Ruth . . . Peggy Wood
Charles . . . Clifton Webb
Dr. Bradham . . . Philip Tonge
Mrs Bradman . . . Phyllis Joyce
Mrs. Arcati . . . Mildred Natwick
Elvira . . . Leonora Corbett

Hamlet

Alexander H Cohen presentation of revival of drama in two acts, by William Shakespeare. Staged by John Gielgud; scenery, Ben Edwards; lighting, Jean Rosenthal; costumes, Jane Greenwood; production associates, Gabriel Katzka, Andre Goulston; in association with Fremman Productions. Features Richard Burton, Hume Cronyn, Alfred Drake, Eileen Herlie, William Redfield, George Rose, George Voskovec, Philip Coolidge, John Cullum, Michael Ebert, Dillon Evans, Clement Fowler, Geoff Garland, Barnard Hughes, Linda Marsh, Robert Milli. Opened April 9, '64, at the Lunt-Fontanne Theatre, N.Y.; $8.80 top weeknights, $9.90 Friday-Saturday nights.

Bernardo . . . Robert Burr
Francisco . . . Michael Ebert
Marcellus . . . Barnard Hughes
Horatio . . . Robert Milli
Claudius . . . Alfred Drake
Voltimand . . . Philip Coolidge
Cornelius . . . Hugh Alexander
Laertes . . . John Cullum
Polonius . . . Hume Cronyn
Hamlet . . . Richard Burton
Gertrude . . . Eileen Herlie
Ophelia . . . Linda Marsh
Ghost . . . Voice of John Gielgud
Reynaldo . . . Dillon Evans
Rosencrantz . . . Clement Fowler
Guildenstern . . . William Redfield
Player King . . . George Voskovec
Player Prolog . . . John Hetherington
Player Queen . . . Christopher Culkin
Lucianus . . . Geoff Garland
Fortinbras . . . Michael Ebert
Gentleman . . . Richard Sterne
First Gravedigger . . . George Rose
Second Gravedigger . . . Hugh Alexander
Priest . . . Barnard Hughes
Oaric . . . Dillon Evans
English Ambassador . . . Hugh Alexander

Others: Alex Giannini, Frederick Young, Claude Harz, Gerome Ragni, Linda Seff, Carol TeNel.

Some of the key questions have already been answered about the Richard Burton edition of "Hamlet." The Alexander H. Cohen presentation, opening last Thursday night (9) at the Lunt-Fontanne Theatre, recouped all or most of its production cost during its huge-grossing tryout engagement in Toronto and Boston, and it has a strong advance sale. Audiences will be expecting Elizabeth Taylor to attend most performances, and that will also help business. Apparently nothing else matters very much.

There is the subject of quality, of course, and the quality of this revival is spotty. Burton appears to be in excellent condition—he looks slimmer than when he was here last, in "Camelot"—his voice is fine and he moves well. He has fire, humor, variation, dimension, authority and real star magnetism. He has the familiar Burton air of detachment, almost seeming inattention, however, and occasionally he speaks so fast as to be unintelligible. He is dressed in black slacks and a black knitted shirt, open at the neck.

The name-studded supporting cast is uneven, and the whole production is in many respects unsatisfying. Perhaps the trouble is basic—in stager John Gielgud's concept of playing the Shakespeare masterpiece as a supposed rehearsal, with the cast in working garb, mostly street clothes, and on a sceneryless stage, with only a few platforms, etc. This may have caused what seems to be a lack of prevailing point of view, or approach, which is more serious than the distracting effect of assorted and in some instances incongruous dress.

There is an impression of lack of unity about the whole show, as though Gielgud had not provided sufficient direction or worked out a consistent style of performance. The tempo tends to be slow in many scenes, but occasionally the readings are rushed so much they become incomprehensible. One of the basic merits of a satisfying Shakespeare performance is that the meaning of the text is clarified. That is only sporadically true of this production.

Hume Cronyn is a superb Polonius. He is in street clothes, in a grey beard and with half-lens eyeglasses suspended by a string around his neck. He plays the character as a somewhat senile fuddy-duddy, a self-assured, pompous, garrulous, hopelessly humorless bore, yet in a curious way understandable and not without inherent dignity.

Alfred Drake is puzzlingly stilted and stiff as King Claudius. He is dressed in street clothes, with what may be a sports jacket and in several scenes with a topcoat over his shoulders. He is one of the worst offenders in rushing his lines to the point of unintelligibility, and somehow he doesn't seem regal or, until the final scenes, to possess enough purposefulness to be such a villain.

Eileen Herlie also gives the impression of having not been sufficiently directed and of lacking a clear approach to the part and the play. She wears a modification of a hostess gown, with a mink coat held around her. Her Queen Gertrude seems empty and strident, and there is little suggestion of sex motivation in her scenes with Claudius.

George Rose is colorful, amusing and well spoken as the loquaci-

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LONDON SHOWS

(Figures denote opening dates)

Boeing-Boeing, Apollo (2-20-63).
Caligula, Phoenix (4-6-64).
Difference of Opinion, Garrick (11-21-63)
Diplomats, Westminster (12-31-63).
Fielding's Hell, Prince Charles (2-27-63).
Funny Thing Happened, Strand (10-3-63)
Half a Sixpence, Cambridge (3-21-63).
Hang Head Down, Comedy (3-19-64).
Hedda Gabler, St. Martin's (2-13-64).
How to Succeed, Shaftesbury (2-21-63)
Kayf Up West, Royal, East (3-10-64).
Lovely War, Wyndham's (3-19-63).
Mexican Fiesta, Drury Lane (3-30-64).
Minstrels, Vic. Palace (5-25-62).
Mother's Boy, Globe (3-19-64).
Mousetrap, Ambassador (11-25-52).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poor Bitos, Duke of York's (1-6-64).
Reluctant Peer, Duchess (1-15-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63)
Round Piccadilly, Prince Wales (2-26-64).
Royal Comm. Revue, Mermaid (3-11-64).
Schoolmistress, Savoy, (4-8-64).
Seagull, Queen's (3-12-64).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Subtoplans, New Arts (4-14-64).
Wait a Minim, Fortune (4-9-64).
Who's Afraid Woolf, Piccadilly (2-8-64).
Wings of Dove, Haymarket. (12-3-63).

CLOSED

Everybody Loves Opal, Vaudeville (4-1-64); closed April 4, after 5 performances.
Formation Dancers, New Arts (3-18-64); closed last Saturday (11), after limited engagement, 25 performances. Transfers to Globe, opening April 16.
Mother's Boy, Globe (3-19-64); closed last Saturday (11), after 36 performances.

SCHEDULED OPENINGS

Beyond the Fringe, May Fair (4-15-64).
Formation Dancers, Globe (4-16-64).
Amber for Anna, Vaudeville (4-28-64).
She Loves Me, Lyric (4-29-64).

Shows Abroad

The Seagull

London, March 20.

English Stage Co. presentation (in association with Tennent Productions and Lewenstein-Delfont Productions of a four act drama by Anton Chekov, translated by Ann Jellicoe. Staged by Tony Richardson; decor by Jocelyn Herbert; sounds & music selected by John Addison. Features Vanessa Redgrave, Peggy Ashcroft, Peter Finch, George Devine, Paul Rogers, Ann Beach, Mark Dignam, Peter McEnery, Philip Locke, Rachel Kempson. Opened March 12, '64, at Queen's Theatre, London; $3.35 top.

Yakov . . . Malcolm Taylor
Workmen . . . Reginald Gillam, Derek Fuke
Semyon, Medvedenko . . . Philip Locke
Masha . . . Ann Beach
Pyotr Sorin . . . Paul Rogers
Konstantin Treplev . . . Peter McEnery
Nina Zarechnaya . . . Vanessa Redgrave
Polina Andreyevna . . . Rachel Kempson
Yevgeny Dorn . . . George Devine
Irina Arkadina . . . Peggy Ashcroft
Boris Trigorin . . . Peter Finch
Ilya Shamrayev . . . Mark Dignam
Maid . . . Kate Binchy

With the Royal Court Theatre undergoing renovations, the English Stage Co. has transferred temporarily to the Queen's Theatre for a season of limited engagements of classics, beginning with Strindberg's "The Father," followed currently by "The Seagull." The distinguished should be a draw, and London is fortunate in a glittering stage attraction.

Tony Richardson's staging of "The Seagull," is generally admirable, with grace, understanding and information. Yet, though the author's tone of melancholy inner loneliness, frustration and yearning, are still to be relished, the play does not fully register as a composite. It is a fine production, but its mood is variable. While the performers contribute lavishly as individuals, some of the scenes appear to lack an essential teamwork.

Most of the players, particularly the more experienced ones, are impeccable. Paul Rogers as the grandfather and George Devine as the charming middleaged doctor score heavily in roles which sometimes tend to be regarded as mere stage dressing. Peggy Ashcroft plays with rich style and subtle comedy to make the possessive fading middleaged actress and mother a shallow woman, although her use of coquetish tricks and the absence of a grand manner are out of key.

Vanessa Redgrave has most of the limelight in her scenes with Miss Ashcroft, and though she has a refreshing charm as the girl awakened to the glamorous world of stage and literature, her best passages are at the end. Peter Finch, as the mysterious man of letters torn between possessiveness and infatuation, does not make the error of presenting Trigorin as a charming heartbreaker, but is perhaps a little too serious and self-effacing, and fails to project the man's selfishness.

The mother-dominated son provides Peter McEnery with several chances of change of mood, and he brings them off successfully. Rachel Kemspon, Mark Dignam and Philip Locke contribute sterling performances and Ann Beach is outstanding as the tiny, matter-of-fact Masha, a bundle of petulance, unhappiness and near-neuroticism.

Jocelyn Herbert's sets, though somewhat artificial outdoors, capture the loneliness and the half-torment, half-peace of the lakeside, and her interiors are stolid and cosy. *Rich.*

Round About Piccadilly

London, April 6.

Bernard Delfont & Stewart Cruickshank presentation of revue in two acts (14 scenes) devised and staged by Dick Hurran. Stars Max Bygraves; features Yvonne March, Gibson Girls (2), Tiller Girls, Anthony Bygraves, Eddie Vitch, Alma Michael, Barbara French, Diana Dickson, Gimma Boys (5). Choreography, Lionel Blair; costumes, Berkeley Sutcliffe; decor, Tod Kingman. Opened March 28, '64, at Prince of Wales Theatre, London; $3.55 top.

The nearest thing to a foolproof insurance policy for a West End spectacular revue, particularly in a theatre like the Prince of Wales, is to have Max Bygraves as star. So "Round About Piccadilly," which Bernard Delfont and Stewart Cruickshank are presenting, is a gilt-edged proposition. There's an advance of around $85,000 to prove it.

Unashamedly unsophisticated, "Round About Piccadilly" is shrewdly designed and mounted to appeal to the bus and train tourist trade and the anticipated hordes of visitors who welcome an eyefilling show loaded with solid entertainment values. As a twice-nightly offering it should fill the theatre for months to come.

Bygraves, a solid draw, whose relaxed style conceals a wealth of preparation and effort, is surrounded by impressive talent, and the entire production has been skillfully and lavishly mounted by Dick Hurran. Sumptuous settings, lavish and spectacular costumes, plus staging novelties which make use of the two circle-level boxes, contribute towards making this a sure-fire family show.

The star has a large chunk of the playing time and fills it confidently. Much of his material is familiar, but judging from audience reaction, that hardly matters. He sings, dances, tells jokes, sometimes alone, sometimes with his son Anthony, and occasionally is surrounded by the rest of the company. The result is always boffo entertainment.

On the vocal stakes he mainly relies on his proven oldies, such as his parody of "Fings," "Hands," "Tulips From Amsterdam" and "Back in the Old Routine," but the only disappointment of the show caught was the reluctance of the audience to participate. His teenage son Anthony has promising style, but showed up better recently in a cabaret engagement. Nevertheless, there is evidence of family talent in his performance.

A novelty item features a film of Bygraves in a plane, and as it lands the hostesses turn out to be the Tiller Dancing Girls, who go straight into one of their slick and immaculately drilled routines. As the screen rises, they complete the number onstage.

The leading femme is Yvonne Marsh, a good-looker with a sturdy set of pipes. She can belt a number as confidently as she can handle a melodious tune, and her vivacity is a considerable help. The distaff side is also helped by the Gibson Girls (Nicky Allen and Sara Mackay), who fit into several of the production numbers.

There are also three top grade specialty acts. Eddie Vitch, who has added new business to his dining out routine, once again demonstrates that he is one of the leading comedy mimists in the business. His performance garners a non-stop flow of chuckles.

The Gimma Boys, five Italian acrobats, add a nice touch of knockabout comedy to their routine, which includes two or three fancy and unusual stunts.

Finally, there are Alma Michael and Barbara French with the w.k. Excess Baggage act, comprising five performing dogs. It's a sure-fire comedy bit.

Lionel Blair rates a nod for his colorful dance routines, Barbara Aitken has drilled the Tiller Girls to perfection, and Berkeley Sutcliffe and Tod Kingman have provided stunning costumes and decor, respectively. *Myro.*

The Formation Dancers

London, April 1.

Michael Codron presentation of three act comedy by Frank Marcus. Staged by Clive Donner; decor, Sally Jacobs. Features Robin Bailey, Maxine Audrey, Joanna Dunham, Gerald Flood. Opened March 18, '64, at the New Arts Theatre; $2.10 top.

Maggie . . . Maxine Audley
Perdita . . . Joanna Dunham
Paul . . . Gerald Flood
Gerald . . . Robin Bailey

"The Formation Dancers" is a slight comedy padded and showing signs of repetitious strain. But it provides a fair sprinkling of brittle laughs and is at its best when it plays tongue-in-cheek.

Frank Marcus's dialog veers from the witty to the facetious, is often designed purely to shock but is never dull. It is adroitly played and staged and, in an intimate theatre, might enjoy a reasonably happy run.

The play has much of the flavor of Noel Coward's "Private Lives" (1930-31) and Frederick Lonsdale's "On Approval" (1926-27) in that it has its four characters involved in sex outside the conventional marital or heterosexual extra-marital relationships. The principals in this minor emotional warfare are a conceited writer encouraged by his wife to carry on an affair with the beatnik mistress of his best friend, who has a wife and family on the side. The writer's wife hopes that the affairs will help him regain his male

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Divorce, Show Business Style

In show business, they're sophisticated about divorce. For example:

At producer Alexander H. Cohen's opening night party for "Hamlet" last Thursday (9) in the Rainbow Room, N.Y., the table at which Richard Burton and his wife, Elizabeth Taylor, sat, was also occupied by Michael Wilding, who was Miss Taylor's second husband. Wilding, actor-turned-publicist, is pressagent for Burton, who's playing the title role in the Shakespeare classic at the Lunt-Fontanne Theatre, N.Y.

In "Blues for Mister Charlie," the James Baldwin play which began a series of previews last night (Tues.) at the ANTA Theatre, N.Y., the cast includes Rip Torn and his ex-wife, Ann Wedgeworth, who replaced Nancy Berg. Torn is currently married to actress Geraldine Page. The Baldwin play, which the Actors Studio Theatre is producing, is scheduled to open officially at the ANTA next Tuesday night (21).

"Thursday Is a Good Night," a play coauthored by Abe Einhorn and Donald Segall, is to be tried out this summer in stock with Tom Ewell and Sheree North costarred. The director will be Ewell's first wife, Judith Abbott.

B'way Slides, But 'Hamlet,' 'Deputy,' 'High,' 'Wed.' 'Park,' 'Girl,' 'Dolly' SRO; Center-'Story' $45,104, NRT $11,819

Broadway went into a post-Easter depression last week, with grosses dropping as much as $22,187 for one musical. The going was particularly rough for several marginal shows, but despite the downhill pattern, there were seven sellout entries. They were "Any Wednesday," "Barefoot in the Park," "The Deputy," "Funny Girl," "Hello, Dolly" and the newcomers, "Hamlet" and "High Spirits."

"Anyone Can Whistle' closed last Saturday (11) and "Foxy" is scheduled to shutter next Saturday (18). There's a possibility that the N.Y. City Center production of "West Side Story" may be moved after its four-week run at the Municipal House to either the Majestic or Ziegfeld theatres, on the theory that it may benefit from the influx of World's Fair visitors.

"Stop the World—I Want to Get Off," which closes next Saturday in Philadelphia, had been considered for a return to Broadway because of the fair, but the management decided against it, at least for the present. Such a move is also under consideration for the bus-and-truck production of "Camelot."

Whether or not the fair will help Broadway business remains to be seen, but some in the trade figure that little of the fair action will carry over to the Main Stem.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (8th wk; 63 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, house record, $40,987.

Last week, $40,297.

Barefoot in the Park, Biltmore (C) (25th wk; 195 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week $38,861.

Last week, $38,912.

* **Beyond the Fringe**, Golden (R) (77th wk; 611 p) ($7.50; 799; $34,874). Previous week, $18,798.

Last week, $12,316.

Case of Libel, Longacre (D) (27th wk; 210 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Paul McGrath, Larry Gates). Previous week, $19,368.

Last week, $13,197.

Deputy, Atkinson (D) (7th wk; 53 p) ($6.90-$7.50; 1,088; $43,246) (Emlyn Williams, Jeremy Brett). Previous week, $43,488.

Last week, $43,154 with some small parties.

Dylan, Plymouth (D) (13th wk; 97 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $47,048.

Last week, $39,961.

Foxy, Ziegfeld (MC) (8th wk; 64 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). Previous week, $37,961.

Last week, $25,952. Closes next Saturday (18).

Funny Girl, Winter Garden (MC) (3d wk; 20 p) ($9.60; 1,442; $74,516) (Barbra Streisand, Sydney Chaplin). Previous week, $73,097 with parties.

Last week, $71,949 with parties.

* **Funny Thing Happened on the Way to the Forum**, Hellinger (MC) (101st wk; 805 p) ($8.60-$9.40; 1,572; $84,000) (Dick Shawn). Previous week, $38,538.

Last week, $32,886.

Hamlet, Lunt-Fontanne (D) (1st wk; 4 p) ($8.80-$9.90; 1,478; $73,062). Previous week, $81,539, Shubert, Boston.

Opened here last Thursday night (9) to four favorable reviews (McClain, Journal - American; Nadel, World - Telegram; Taubman, Times; Watts, Post), one qualified disapproval (Kerr, Herald Tribune) and one unfavorable notice (Chapman, News).

Last week, $55,678 for four performances with parties and two previews.

Hello, Dolly, St. James (MC) (13th wk; 100 p) ($9.60; 1,609; $71,331) (Carol Channing). Previous week, $71,391.

Last week, $71,539.

Here's Love, Shubert, (MC) (28th wk; 218 p) ($9.60; 1,453; $67,923). Previous week, $49,805.

Last week, $34,800.

High Spirits, Alvin (MC) (1st wk; 7 p) ($9.60; 1,334; $69,549) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $60,901 for eight previews at the Alvin.

Opened here April 7 to three endorsements (Chapman, News; McClain, Journal - American; Taubman, Times), two qualified approvals (Nadel, World - Telegram; Watts, Post) and one qualified disapproval (Kerr, Herald Tribune).

Last week, $65,903 for seven performances with parties and one preview.

How to Succeed in Business Without Really Trying, 46th St. (MC) (131st wk; 1,039 p) ($9.60; 1,342; $66,615). Previous week, $62,684.

Last week, $51,581.

* **Mary, Mary**, Hayes (C) (162d wk; 1,290 p) ($6.90-$7.50; 1,164; $43,380) (Mindy Carson, Murray Hamilton, Tom Helmore). Previous week, $19,382.

Last week, $13,832.

National Repertory Theatre, Belasco (Rep) (1st wk; 8 p) ($4.95-$7.50; 1,008; $34,051). Previous week, about $6,900 for four previews at the Belasco.

Last week, $11,819 for eight performances of "The Seagull" and "The Crucible." The former opened April 5 to three favorable notices (Chapman, News; McClain, Journal-American; Nadel, World-Telegram), one yes-no review (Kerr, Herald Tribune), one qualified approval (Taubman, Times) and one thumb-down (Tallmer, Post). "The Crucible" opened April 6 to five endorsements (Crist, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Tallmer, Post; Taubman, Times) and one pan (Chapman, News).

Never Too Late, Playhouse (C) (72d wk; 573 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $34,047. Martha Scott joins the cast April 27 as Miss O'Sullivan's successor.

Last week, $31,497.

Nobody Loves an Albatross, Lyceum (C) (17th wk; 132 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $27,611.

Last week, $22,284.

Oliver, Imperial (MD) (66th wk; 527 p) ($8.60-$9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $62,874.

Last week, $40,687.

110 in the Shade, Broadhurst (MC) (25th wk; 194 p) ($8.80-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $48,970.

Last week, $41,239.

Sponono, Cort (D) (2d wk; 12 p) ($6.90-$7.50; 1,100; $41,482). Previous week, $7,508 for four performances and three previews.

Last week, $7,667.

What Makes Sammy Run? 54th St. (MC) (7th wk; 52 p) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $60,224.

Last week, $54,373 with two parties.

* **Who's Afraid of Virginia Woolf?** Rose (D) (79th wk; 624 p) ($6.90-$7.50; 1,162; $40,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company Haila Stoddard, Hendreson Forsythe, Bill Berger). Previous week, $23,658.

Last week, $13,231.

Miscellaneous

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (12th wk; 92 p) ($6-$6.50; 1,158; $46,500). Previous week, $40,747 with subscription for eight performances of "After the Fall," "But for Whom Charlie" and "Marco Millions."

Last week, $40,067 with subscription for same repertory.

West Side Story, City Center (MD) (1st wk; 7 p) ($4.95; 3,015; $91,000).

Opened four-week engagement here Wednesday night (8) to five favorable reviews (Chapman, News; Funke, Times; Harris, World-Telegram; Kupferberg, Herald Tribune; McClain, Journal-American) and one qualified approval (Tallmer, Post).

Last week, $45,104 for seven performances and one preview.

CLOSED LAST WEEK

Anyone Can Whistle, Majestic (MC) (2d wk; 9 p) ($8.60; 1,655; $81,000) (Lee Remick, Angela Lansbury, Harry Guardino). Previous week, $32,728 for opening performance and six previews.

Last week, $35,675. Closed Saturday (11) at an estimated loss of its entire $350,000 investment.

OPENING THIS WEEK

Cafe Crown, Beck (MC) ($8.60-$9.60; 1,280; $63,000). (Sam Levene, Theodore Bikel, Tommy Rall). Previous week, $22,914 for eight previews at the Beck.

Philip Rose and Swanlee Production presentation of musical version of Hy Kraft's play with music by Albert Hague and lyrics by Marty Brill; opens Friday night (17). Last week, $21,839 for another eight previews.

PREVIEWING THIS WEEK

Baby Want a Kiss, Little (C). Began previews April 6.

Last week, $23,882 for eight previews.

Blues for Mr. Charlie, ANTA (D). Began previews last night (Tues.).

Bits of London

London, April 14.

Clovissa Newcombe, following the folding of "Monsieur Blaise" at the Phoenix, has switched to cabaret work at the Danny La Rue Room.

Vanessa Redgrave is named a governor of the Central School of Speech and Drama, where she trained.

Road: Two 'Camelot' Troupes 138½G, 'Forum' 65½G, Mpls.; 'Woolf' 35G, Chi; 'World,' 'Clowns' Closing This Week

Business was big last week for the two road companies of "Camelot," with a combined gross of over $138,500. On the basis of a regular eight-performance week, the top-grosser was "A Funny Thing Happened on the Way to the Forum" in Minneapolis. Big in the straight play division were "A Man for All Seasons" in Toronto, "Luther" in Washington and "Who's Afraid of Virginia Woolf?" in Chicago.

There was one closing last Saturday (11), the double-bill of "The Private Ear" and "The Public Eye," which shuttered in Denver. Next Saturday (18) will see the closing of "A Thousand Clowns" in St. Louis and "Stop the World—I Want to Get Off" in Philadelphia.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout. RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Stop the World—I Want to Get Off, Shubert (MC-RS) ($6.50; 1,727; $56,000) (Kenneth Nelson, Joan Eastman). Previous week, $12,332 for seven performances, Shubert, Cincinnati, plus $4,000 guarantee for March 30 performance at Univ. of Michigan, Ann Arbor.

Last week, 28,062 with twofers in return engagement

CHICAGO

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (22d wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $64,625.

Last week, $52,739.

Who's Afraid of Virginia Woolf? Studebaker (D-RS) (7th wk) ($5.50-$6; 1,200; $34,000) (Nancy Kelly, Sheppard Strudwick) (matinee company Michael Myers, Kendall Clark). Previous week, $30,156.

Last week, $35,169.

DETROIT

Little Me, Fisher (MC-RS) (3d wk) ($5.70-$6.50; 2,081; $75,000) (Sid Caesar). Previous week, $52,384 with Fisher Playgoer subscription.

Last week, $50,529 with Fisher Playgoer subscription.

INDIANAPOLIS

How to Succeed in Business Without Really Trying, Murat (MC-RS-3d Co.). Previous week, $61,635, KRNT, Des Moines.

Last week, $28,998.

LOS ANGELES

Enter Laughing, Biltmore (C-RS) (1st wk) ($5.50-$6; 1,636; $55,000) (Yvonne de Carlo, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $17,990, Wilbur, Boston.

Last week, $24,802 for seven performances with Theatre Guild-American Theatre Society subscription.

MIAMI

Camelot, Dade (MC-BT) (Biff McGuire, Jeannie Carson, Melville Cooper). Previous week, unreported.

Last week, over $62,400 for eight performances at the Dade, plus $13,078 for two performances Sunday (5) at the Municipal, Tampa.

MILWAUKEE

Thousand Clowns, Pabst (C-RS) (Dane Clark, Margaret O'Brien). Previous week, $17,040 with TG-ATS subscription, Auditorium, St. Paul.

Last week, $16,210 with TG-ATS subscription.

MINNEAPOLIS

Funny Thing Happened On the Way to the Forum, Orpheum (MC-RS) ($5.95-$6.50; 2,800; $98,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $58,239, Hanna, Cleveland.

Last week, $65,316 with TG-ATS subscription.

PHILADELPHIA

Camelot, Shubert (MC-RS) (3d wk) ($6.60-$7.50; 1,907; $70,000) (Anne Jeffreys, George Wallace, Arthur Treacher, Robert Peterson). Previous week, $72,725.

Last week, $63,066.

PITTSBURGH

Pajama Tops, Nixon (C-RS) ($5.50; 1,760; $29,000) (June Wilkinson, Richard Vath). Previous week, $26,532 with twofers, Center, Norfolk.

Last week, $18,172 with twofers.

ST. LOUIS

In One Bed (and Out the Other), American (C-RS) (2d wk) ($5.90; 1,863; $31,500) (Jules Munshin, Greta Thyssen). Previous week, $20,015 with twofers.

Last week, $24,512 with twofers.

TORONTO

Man for All Seasons, O'Keefe (D-RS) (3d wk) ($5.50; 3,283; $89,327) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $53,660 with TG-ATS and O'Keefe subscription.

Last week, $47,997 with TG-ATS and O'Keefe subscription.

WASHINGTON

Luther, National (D-RS) (2d wk) ($4.50-$5.95; 1,673; $48,926) (John Heffernan). Previous week, $36,990 with TG-ATS subscription.

Last week, $37,722 with TG-ATS subscription.

SPLIT-WEEK

Private Ear and Public Eye (CD-RS) (Geraldine McEwan, Barry Foster, Brian Bedford, Moray Watson). Previous week, $20,576 with TG-ATS subscription, Geary, San Francisco.

Last week, $14,875 for seven performances split between Geary, S. F., and Auditorium, Denver. Closed Saturday (11) in Denver.

UNREPORTED

(Shows listed below were playing guaranteed dates for which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split-week.

Hollow Crown (DR-BT) split-week.

Off-B'way Review

Of Mice and Men

Equity Library Theatre revival of a drama in three acts (six scenes) by John Steinbeck. Staged by Paul Melton; settings, Kurt Lundell; lighting, Chuck Hover; costumes, Sydney Milliken; associate lighting designer, Audrey Zukerman. Opened April 5, '64, at the Master Theatre, N. Y.

Cast: Peter Masterson, Bernie Meyer, Gordon Peters, Lew Shaw, James Jennings, Jane Culley, Oliver Berg, Dan Priest, L. M. Gibbons, Floyd Ennis.

Although there are good moments in the Equity Library Theatre revival of "Of Mice and Men," the John Steinbeck play is unevenly acted, and it is paced too slowly. Much of Paul Melton's staging is effective, but he allows his actors to drawl their speeches excessively, and drags out some of the scenes until they become tedious.

Bernie Meyer is well cast and believable as Lennie. Peter Masterson is a low-key but sympathetic George. As Candy and Crooks, Gordon Peters and Floyd Ennis both have partial success. But James Jennings is an unconvincing Curley, and Jane Culley is unable to make the sole female role come to life. Oliver Berg is too laconic as Slim, and is sometimes inaudible. Dan Priest, L.M. Gibbons and Lew Shaw are adequate in support.

Kurt Lundell's sets, Chuck Hover's lighting, and Sydney Miliken's costumes are all appropriate.

Kenn.

Jeff Britton, producer of the recent Broadway flop, "A Murderer Among Us," claims the venture did not drop $155,000 as reported in VARIETY. He states the loss comes to about $125,000, representing a $100,000 investment, plus 25% overcall.

Posh Post-Preem 'Hamlet' Party

Security As for Presidential Visit—Burton-Liz Do An Emily Post—One Photog Rhubarb

By JESSE GROSS

Some of those attending the opening last Thursday night (9) of "Hamlet" at the Lunt-Fontanne Theatre, N. Y., were disappointed because of the omission of period costumes in the production which is presented as a rehearsal with most of the cast in contemporary garb. But, for the gawkers in the crowd and the sidewalk oglers there could be little complaint about the chic attire of the first-night audience. The Lunt-Fontanne was virtually wall-to-wall in black tie and the latest couture.

Many of those in formal attire moved on after the performance to the Rainbow Room, a few blocks away and 65 floors up, for producer Alexander H. Cohen's post-premiere party. The lobby of the RCA Building, in which the Rainbow Room is located, was blanketed by a security detail and anyone without invitation was persona non grata. Some 550 guests were invited to the shindig with the celeb contingent topped by Richard Burton, who plays the title role in the Cohen production, and his bride, Elizabeth Taylor.

Because of the hefty guest list, the party was split between the Rainbow Room and the Rainbow Grill on the same floor. This was unfortunate in that it lent itself to class distinction. Charles McHarry, in his Saturday (11) column in the N. Y. Daily News, referred to the Grill setup with the comment, "I kept hearing bleats about discrimination, segregation, snobbery and plots darker than any shown in the play." He suggested, "Alex get thee to a monastery or other place of sanctuary until all this blows over."

Thus, it seems that Cohen, in trying to accommodate as many people as possible (his office says it had to turn down a few hundred requests for invitations with one persistent individual calling about 20 times) may have rubbed some the wrong way. Nevertheless, he carried off a difficult job well and, in particular, saw to it that the Burtons made two trips to the Grill to provide those in that room with a looksee and introductions. Incidentally, Burton and his lovely wife handled themselves well throughout despite having been surrounded by a constant swarm of photographers and/or guests.

One of the newspaper photogs created a minor incident when he attempted to take pictures in one of the dining areas. An agreement had been reached with the press whereby pictures were to be taken only in the entrance lounge. However, a pool photographer and others hired by Cohen were permitted to take some pictures in the two rooms being used for the party.

Tony Cabot fronted an orch for dancing in the Rainbow Room and pianist Dudley Moore, one of the original members of the "Beyond the Fringe" cast, worked the Grill with his trio.

Legit Bits

Eli Wallach and his actress-wife, **Anne Jackson**, sailed last Saturday (11) for London where they'll appear in the double-bill of "The Typist" and "The Tiger."

Nancy Nugent has succeeded **Bryarly Lee** as femme lead in "Billygoat Eddie," which opens tonight (Wed.) at the Writer's Stage, N.Y.

The American National Theatre & Academy and its Greater N.Y. Chapter moved yesterday (Tues.) to new headquarters in the ANTA Theatre N.Y.

"Three," comprised of **Jacques Audiberti's** "The China Bird," translated by **Nina Graboi**; **Michael de Ghelderode's** "Escurial," translated by **Robert Hellman**, and Hellman's "Kling," will be presented next Monday night (20) by Maecenas Productions at the Phoenix Theatre, N.Y. The plays, all one-acters, are being directed by **Eugene Lion.**

'Doubletalk' Off-B'way

"Doubletalk," the overall title for two one-acters by Lewis John Carlino, is being produced for a May 4 opening at the Theatre de Lys, N. Y., by Cheryl Crawford and Roger L. Stevens. The double-bill will comprise "The Dirty Old Man," starring Franchot Tone, and "Sarah and the Sax," in which Ruth White and Clarence Williams will be the only performers.

Both plays will be directed by Cyril Simon. Arthur Waxman is general manager for the production.

Repertory Review

The Crucible

American National Theatre & Academy presentation of National Repertory Theatre revival of drama in two acts (five scenes) by Arthur Miller. Staged by Jack Sydow; producers, Michael Dewell and Frances Ann Dougherty; settings, Peter Larkin; costumes, Alvin Colt; lighting, Tharon Musser; production supervisor, Robert Calhoun; musical director, Dean Fuller. Opened April 8, '64, at the Belasco Theatre, N.Y.; $4.95 top weeknights, $7.50 weekends.

Betty Parris ..... Pamela Gruen
Rev. Parris ..... Ben Yaffee
Tituba ..... Osceola Archer
Abigail Williams ..... Kelly Jean Peters
Mrs. Ann Putnam ..... Mary Hara
Thomas Putnam ..... G. Wood
Mercy Lewis ..... Susan Carr
Mary Warren ..... Barbara Stanton
John Proctor ..... Farley Granger
Rebecca Nurse ..... Betty Sinclair
Giles Corey ..... George Turner
Rev. John Hale ..... Denholm Elliott
Elizabeth Proctor ..... Anne Meacham
Ezekiel Cheever ..... Richard Bowler
Marshall Willard ..... Clinton Anderson
Judge Harthorne ..... Jerome Raphel
Governor Danforth ..... Thayer David
Sara Good ..... Mary Hara
Hopkins ..... Fred Ainsworth

The second of the National Repertory Theatre's current offerings is a rewarding production of Arthur Miller's powerful drama, "The Crucible." Under the taut direction of Jack Sydow, the production is compelling and frequently intense.

The best performance is by Anne Meacham as one of the Salem women accused of witchcraft. Underplaying effectively, she changes from a cold, self-righteous woman to one who recognizes her own flaws and the goodness of her condemned husband.

Farley Granger conveys much of the torment, anger, and frustration of the latter, who knows that the trials are a fraud but can save himself only by confessing to traffic with the Devil. His performance is competent, but not as expert as the role deserves.

Kelly Jean Peters makes a promising Broadway debut as the girl who accuses her neighbors, evoking the terrifying self-confidence and vengefulness of the character. Denholm Elliot is fine as the preacher, and Thayer David is ideally cast as the chief judge.

The rest of the acting is just adequate, but that doesn't keep the production from being gripping. Peter Larkin's settings are stark but suitable, and the costumes by Alvin Colt and lighting by Tharon Musser are laudable. *Kenn.*

Touring Shows

(Figures cover April 13-25)

Boys From Syracuse (bus-truck)—Split-week (April 13-18); American, St. L. (April 20-25).
Camelot—Shubert, Philly (April 13-25).
Camelot (bus-truck)—Split-week (April 13-18); Civic, N. O. (April 20-25).
Enter Laughing—Biltmore, L. A. (April 13-25).
Fade Out-Fade In (trvout) — Shubert, New Haven (April 20-25).
Funny Thing Happened on the Way to the Forum (2d Co.)—Auditorium, St. P. (April 13-18); Pabst, Milwaukee (April 20-25).
Hollow Crown (bus-truck) — Split-weeks (April 13-25).
How to Succeed in Business Without Really Trying (2d Co.) — Shubert, Chi (April 13-25).
How to Succeed in Business Without Really Trying (3d Co.)—Murat, Indpls. (April 13-18); Brown, L'ville (April 20-25).
In One Bed (and Out the Other) — Hanna, Cleve. (April 13-25).
Little Me—Fisher, Det. (April 13-18); Curran, S. F. (April 20-25).
Luther—Shubert, Boston (April 13-25).
Man For All Seasons—Capitol, Montreal (April 13-18); Fisher, Det. (April 20-25).
Pajama Tops—Orpheum, Madison, Wis. (April 13-14); Music Hall, Omaha April 15-18); Music Hall, K. C. (April 21-25).
Royal Shakespeare Theatre—National, Wash. (April 13-25).
Stop the World—I Want to Get Off—Forrest, Philly (April 13-18; closes).
Thousand Clowns — American, St. L. (April 13-18, closes).
Who's Afraid of Virginia Woolf? (2d Co.)—Shubert, Cincy (April 13-18); Playhouse, Wilmington (April 20-25).

Shows on B'way

Continued from page 62

Hamlet

ous First Gravedigger, George Voskovec is competent as the Player King, and William Redfield and Clement Fowler are adequately unctious as Guildenstern and Rosencrantz, Robert Milli is a somewhat decorous Horatio, John Gielgud reads the part of the Ghost melifluously over the p.a. system (his presence is also indicated by an enlarged shadow on the blackwall) and Linda Marsh lacks projection in the always difficult role of Ophelia, although she's clearer-spoken than some of her experienced and more priminently featured colleagues.

The Ben Edwards setting, a pseudo-backwall with towering doors, plus platforms, stairs and a few set pieces and props, seems overly expansive, and tends to dwarf the performance. Jane Greenwood's costumes, in the free style of Gielgud's conception, are confusing, but Jean Rosenthal's lighting is expressive.

The revival pretty much boils down to Richard Burton's generally potent performance and presence, with a valiant assist from Hume Cronyn, greatly modified by the theoretically provocative but impractical rehearsal-clothes production scheme. The theory that the gimmick should emphasize the beauty of the text simply doesn't work. Nevertheless, this is an interesting, if slow and overlong "Hamlet." *Hobe.*

West Side Story

N. Y. City Center Light Opera Company (Jean Dalrymple, director) revival of a musical drama in two acts, based on a conception of Jerome Robbins, with book by Arthur Laurents, music, by Leonard Bernstein, lyrics by Stephen Sondheim, entire production directed and choreographed by Jerome Robbins. Revival staged by Gerald Freedman; choreography remounted by Tom Abbott; original co-choreographer Peter Gennaro; musical director, Charles Jaffee; original scenic production, Oliver Smith; revival scenic production, Peter Wolf; costumes, Irene Sharaff, supervision, Stanley Simmone; lighting, Jean Rosenthal. Opened April 8, '64, at the City Center, N.Y.C.; $4.95 top.

Cast: Don McKay, Julia Migenes, Luba Lisa, James Moore, Joe Bennett, Harry Davis, Jay Norman, Erin Martin, Ted Gunther, B. J. De Simone, Frank Downing, Steve Curry, Marily Cooper, Mark Jude Sheil, Brooks Morton, Wilma Curley, Barry Burns, Larry Moss, Hamp Dickens, Danny Lockin, Joe Corby, John McCook, Tobie Lynn, Barbara Rogers, Gloria Kaye, Eileen Casey, Noel Schwartz, Tim Ramirez, Jo Jo Smith, Kent Thomas, Carlos Gorbea, Richard Balin, Carmine Terra, Eliot Feld, Carmen Morales, Ella Thompson, Diana Corto, Lolli Hinton, Tina Faye.

The City Center's spring season of musicals is off to a running start with a top-grade revival of "West Side Story." The vivid, pulsating production recaptures the excitement of Jerome Robbins' staging and choreography, the beauty of Leonard Bernstein's score, and the drama of Arthur Laurents' book.

A fine young company brings the opposing teenage gangs and their girls to life, from the tense, rhythmic prolog to the moving finale. Julia Migenes is an enchanting Maria, and Don McKay a laudable Tony. The two sing "Tonight" and "One Hand, One Heart" effectively, and are fine in the ballet, "Somewhere."

Luba Lisa is a vivacious and sympathetic Anita, and the members of the rival gangs are all excellent, particularly Jay Norman, who makes an excellent Bernardo, and James Moore, who dances extremely well as Riff.

Joe Bennett, Mark Jude Sheil, Steve Curry, Erin Martin, B. J. De Simone and Carmen Morales all register favorably, and Harry Davis, Ted Gunther, Frank Downing and Brooks Morton do well in the relatively unrewarding adult roles.

Director Gerald Freedman and choreographer Tom Abbott rate A-plus for their recreation of the original Robbins staging. The orchestra, under the direction of Charles Jaffe, could hardly be bettered. At $4.95 top, this *Kenn.*

The N.Y. Public Library, in association with The American Scandinavian Foundation, began a series of Monday night readings from the Scandinavian Drama at the Donnell Library last Monday (13) with **R. V. Forslund's** translation and adaptation of Ibsen's "The Wild Duck," directed by **Bob Heren.** Scheduled to follow are Strindberg's "Master Olof," April 27; Hjalmar Bergman's "The Baron's Will," May 11, and a new play by **Valentin Chorell**, May 25.

Inside Stuff—Legit

The opening April 5 of the National Repertory Theatre at the Belasco Theatre, N.Y., was a black-tie gala, honoring Eva Le Gallienne's 50th year in the theatre. After the final curtain of "The Seagull," ANTA executive director Stanley Young took the stage to pay tribute to Miss Le Gallienne and the company, and then introduced Adlai Stevenson. The UN Ambassador, in a gracious and witty speech, praised Miss Le Gallienne's accomplishments and her efforts in behalf of the repertory movement. He then presented the 1964 ANTA Award to the actress.

Among those spotted in the celebrity-filled audience were Katherine Cornell, John Gielgud, Lillian Hellman, Margaret Leighton, Agnes De Mille, Luise Rainer, Cornelia Otis Skinner, Lillian Gish, William Prince, Helen Menken, June Havoc, Zachary Scott, Ruth Ford, Earle Hyman and Kitty Carlisle.

"Look Bridegroom What You Found," a comedy written almost 400 years ago in Italy, by Yehuda Somo of Mantova, is the original fare the amateur theatre group of the students of the Hebrew University in Jerusalem are carrying with them to the International Festival of Amateur Students' Theatres to be held in Nancy, France, later this month.

This comedy, the first ever written in Hebrew (as far as there are records, or copies found), is a gay Commedia Del Arte love-and-fun story and has been adapted by Dr. Leah Goldberg, a poetess and playwright lecturing on European and comparative Literature at the Hebrew University. Directed by Robin Morgan this production had a number of performances both in Jerusalem and Tel Aviv, and aroused mixed reactions.

The 20th Century Fund issued questionnaires to the audience at the recent Martha Graham dance recital at Philharmonic Hall, N.Y., seeking to ascertain facts as to typical patrons, their age, marital status, annual income, profession and so on. How did the patron happen to attend the event tonight: check mail list, newspaper ad, press story, radio or video, poster, word of mouth.

Another question: Did you pay to get in? Also queried: Status of the patron as contributor to the arts, other than purchase of tickets for given events.

TV producer-author Jerry Stagg has decided on "The Brothers Shubert" as the title of the definitive work he is doing for Random House on the famed theatrical dynasty. It's slated for 1966 publication because the author envisions mirroring "the story of the American theatre in the 20th century" through the careers of Sam S., Lee and Jacob J. Shubert. With the exception of the late A. J. Liebling's 1939 New Yorker profile there has been little written about the private lives of the Shuberts.

Legit 'Reform' Boob's Trap?

Continued from page 61

ance,—make a public investigation of the matter.

The threat of such an investigation is obviously the threat of death, for no producer could finance a production, lease a theatre, or even sign a cast, in the face of a *public* investigation. The opportunity for "shakedowns," which you so rightly deplore, would be unlimited. Some check on this unrestrained power is essential, if such opportunities are to be eliminated.

The Bill amending the Penal Law is almost as vicious, when viewed realistically. This Bill makes it a penal offense for certain persons to receive a premium or other payment for a theatre ticket — the type of payment generally known as "ice." This law is either naive or hypocritical. It is well-known that the people who accept "ice" do so in open violation of Penal Law No. 439 (the commercial bribery section) and Regulation 2(d) of the Theatre Regulations adopted by the New York City Department of Licenses (prohibiting theatre owners and their employees from accepting commissions).

They also regularly risk prosecution under the Federal Internal Revenue Code. Can it be seriously contended that the people who are now flouting three laws will be turned into law-abiding citizens by the enactment of a fourth? What they will be turned into is a flock of sitting ducks for shakedown artists. (The solution of the "ice" problem, incidentally, lies along quite different lines.)

I am not, in any of the foregoing impugning the motives of the people who proposed this legislation. I am not remotely suggesting that the present Attorney General or his present staff would try to administer these laws in other than the most honest and efficient manner. Unhappily, the same thing was true of the men who first proposed the Liquor Laws which you are seeking to amend.

Our government is a government of laws, not men, and it is based on a system of checks and balances. Legislation that ignores this principle opens the door to unrestrained power, and, given time, unrestrained power always corrupts.

I know that other members of the bar have pointed out the dangers of censorship inherent in these Bills; their duplication of existing law; the hastily drawn nature of some of the provisions. I agree with such criticisms and see no need to repeat them here. I wish, however, to make one non-legal point.

The public has been led to believe that these Bills will curb speculation in tickets by ticket brokers and thus eliminate excessive prices. Neither of these Bills — nor the so-called "Ice Bill" which failed of passage—professes to regulate such speculation. If these Bills become law, the public will soon see that the legislation proposed by your administration to solve the problem of high priced tickets has been completely unrealistic and useless.

The solution of the theatre ticket problem does not lie in the passage of hastily drawn, ill conceived, legislation. It is submitted that it can be shown—in a calmer climate—that a necessary step in any solution is the *repeal* of all existing legislation dealing with the subject. I again urge Your Excellency to veto these Bills and await the proposal of a comprehensive plan from those members of the industry who have opposed, and still oppose, the present legislation.

In conclusion, I should clarify my position.

For 40 years I have been intimately connected with the New York theatre as a practicing attorney, business head of a well-known producing organization, and as a Trustee or Board Chairman of various non-profit theatrical organizations. In submitting this plea that you veto the bills mentioned above, I am acting for myself, as a citizen of the State, and not in behalf of any client.

I have to honor to remain
Yours faithfully,
John F. Wharton

Met Opera's Shortened Tour Opens in Boston

Shortened this time by the special situation of a return to Manhattan for a World's Fair "season" of two weeks the Met Opera is at the Music Hall, Boston, this week with the Cleveland Auditorium due April 20-26.

Resumption of road tour after 16 performances in New York, will be at Fox (film) Theatre in Atlanta May 11-17; the State Fair Music Hall, Dallas, May 18-20; Northrup Auditorium, Minneapolis, May 21-24, and Masonic Temple, Detroit, for the May 25-30 windup.

Francis Robinson is again in charge of the tour.

Shows Abroad

Continued from page 62

The Formation Dancers confidence and so put their edgy marriage on firmer ground.

None of the four appears to think of anything more elevating than bed, though there is a great deal of pseudo-emotional palaver about it. While the flippant banter is going on the comedy is pleasant and engaging. Towards the end, however, the author bogs down in an attempt to find inner meaning in the relationships. But the four are too shallow to be more than adolescents subjected to the inconveniences and problems of illicit romancing and domestic deceit.

Robin Bailey is excellent as the phoney, vain writer-lecturer who analyzes every emotion, has an apt quote for every situation and regards his juvenile approach to love as adult and sophisticated. Gerald Flood, as the husband who cannot break up his home out of affection, but cannot break away from the association with a girl who can do him nothing but harm, is also drily amusing.

The two femmes are also well contrasted. Maxine Audley has deft comedy values as the musicomedy actress who goes along with things as the author's-wife. Joanna Dunham is effective in the tricky role of a forthright, hard, sexy actress.

Clive Donner has staged the comedy with style and imagination and, above all, at a brisk pace. He introduces several ironic touches of direction which add to the play's flavor. The Sally Jacobs setings are economical, but perfectly right and work well on the theatre's smallish stage. *Rich.*

Everybody Loves Opal

London, April 2.

Bob Swash (by arrangement with J. A. Gatti) presentation of a comedy in three acts (five scenes), by John Patrick. Staged by Toby Robertson; decor and lighting, Brian Currah. Stars Betty Marsden, Liz Fraser, James Villiers; features Warren Mitchell. Opened April 1, '64, at the Vaudeville Theatre, London; $3.50 top.

Opal	Betty Marsden
Viv	James Villiers
Gloria	Liz Fraser
Solomon	Warren Mitchell
Joe	Robert Arnold
Doctor	Donald Bisset
Stranger	Kenneth Campbell

There's not much to be said about "Everybody Loves Opal" that's apt to cheer Bob Swash, who is presenting the show at the Vaudeville Theatre, for John Patrick, the author, or for any of the investors. The comedy is a dismal prospect, with virtually no chance of survival, particularly after the critical drubbing it received.

It is hard to understand how a writer with the experience of John Patrick conceived such a play, and his own description of it as "a prank" hardly makes it more palatable. It is a tedious, wishy-washy piece of sentiment, which cannot justify a place in the West End theatre of today.

The best feature of the production is Brian Curran's setting of the living room of the junk woman who is the title character. The intended comedy of three small-time crooks who plot to murder the old woman for her insurance money is a feeble exercise which sets out to demonstrate that virtue will triumph over evil. The dialog, the incident and even the acting is of little help.

Toby Robertson's staging is uneven. *Myro.*

Mother's Boy

London, April 1.

Alan Kaplan Productions and J.R. Productions presentation (by arrangement with H. M. Tennent Ltd.) of a two-act (seven scenes) comedy by Sewell Stokes. Staged by David Tomlinson; scenery, Ralph Brinton; costumes, Clare Jeffrey; music, Michael Dress; lighting, Michael Northern. Stars David Tomlinson, Peggy Mount; features Ann Bell, Alan Bennion, Robert Raglan. Opened March 19, '64, at the Globe, London; $3.50 top.

Ralph Spicer	David Tomlinson
Miss Pringle	Ann Bell
Mrs. Spicer	Peggy Mount
Mrs. Dickson	Dorothy Batley
Mr. Lapham	Alan Bennion
Tigellinus	Robert Raglan
Burrus	Tom Bowman
Seneca	Alan Bennion
Phaon	John Porter Davison
Otho	Blake Butler
Guards	Robert Hollyman, Martyn Hartley
Servants	Dorothy Avery, Roger Williams, Brian Hunt

David Tomlinson, as both actor and stager of this inane comedy, brings all his popular artifice to bear in a vain attempt to save it. "Mother's Boy" is a witless affair which doesn't rate even a minor run.

Inconception, writing and production, the piece is ponderously unfunny. It concerns a writer of popular historical novels whose themes have all to do with the Roman Empire. There are times when he takes on the moods and characterization of the particular Emperor he is writing about.

Tomlinson's baffled, fatuous style isn't enough to save the show, and he has to fall back on irrelevant tricks which are more padding. Peggy Mount, understandably more subdued than usual, has a reasonable stab at the role of the hectoring, possessive mother, and Ann Bell makes a slight, but pretty heroine.

Robert Raglan, Alan Bennion, Tom Bowman and Blake Butler are among the others caught up in the farrago of poor jokes, wisecracks and concocted situations. Ralph Brinton and Clare Jeffreys have, respectively, provided effective, flashy sets and costumes, and Michael Dross a short snatch of undistinguished music remorselessly plugged to bridge the gaps between scenes. *Rich.*

Don Juan

Paris, April 7.

Vera Korene presentation of Marcel Marceau Co. in Mime Parade, Pantomimes and full length mime drama, "Don Juan," by Andre Laszlo and Marceau. Staged by Marceau; costumes and sets, Jacques Noel; music, Jean Prodromides. Stars Marcel Marceau; features Lele De Triana, Pierre Verry, Rosenda Monteros, Francis Bocquet. Opened March 23, '64, at the Theatre Renaissance, Paris; $3.50 top.

After six months doing his one-man sketches, Marcel Marceau has reorganized his company to give a full mime-drama, plus his sketches and mime interludes by other members of his group. Again the appeal and vitality of this ancient art form is captured by the star, and the show appears in for a run here and should have appeal on his foreign tour later this year.

First up is the "Parade," a series of pantomimes illustrating the Marceu style of mime. Marceau does most of these. Pretending to climb a high building, he gives the feeling of tension, space and movement. Then he simulates vertigo as he totters on the supposed brink of the building. All this sans props.

The "Don Juan" piece runs 70 minutes. Marceau sets this seducer in modern times, but it is acceptable since his mythical aspects and the wordless qualities make it universal and timeless. *Mosk.*

Fruehjahrsparade

(Spring Parade)

Vienna, March 25.

Volksopera production of operetta in two parts, by Ernest Marischka, Volksopera version by Hugo Wiener; music, Robert Stolz; musical direction, Stolz; direction, Otto Fritz. Stars Guggi Loewinger and Erich Kuchar; features Mimi Coertse, Peter Minich, Gretl Schoerg, Peter Gerhard, Rudolf Carl, Hans Unterkirchner; Lilly Stepanek, with the Austrian regiment of the Guards (250), commanded by Major Alfred Nagl and the Mozart Boys Choir. Volksopera ballet, Dia Lucca; settings and lighting, Walter Hoesslin; costumes, Alice Maria Schlesinger. World premiere, Volksopera, Vienna, March 25, 1964; $5 top.

Marika	Guggi Loewinger
Willi Sedlmayer	Erich Kuchar
Hansi Gruber	Mimi Coertse
Gustl v. Laudegg	Peter Minich
Therese Huebner	Gretl Schoerg
Fritz	Harald Oslender
Neuwirth	Peter Gerhard
Swoboda	Rudolf Carl
Von Laudegg	Hans Unterkirchner
Klothilde von Laudegg	Lilly Stepanek
Sct. Mittermeier	Friedrich Nidetzky
The Emperor	Fred Liewehr
Ketterl	Hans Laurer
Teacher	Hilde Laengauer
Aide-de-camp	Wolfgang Zimmer
Archduchess	Hedda Kindler

"Spring Parade," the most stupendous and gorgeous production so far in operetta tradition-laden Vienna, is based on the motion picture by the same author, Ernst Marischka, and composer, Robert Stolz. The three times repeated world success of the film gave the writers the idea to transform the Cinderella story into a stage version.

Joe Pasternack produced "Spring Parade" twice for Universal before World War II, Henry Koster directing both times—once in Budapest with the Hungarian Franziska Gaal starring and once in Hollywood with Deanna Durbin in the lead. In 1954 Ernst Marischka became his own producer and Romy Schneider was his star.

Operetta historians might well classify "Spring Parade" as a parallel to "Two Hearts in Three Quarter Time," also with music by Stolz, which was also turned later into an operetta, a rare and risky evolution, because ordinarily it's the other way around.

The newly adapted Volksopera building, a real showcase now, never before witnessed a world premiere comparable to this one. Volksopera, being a repertory theatre, "Spring Parade" is bound to stay on for many years. Thus, Ernst Marischka, librettist of international fame, who passed away about one year ago, has scored his perhaps greatest success postmortem.

Composer Robert Stolz personally conducted the show. The presence of the President of Austria, members of government, corps diplomatique and society at the "Spring Parade" preem marked undoubtedly a milestone in the history of the operetta.

In this Cinderella story, laid in the golden era of the Austrian Empire, ably adapted for the Volksopera version by Hugo Wiener, practically every type of the people around 1905 is represented.

Guggi Loewinger gives a standout performance and Erich Kuchar is the perfect juvenile lead. Gretl Schoerg, as the widow, is excellent as are Hansi Gruber, Mimi Coertse and Peter Minich.

The real star of the show is Robert Stolz. His galaxy of melodies ensemble, ballet and finale numbers is surefire light opera stuff. The Volksopera orchestra of 65, with Stolz as director is superb.

"The Melody You Can Never Forget," a love duet, is a hit parade. Tenor Peter Minich's outstanding number is "Today I Sing For You." "I'm Happy When the Sun Shines" also had many encores. The march, "When The Birds Start To Sing," "I Cannot Promise It, But I'll Do My Best," "In Springtime, Moonlight, Grinzing" are bound to participate in prominence with Stolz's other Viennese songs, as is "Lovely Vienna at Night. The love song, "A Glass Of Champagne Is Enough," went over big, as did "My Heart Is Bursting," "A Little Bit of Happiness," "We're Young, We're Gay," which stopped the show.

Otto Fritz has provided skilfully taut direction of the gigantic production. Everything moves in high gear all the way until the overwhelming finale, which assembles on stage 400 persons (250 extras by the Vienna Guard Corps of the Army). Walter Hoesslin's settings are particularly effective. In sharpening the mood, he uses the most modern revolving stage and various other devices. Alice Marie Schlesinger's costumes are a joy.

Dia Lucca's choreography is capital although the ballet at the beginning of the second act is too long.

The Austrian army is represented by 250 men of the Vienna Guard Corps, commanded by Major Alfred Nagl, all marching to the stirring Stolz melodies.

Despite the elaborate settings, it was quite clear to many interested parties from all parts of Europe and abroad here to weigh the possibilities of production, that this "Spring Parade" will serve its purpose in a less costlier outfit. The charming story and the excellent score are a guarantee. *Maas.*

Met's Chief Serene Despite All

Rudolf Bing a Candid Impresario—Vexations of Repertory in Today's Inflation Detailed

By ROBERT J. LANDRY

Probably pushing to the outer rim of candor possible to the impresario of an opera house, the Met's Rudolf Bing met informally last week with the New York music press. The scene was the lounge of the Opera Guild, usually the refreshment station of the golden horseshoe. A great deal of fascinating insight was afforded as to the next season and the problems of operating operatic repertory under private financing in the inflation-haunted affluent society.

If the sheer recital of the forces and personalities which must be kept in working harmony were sufficient to alarm the mere onlooker, Bing was undismayed. Not even the current demands of his musicians (see separate story) tempted him to a fleeting grimace. Opera life is real, it is earnest and the grave is not its goal, to paraphrase Longfellow.

Bing began gaily by challenging Miles Kastendieck, of the N.Y. Journa-American, to assume his regular role as provocateur. The critic did his best as gadfly, but at the conclusion Bing expressed disappointment. Kastendieck could do better.

He had, true, challenged the failure of the Met to arrange more than three new productions next season. And why not a Richard Straus cycle? And so on. Bing (15th year coming up) professed astonishment when told that he had once presented six new productions in one season. "Did I really?", was the gist of his reaction, when the fact was confirmed by an aide.

Money alone was never the whole problem at the Met, Bing stressed. Time for planning, contracting, building, rehearsing was always an insistent consideration. There are generous ladies who would finance more new productions, but repertory is the art of the possible within time and space.

One question not asked was how handsome but buxom Birgit Nilsson is going to manage that dance of the veils when she appears next season in "Salome." A good deal was said about the sopranos on the roster. Bing contrived to be both realistic and gallant, a considerable achievement in itself.

The press curiosity about prima donna antics was obvious. Significantly, it was acknowledged that Maria Callas "might" return. Nothing is set. The contract would not be easy to consummate. But the lady is a great artist and most "welcome" at the Met, if and when.

That the Met changes casts a lot is a necessity of its kind of repertory. La Scala in Milan is able to present a new production with a fixed roster eight times in two months and then discard it. It goes otherwise at the Met, with a 27 week season (next year) and with a series of 27 different odd-and-even performances divided among the 16,000 subscribers (upped lately from 14,000).

Certain roles, as Mimi in "La Boheme," are passed around among the sopranos. First, because so many are up in the role. Second, because a house cannot have singers under contract and not arrange for them to "let out."

Interesting sidelights on the Met: It will make one road jump this spring, Dallas to Minneapolis, by air, a first time. Usually the Met tours in a long special train like Ringling Bros., Barnum & Bailey. For this air-jump the Met is chartering three passenger and one freight plane.

The company is curtailing its 1964 spring tour to return to N.Y. for two weeks. This requires understanding. The road tour is a sure thing, the Met's only always-profitable venture. The World's Fair "gesture" meant that 16 non-subscription performances were up for auction.

As for last week, the ticket sale was 75% of capacity. The American Express ticket franchise was an exclusive from last September until this February, but since then the Met has circularized the world at large. Bing has no expectation of repeating in the spring of 1965. One such gesture to the Fair was all the Met can risk.

Much of the questioning concerned certain artists and works. The Met has 30 of the greatest opera singers in the world for longer periods of time than has any other opera house. t has a very large total roster of talent. It is not always possible to contract certain obviously distinguished singers for reasons of conflict of dates and unsuitability of vehicles.

The acute problem in talent lies with conductors. Bing mentioned a number who either conduct very little opera nowadays or propose to quit the field. It is hard work, not very rewarding, and the conductors often do better in other areas. The Met is hampered by distance, even in this jet age. One Italian conductor, "an extraordinarily devoted father," will not consent to be away from Milan over three weeks at a stretch. This man can conduct at Covent Garden in London at night and be home for luncheon in Italy next day.

Leonard Bernstein, who had his debut at the Met recently with "Falstaff," one of this season's big clicks, will not be available next season. He's taking a sabbatical year off from the Philharmonic and is unwilling to break the sabbatical for opera performances.

Two legit personages due back for stagings next season are Alfred Lunt and Cyril Pritchard.

The Met's gross for the season just ended in Manhattan was $4,685,600, compared to the official advance estimate of $4,688,300. There's a cash deficit of $60,000 and a more realistic operating deficit of $1,400,000. The latter must be made up by voluntary contributions from individuals, corporations, foundations, et al.

Bing and Met Musicians, 1964

Rudolf Bing, Managing Director of the Metropolitan Opera, last week summoned the New York music press to explain the new season and was promptly asked, "But will there be a season?" This was in reference to the wage and working demands of Local 802, American Federation of Musicians, the union among some 14 at the Met which most troubles management.

In reply, Bing eschewed despondency, said it was a matter of bargaining which would start, hopefully, this, week the first on tour, while the Met is playing Boston. "We have often conducted labor negotiations while on tour," he reminded the scribes. The present negotiations with 802 may not be haunted by the events of 1961, on both sides, but seem obviously under their shadow. It was then that the season was both cancelled and restored and that bargaining broke down and went to arbitration by then Secretary of Labor Arthur J. Goldberg, now a Supreme Court Justice.

Under questioning by the press, Bing or his various executive aides who were present developed a fiscal picture of the position of the musicians at the opera house. Counting in advance rehearasls and road tour to make a yearly work span of 35 weeks, it was estimated that pitmen compensation averages from $245 to $330 weekly. About half the men are over-scale.

Present demands of 802 are not confined to basic wage rates alone. Pitmen want the salary hike to apply to five performances weekly instead of the customary seven. This would force the hiring of extra men. Bing explained that while "Figaro" and certain operas can be played with a small complement, thus providing nights off, this is the rare exception in repertory.

Putting the musicians' demands in the perspective of the last three years (the contract length), these figures emerge:

1961	basic then existing	$170.13	weekly
1961	basic then existing	$170.13	weekly
1961	demand by union	268.80	"
1961	arbitration award	180.00	"
1962	" "	185.00	"
1963	"	190.00	"
1964	demand by union	280.00	"

The musicians average some 300 in-season hours of paid rehearsals, on which the Goldberg decision set the hourly rate at $3.45, then $3.65, the now-prevailing rate. Local 802's demand under this item is $7.50 per hour.

Australian Shows

(Week Ending April 11)

ADELAIDE

Fledermaus, Her Majesty's.
Antigone, Emerald Hill.

MELBOURNE

Barefoot in Park, Princess.
Camelot, Her Majesty's.
Don't Tell Father, St. Martin's.
Love Rides Rails, Russell St.
Philippine Dancers, Comedy.
Stop the World, Tivoli.

SYDNEY

Black Theatre Prague, Royal.
Boeing-Boeing, Palace.
Do You Know Milky Way, Independent.
Henry V, Tent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Importance Being Oscar, Old Tote.
Minstrels, Tivoli.
Physicists, Ensemble.

SCHEDULED B'WAY PREEMS

Cafe Crown, Beck (4-17-64).
Baby Want a Kiss, Little (4-19-64).
Blues for Mr. Charlie, ANTA (4-21-64).
Porgy and Bess, Center (5-8-64).
Sunday Man, Morosco (5-12-64).
Royal Shakespeare, State (5-18-64).
White House, Miller's (5-19-64).
My Fair Lady, Center (5-20-64).
Rear Like a Dove, Booth (5-21-64).
Fade Out-Fade In, Hellinger (5-26-64).
Hamlet, Delacorte (6-10-64).
King and I, State (7-6-64).
Othello, Delacorte (7-8-64).
Electra, Delacorte (8-5-64).
Merry Widow, State (8-17-64).
Golden Boy, Majestic (9-28-64).
Ben Franklin, Lunt-Font. (wk. 10-12-64).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Ben Franklin in Paris" (MC). (c/o Casting Consultants, 22 W. 24th St., N. Y.). Available parts: femme lead, 30-35, must sing and do French accent; male, 19, likeable, must sing and dance; femme, 19, French, must sing and dance. Accepting photos and resumes through agents only, c/o above address.

OFF-BROADWAY

"Arms and the Man" (C). Producer Northwestern Productions (c/o Alfred Geller, 30 E. 60th St., N.Y.). All roles open. Send photos and resumes to Johan Fillinger at 205 W. 57th St., N.Y. Do not phone or visit.

"Dream of Swallows" (D). Producers, Sylvia & Joseph Harris (145 W. 55th St., N. Y.). Available parts: male, lead, 50s, embittered, failure, drunkard, must have bravura; male, 20, must play guitar and sing well. For audition appointment phone Delmar Hendricks at CI 5-1086 daily between 2-5 p.m. Do not visit.

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

"The Amorous Flea" (MC). Available parts for touring company and/or understudies for N.Y. production: male, 19-23, tenor, good comedian; femme, ingenue soprano with some dance experience; male, young, character actor, able to cover juve and play older man (45-50); character male and femme comics, servent types loud voices, with some dance experience; character male, 45-55. Mail photos and resumes to John Fenn, (York Theatre, 64th St. and First Ave., N.Y.).

"This Was Burlesque" (R) Audition every Wednesday at 5 p.m. for tall femme dancers, experienced in modern, tap & ballet, at the Casino East Theatre (12th St., and Second Ave., N. Y.).

STOCK

BALTIMORE, MD.

Center Stage. Producers, William Bushnell and Edward Golden (45 W. Preston St., Baltimore, Md.). This Equity resident company is accepting photos and resumes c/o above address for a 35-week season beginning in Mid-Sept. thru mid-May.

EPHRATA, PA.

Ephrata Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 334, Ephrata, Pa.). Accepting photos & resumes from dramatic & musical performers for Equity resident company, also jobbers & apprentices, c/o above address.

INDIANAPOLIS, IND.

Starlight Musicals. Auditions next Mon. (20) for dancers: Equity men at 10:00 A.M. Femmes at 11:30 A.M. Tues. (21) open call dancers: Men at 10:00 A.M. Femmes 11:30 A.M.—all at the Variety Arts Studio (225 W. 46th St., N.Y.).

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill. Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

TOURING

"Camelot" (M). Audition this Fri. (17) at 12 noon for Equity and open male dancer-tumblers at the 46th St. Theatre (226 W. 46th St., N. Y.).

"The Irregular Verb To Love" (C). Myrna Loy stars. All other roles open. Mail photos & resumes to McAloney Productions (853 7th Ave., N.Y.). Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

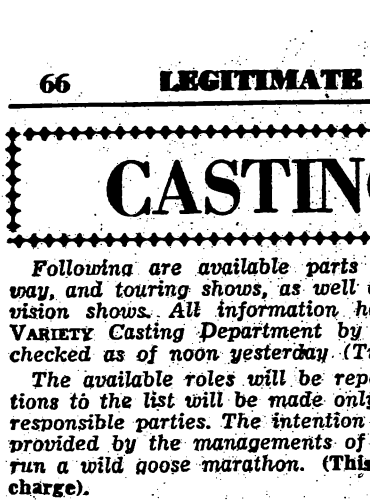
Miscellaneous

"The King and I" (M). At Lincoln Center. Auditions tomorrow (Thurs.) for dancers: Equity men at 10:00 a.m. and open call at 11:00 a.m. Equity femmes at 2:30 p.m. and open call at 3:30 p.m.—all at the New York State Theatre (62d St. and Columbus Ave., N. Y.). Report to the stage entrance.

"The Magic Flute." This one-hour version of the Opera will be presented throughout the summer at the N.Y. World's Fair. Agma-open tenor and bass voices only, should contact Mr. Friedberg at Sacramento 2-3220 daily from 9 a.m.-5 p.m. for audition appointment.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).



WELLS RICHARDSON

WALTER KERR says he likes "salt" and "seasoning" in his CHEKHOV.

RICHARDSON's performance of SORIN in THE SEA GULL brought GERALDINE PAGE to the verge of appreciative tears and caused BARBARA BULGAKOVA (former leading woman of the MOSCOW ART THEATRE) to elect him the most CHEKHOVIAN member of the cast. His FIRS in THE CHERRY ORCHARD was acclaimed as perfect by SHOW Magazine, highly commended by 7 papers.

RICHARDSON's receipe evidently has the right ingredients.

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—New Haven Journal-Courier

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PREVIEWS MAY 1-14

Set Another Broker Buy For London 'Funny Thing'

London, April 14.

The biggest brokers' tab guarantee in the history of the Strand Theatre will keep the tuner, "A Funny Thing Happened on the Way to the Forum," rolling into 1965. The Combined Theatre Libraries Assn. has amended the original guarantee of $224,000, announced opening night last October by Peter Cadbury up to $420,000.

The show, presented by Hal Prince, Tony Walton and Richard Pilbrow, stars Frankie Howard, Kenneth Connor, Robertson Hare, Jon Pertwee and "Monsewer" Eddie Gray.

Ronald Bruguiere is assistant to general manager **Arthur Waxman** on the Actors Studio productions of "Baby Want a Kiss" and "Blues for Mister Charlie."

L.A. CLO Starting 28th Season

Continued from page 61

shows at seven weeks each in Los Angeles and San Francisco and an additional week in Pasadena, the latter started two years ago. Total business in the first year hit $130,000 gross.

The CLO repertoire was only operetta in its early days, and the policy continues to stress operetta, but has also extended to musical field. The change came in 1943, when Rodgers and Hammerstein changed the musical taste of the country with "Oklahoma," Lester believes. The producer now attempts at least one operetta revival a year, and has gone as far as developing "The Merry Widow" with rewrites that makes the CLO version the standard for the operetta.

"Ideally," Lester reveals, "we now import two shows, produce a new one and do a revival each season." The pattern has been successful, and the company now grosses an average of $4,500,000 per season, including the estimated $3,000,000 subscription sales which make up the major revenue. And seats have gone from $2 to $6.90 top, which is still only abqut 60% of New York prices for New York shows.

The CLO version of "Merry Widow" will open the musical season next Aug. 17 at the New York State Theatre in the Lincoln Center, N. Y., with the Lester organization getting a royalty. Lester points out that such operettas are still popular with many people, but he also notes that 90% of the successful vehicles today were written in the last 20 years. Under its non-profit setup, the CLO maintains a large fund for the development of new properties, and ploughs all profits back into the operation. Lester is now is working on a new production of "Count of Luxembourg." There are now some 1,100 guarantors for the season who underwrite against possible financial loss.

Aside from their contributions of material to the American theatre, Lester and the CLO have developed considerable talent. For instance, in 1940 a UCLA student named Jerome Hines was a member of the chorus or, as Lester prefers to call it, "the ensemble."

Similarly, in 1942, Jan Clayton was introduced as a soubrette in "Music In the Air," the same year that launched Peter Lind Hayes and Mary Healy as well as dancers Maria and Marjorie Tallchief in "Rio Rita. "Gypsy Lady" opened in 1945, starred Helena Bliss and John Tyers, later went to Broadway for mild success and then to London for greater acclaim, and the same year found Gwen Verdon and Carol Haney toiling in the ensemble.

In 1947 a youngster named Mitzi Gerber got raves in "Song of Norway," later changed her name and Mitzi Gaynor became a film star. Lester also introduced audiences to opera stars Jean Fenn and Salvatore Baccaloni, as well as to Florence Henderson, Bruce Yarnell, John Raitt, James Hurst and numerous others who got their first legit training in his chorus.

"It's much more interesting as you look back at it than when it was happening," the producer reflects, but predicts that more is in store for the Los Angeles theatre. Particularly, he expects the opening next year of the new local Music Center will give great new opportunities to Los Angeles theatre.

The CLO staff under Lester includes Eleanor Pinkham, general manager who has been with the outfit since 1941 and originated the policy of putting New York shows in the company's repertoire. Other longtime employees include technical director Richard Rodda, business manager Dick Drew, musical director Louis Adrian, director Ed Greenberg, production manager Tommy Turner and production stage manager Kenn Randall. Publicity man Hal Wiener has been with Lester since he started 29 years ago.

The current CLO season opens [next Monday (20)] with "Kiss Me, Kate," a third time around for the Cole Porter musical. The schedule will continue with "Little Me," "Here's Love" and a special CLO production of the current Broadway hit, "110 In the Shade."

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Amorous Flea, York (2-17-64).
Blacks, St. Marks (5-4-61).
Blood Knot, Cricket (3-2-64).
Boys Syracuse, Theatre 4 (4-15-63).
Caretaker, Players (1-30-64).
Cindy, Gate (3-19-64).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher. Sq. (10-31-63).
Life is a Dream, Astor Pl. (3-19-64).
Little Eyolf, Actors (3-16-64).
Pinter Plays, Midway (11-26-62).
Repertory, Phoenix (3-4-64).
Salad Mad Cafe, Masque (3-31-64).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63).
Trojan Woman, Circle in Sq. (12-23-63).
Triple-bill, Cherry Lane (3-24-64).
Trumpets Lord, 1 Sher. Sq. (12-21-63).

SCHEDULED OPENINGS

Dream Swallows, Jan Hus (4-14-64).
Diary Madman, Gram. Arts (4-16-64).
Marietta, Hotel Astor (4-16-64).
Billygoat Eddie, Writers (4-20-64).
Arms & the Man, East End (4-27-64).
Doubletalk, de Lys (5-4-64).
Grossman-Corners, Actors (5-5-64).
Awakening Spring, Pocket (5-13-64).
Knack, New Theatre (5-20-64).

CLOSED

White Rose & Red, Stage 73 (3-16-64); closed last Sunday (12) after 31 performances.

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S. Fischer Not Selling Out

Dr. Gottfried Bermann Fischer, head of the old-line literary and dramatic agency based in Frankfurt-am-Main, West Germany, denies that he has sold out to Uebberreuter, an Austrian publishing house specializing in children's books, or to anybody else.

While there have been repeated rumors stemming from the fact that the sexagenarian Dr. Fischer has no male heirs—he and his wife have three married daughters, with apparently none interested in the publishing business—the Fischer Verlag is carrying on, as is.

S. Fischer Verlag is well known to American literary agents because playwrights such as Eugene O'Neill, Arthur Miller, Tennessee Williams, Jean Kerr et al., have worked closely with the longtime head of its dramatic department, Mrs. Stephanie Hunzinger. (American rep for Fischer is Mrs. Elizabeth Marton, sister of Paris agent George Marton and film director Andrew Marton).

Fischer some time ago reportedly sold about 25 or 30% of its business to a large West German printing plant as part of its paperback expansion which originally sparked the rumors.

Incidentally, both Dr. Fischer and his wife, says Mrs. Marton, became American citizens when they sat out the war during the Hitler holocaust. First he had gone to Sweden, to publish books in German, and eventually came to New York.

MacArthur's Postmortems

One famous phrase-maker who refuted his own remark was the late General of the Army Douglas MacArthur. Not only did he prove that "old soldiers" do die but that it isn't necessary that they "fade away." He accomplished the latter by leaving in his wake some controversy that has, and undoubtedly will, keep him in the news for some time.

On the same day, April 8, copyrighted Scripps-Howard "secret" interviews with MacArthur were published in the N.Y. World Telegram and Sun and Heart's N. Y. Journal-American. Jim S. Lucas, the S-H correspondent, and Bob Considine, writing for Hearst, evidently saw and listened to MacArthur about the time of his 74th birthday in 1954. Their "exclusives" are similar in information provided. Lucas' story centres more on the comments of MacArthur about several of his contemporaries—the British, Presidents Truman and Eisenhower, and assorted generals. Considine's, while milder, deals more fully with the late soldier's frustrated plans for ending the Korean difficulty. In both stories, the opinions expressed by their interview subject are very strong.

To date the two stories have created heavy editorial and columnar comment, plus a few reactions from the subjects of MacArthur's remarks. That more detailed statements from them are in the making can be taken for granted, and 1965 will probably see many tomes published on the subject (by the subjects).

Curtis' Close-Order Drill

When the 32-story Saturday Evening Post building is completed next fall, Curtis Publishing, which puts out the Post as well as Ladies Home Journal, Holiday, Jack & Jill and American Home, will consolidate the editorial, advertising and sales offices of all five publications in the one building.

The magazines will occupy 123,000 sq. feet of space (second through fifth floors and additional tower space) in the building to be named for the SEP. The new building will be located at Lexington Avenue and 54th Street.

The 20-year lease on the space, said Curtis chairman-president Matthew J. Culligan, will cost a total rental of $18,000,000. The magazines have been located in N.Y. since 1962 when they moved from Philadelphia, home base of Curtis. They've been scattered among several buildings here.

New building reportedly made very attractive buyup of existing leases in order to land Curtis toute ensemble.

Exec Shifts

James C. Duane, former administrative assistant to Howard Cady at Holt, Rinehart & Winston, has joined David McKay as an associate editor.

Patrick O'Connor named editor of Silver Screen and Screenland. As senior editor of Popular Library Books he had experience in film tieups ("Mockingbird," "America, America," "Proper Stranger," etc.). The fan mags are also PL publications.

Bernard Russell, sales exec, elected a v.p. of Affiliated Publishers, a division of Pocket Books Inc. which distributes for Simon & Schuster, Golden Press, PB and Washington Sq. Press. Another new Affiliated veep is Hugh Collins, regional sales manager, previously with American News.

Ralph Daigh, editorial director of Fawcett Publications Inc., has been named v.p. in charge of the Fawcett World Library.

Al Dinhofer's Book

Al Dinhofer is also "Our Man In San Juan" although he's first and primarily that for the San Juan Star whereon he does his offbeat columns, interviews, opinionating and general al fresco coverage of America's Caribbean colony. But he's also the VARIETY man on the scene and evidences a good nose for news, interspiced with good humor, in his daily stint. For this trade sheet he's more hardnosed on the basic show biz coverage.

Dinhofer's analogy to Art Buchwald's former Paris (and now Capitol) coverage is obvious. True, the Carib, while a terrific centre for tourism, hasn't the same glamor as the environs of the Eiffel Tower nor can Dinhofer indulge in the same linguistic hazards many Yanks experience in the Champs-Elysees belt. But he does evidence a tongue-in-cheek approach to the local scene. The Yank island, strongly tinged by Espagnol overtones, does have its own brand of touristic peccadilloes and the columnist makes the most of it.

Bulk of the columns comprising "Our Man In San Juan" (Star-press; $1.25) were first published in the San Juan Star. They're worthy of reprinting in this oversize paperback. *Abel.*

'My Son, The Candidate'

Jackie Mason's "My Son, The Candidate" is a topical $1 paperback (Citadel Press). The rabbi-turned-comedian punctuates his gag caption "interviews" with some borscht belt one-liners and, by and large, Bill Adler has written for him (to Gary Wagner photos) a bright colloquy. Adler gets co-copyright ownership with Mason, so it's a reasonable assumption he's the man with the gags but Wagner is on the title page with more prominent "billing."

It's a bright kingsize paperback attuned to the times and will hand some chuckles to the $1 investors. *Abel.*

Miss Lejeune Recalls

Over 30 years as film critic of the exclusive London Observer made C. A. Lejeune one of the top women of her craft—and as w.k. in the States as in Britain. Now, after three years' retirement, comes her reminiscences, "Thank You For Having Me" (Hutchinson; $3.15). Those expecting an orgy of film tittletattle and keyhole confidences may be disappointed. For Miss Lejeune has charmingly elected to weave her film reminiscences into a story that tells of the growing up and background of a middleclass young woman from the North of England. It is a story of a gracious period, now gone forever, and the reader will share Miss Lejeune's regrets at the passing.

But the cinema side is packed with interest. One of her crackerjack yarns concerns how she went to Claridges to interview some Hollywood actress who, clearly, had never heard of the interviewer. She knocked on the door and the actress shouted "Come in." Enter Miss Lejeune. The actress was stark naked. Abashed she dragged a bath-towel around her and apologized, "I'm so sorry. I thought you were a man!"

Miss Lejeune, with shrewd insight and a warm pen, tells of the arrival of the talkies, her early excitement at discovering German films, anecdotes about Robert Donat, Anna Neagle, Herbert Wilcox, Elisabeth Bergner, Alexander Korda, Laurence Olivier, Grace Moore, Alfred Hitchcock, Dietrich ("she took no pains to hide her natural boredom"), Bob Montgomery and Noel Coward. Of Disney she writes: "Sometimes I think we may not yet have understood the charm of Disney." Of Chaplin, Miss Lejeune says with disarming candor: "With the exception of 'Monsieur Verdoux' I never wholeheartedly enjoyed a Chaplin film."

But namedropping is the least part of a book that breathes the author's affection and knowledge of the film world. It's a book to please those for whom motion pictures are an important part of life—but not wholly life itself. *Rich.*

Guido Orlando's Confessional

There must come a time in every publicist's life when he feels that he deserves some of the limelight, yet surprisingly few of those dedicated men and women who seek the spotlight for their clients command or even want much press attention for themselves.

None of that reticence, however, seems to have brushed off on Guido Orlando, a brash, brazen and impudent public relations man, whose dapper figure is a familiar sight in New York or any of the capitals of Europe. Not so long ago his life story was serialized in one of the London mass circulation Sundays; now his biography ("Never Sleep With a Client," by Ronald Handyside; T. V. Boardman & Co.) has been published in London, and apparently he's confident a biopic will follow.

There is a refreshing element in the author's treatment of this larger-than-life character, whose ethical standards are frankly admitted to be governed by his clients' ability to pay hard cash in large sums. Part of the narrative has an "as told to" style, in which the subject of the biog recalls some of his more notable exploits to a hard-drinking newsman hired to write the book, but who appears reluctant to get ahead with the actual writing. It makes a welcome switch from the more conventional style biography, and the author's sharp sense of character is as revealing as it is amusing. Nevertheless Orlando's brash technique has a repetitious quality which Handyside cannot always conceal. *Myro.*

Another Dutton Contest

As a followup to the $7,500 Dutton Animal Book Award, won this year by Robert Murphy for "The Pond," E. P. Dutton & Co. is incepting a $3,500 Junior Animal Book Award which, as the competition indicates, is for the children's market. As with the adult competition, themes can be fiction or nonfiction. Both competitions end Dec. 31, 1964.

Sterling North's "Rascal" won last year's prize. Murphy's "Pond" will be published next August. Author retired in 1962 as senior editor of the Satevepost.

Toynbee's 75th Birthday

Oxford Univ. Press is keying souvenir and boxed sets of British historian Arnold J. Toynbee's works to his 75th birthday on April 14.

Best known for his 12-volume "Study of History," some 7,000 pages totaling over 3,000,000 words, Toynbee also collaborated in later years with Edward D. Myers, and also with his wife, Veronica M. (Boulter) Toynbee.

Hochuli Scholarship

A journalism scholarship fund in the memory of the late Houston Press columnist Paul Hochuli has been started here with a $1,000 gift by a friend of the columnist who asked to remain anonymous.

The fund will be handled by the Houston Press Club.

CHATTER

Richard Schickel, book editor on NBC-TV's "Sunday," was awarded a Guggenheim Fellowship to work on "The American Comic Novel, 1945 To The Present" which he will then put out for publication.

Sandra J. Adams, daughter of Jack B. Adams, exec veepee of New American Library of World Literature, engaged to Andrew R. Morris. June wedding planned.

Comedian Jack Douglas' newest, "Adventures of Huckleberry Hashimoto" (Dutton), due next month. It's about the humorist's return visit to Japan with his Nipponese wife Reiko, who is also partnered in his act, and their two-year-old son, Bobby.

Sumner Locke Elliott, tv writer and playwright, whose first novel, "Careful, He Might Hear You," a Harper & Row bestseller last fall, won the Miles Franklin Award, a $500 prize given annually in Sydney for the best novel representing Australian life or any of its phases. Joshua Logan bought "Careful" for filming; it was also a Reader's Digest Book Club suggestion.

Curtis Pub. has two more veepees, John S. Connors, who's general sales manager of Satevepost, and Robert L. Young, publisher of Jack and Jill.

Bucklin Moon, senior editor of Pocket Books and editor of PB's hardcover subsid, Trident Press, in L.A. and Frisco, contacting authors and studios.

Small Business World Inc. has been authorized to conduct a publishing business in Yorktown, N.Y.

Publishing Stocks

(As of April 14, closing)

Allyn & Bacon (OC)	19⅞	— ¾
American Book (AS)	38¾	—1¼
Amer. Book Strat (AS)	5⅝	+1⅛
Amer. Heritage (OC)	7¼	
Book of Month (N.Y.)	17¼	+ ¼
Conde Nast (N.Y.)	13	
Cowles (OC)	14¼	+1
Crowell Collier (N.Y.)	22⅜	+1⅛
Curtis Pub. (N.Y.)	7⅞	+ ⅛
Esquire nc. (AS)	9¾	— ⅝
Ginn & Co. (N.Y.)	30¼	—1¼
Grolier (OC)	44⅞	+ ⅞
Grossett & Dunlap (OC)	12	
Harcourt Brace (N.Y.)	38½	
Hayden Pub. (OC)	3	
Hearst (OC)	27½	+ ½
Holt R & W (N.Y.)	24½	— ¾
LA Times-Mirror (OC)	35¾	
Macfadden Bartel (AS)	6⅛	— ⅛
McCall (N.Y.)	27¼	+ ¼
McGraw-Hill (N.Y.)	38	+1¼
Meredith Pub. Co.	27¾	
Nat'l Per. Pub. (OC)	14¼	+1½
New Yorker (OC)	121	
Pocket Books (OC)	4⅞	— ¼
Popular Library (OC)	2½	
Prentice Hall (AS)	28	+ ¾
Random House (N.Y.)	14⅞	+1¼
Scott Foresman (OC)	28⅞	+ ⅝
H. W. Sams (OC)	31¾	— ¾
Time Inc. (OC)	118¾	— ¼
Western Pub. Co. (OC)	25⅛	—½

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

SCULLY'S SCRAPBOOK

By Frank Scully

Non-writers are singularly unobserving. If they are rich and have a story of sorts they are sure there's at least a million in it. You may point to a harbor where they have a yacht and ask are there any writers who have yachts as their neighbors. This irony doesn't impress them. They still think they are going to make a million.

Now and then a book by a non-writer does make a fortune and it is pointed to by all the other rich non-writers as proof that it can be done. They know Ike got a million for his "Crusade in Europe" and because writing was not his profession but an avocation he had to pay only a capital gains tax.

Homer Croy Tells All

In the Authors Guild Bulletin of last month Homer Croy, who seems to me has been writing buoyant prose since I was a boy, relates the story of "The Specialist," a back house prose-poem by Chic Sale, which hardly could be classed in length as a short story but which has sold as if it were "In His Steps."

Those of us who knew Chic Sale, and his very amusing hillbilly vaudeville act, know of course something of his success with "The Specialist," but Croy gives us chapter and verse of a writing success by a man who knew nothing about writing.

According to Homer, "The Specialist" sold 1,500,000 copies in the United States, a half million in England and 250,000 in Australia. The book now sells around 2,500 a year and it has been out 34 years. Around 10,000 copies are printed at one time because it is cheaper to run them off at such a figure, and it takes about three years to sell the edition.

Why Sale Wrote The Specialist

Croy tells how Sale had been telling this story for years at smokers. It was about a carpenter who took a great deal of pride in his specialty, which was building outhouses.

It is a Rabelaisian tale, not sexy, or dirty, but it deals with a subject which is known in nature and while we seemingly now have imported movies which think the complete sex act is entertainment on the screen, though if performed in any other public place would throw the participants in jail, "The Specialist" is still unmade as a motion picture. What started Sale in the publishing business, according to Croy who knew him like a book, was that while Chic was playing in St. Louis, probably in a Keith house where the word damn would get you thrown off the bill, he was shown a mimeographed copy of his story.

He Wrote It From Memory

This threw Chic. There didn't seem to be any way to copyright his monolog short of publishing it as a book. R. J. Seeman of the St. Louis Globe-Democrat told Sale this is what he should do.

"I couldn't write a book," said Chic.

But he was talked into putting one word behind another as he had always recited the monolog and it was figured that between the righteous service clubs and conventions they could unload the books for a buck a piece.

As Chic was a non-writer he knew nothing about copies being sent to newspapers and critics on the cuff. He thought the newspapers got their copies for review by buying them and Croy said even Harry Hansen had to get his that way.

The Doubleday Doran bookshop in St. Louis put a lot of copies on the table with a box next to it and a sign "Take your copy and put a dollar in the box."

Fifty Per Cent Royalty, Oh Boy!

As Chic was his own publisher he was collecting 50c royalty on this dollar book and not even Shaw approached within a country mile of such loot.

Without advertising and only by word-of-mouth the book began to move across the country as if it were a Roosevelt landslide. Chic had no idea there was that much money in writing books. As a best-seller (it had as a competitor "All Quiet On The Western Front"). "The Specialist" outsold Remarque two to one.

Letters poured in. Chic had to hire a secretary. The book went into translation in French, German, Dutch, Swedish, Finnish and Spanish. They all seemingly had the problem and were amused at Chic's solution of it.

Don't Tell It, Sell It!

He moved the publishing company from St. Louis to Hollywood. There he wrote "I'll Tell You Why." Homer Croy helped him. The book flopped. They couldn't understand why. Chic certainly knew more about writing than he did when he wrote "The Specialist" but any artist who has had an initial meteoric success will tell you it happens every time. He consulted Croy but Homer said he knew nothing about the publishing business and still knows nothing about it.

He had so many failures in so many fields after that that it doesn't seem possible that he had anything to do with the success of "The Specialist." He and Homer even did a musical called "Hello Paris" for the Shuberts. And for all the people who went to see that one it would have been just as well if it were produced in the Paris sewers.

Chic next tried his hand at radio. He got 13 weeks for Pennzoil and that's all he got. He tried a stage play called "The Elephant." A bomb.

In fact the only thing that kept him from being the best known name in the breadline was the continuous sale of "The Specialist."

He stayed around Hollywood as so many oldvauders do and made shorts for all the major studios. In fact he died there at 52, still in his prime years.

All Chic had for his memory book was a swell vaudeville act and one of the most amazing bestsellers of all time.

Broadway

Delmonico's cable address is Elegence, New York.

Broadway legit pressagent Seymour Krawitz and his wife, former English dancer Patricia McLean, have adopted a baby boy.

Robert Lantz to Europe tomorrow (Thurs.) for powwows with clients Erich Maria Remarque, Romain Gary and Hans Habe.

Morality In Business lead story in the Roman Catholic parish paper Our Sunday Visitor carries the slogan, "Take Your Religion To Work."

Herbert Jacoby and Bobby Short previewed their new Le Caprice dinery-musicroom with a press preview yesterday (Tues.). It opens formally tomorrow (Thurs.).

Robert Downing planed to Boston to speak on "Repertory" at Boston University Drama Dept. Downing is coproduction stage manager of the Lincoln Center Repertory Co.

What price publicity when a fire [illegible] the joint? Just as Town & Country gave the class LeAm[illegible] a terrific spread the posh East 55th St. restaurant suffered a mysterious blaze.

Aegis Theatre Club's Hotel Plaza luncheon awards on April 27 to Van Heflin and Louis Nizer, respectively star of "A Case of Libel" and author of "My Life in Court," from which Henry Denker dramatized the play.

During one single week this past winter soprano Brigit Nilsson of the Met sang concerts before three kings. In Oslo she was heard by King Olav, in Stockholm by King Gustav Adolf and in Copenhagen by King Frederick.

Lawrence A. Wein, Gotham lawyer-realtor, heads a group which just bought back the operating lease on the 20-story Warwick Hotel, Philadelphia, which it acquired in 1955. Kirkeby-Natus Corp. operated it since under lease.

N.Y. Times' Joseph Lelyveld's story on the SRO Rainbow Room shindig post-"Hamlet" (Richard Burton) premiere last week was captioned "'Hamlet' Greeting By Lizabethans," with accent on Elizabeth Taylor and her husband's lure for the gawkers.

Tom Curtiss, longtime entertainment editor of the Paris edition of the N.Y. Herald Tribune, due in this weekend on his annual o.o. of the show biz scene, including the N.Y. World's Fair. Returns to his Paris base via the Cannes Film Festival around May 1.

Augusto Marcelli, exec veepee of the Rizzoli Corp., pouring this (Wed.) afternoon for the visiting Italian publisher-film producer Angelo Rizzoli. Among the honored guests will be Federico Fellini, Giulietta Massina, Mr. and Mrs. Andrea Rizzoli, and Angelo Rizzoli Jr., all here on a visit.

The Hotel Drake's Shepheard's has become such a focal point for new terpsichorean motifs that the Jamaica Tourist Board is exporting a group of singers and dancers to introduce the new "Jamaica Ska" dance style. The island's Carol Joan Crawford ("Miss World of 1964") heads the troupe.

Bianchi, w.k. waiter-captain who left the Colony (where he was a fixture) to join the Hotel Delmonico's new Il Mio discotheque, has switched to Shepheard's Room in the Hotel Drake. Gogi, longtime host at the Pierre's Cotillion Room who folded the class eatery bearing his name, is hosting at Il Mio.

Danny Stradella, operator of Danny's Hideaway, last week preemed a new eatery on Long Island in the Stadium Motor Inn near Shea's Stadium. Broadwayites were transported via bus and limousine to the new food dispensary and show people came in after the show to sample the viands.

Jan Mitchell launching the new decor of his Empire State Longchamps, redone as the Mark Twain Riverboat Restaurant, tomorrow (Thurs.) night with a show biz VIP invitation party and dansapation policy to Stan Rubin's Tigertown Five and a strolling banjo group. Theatrical designer Oliver Smith did the authentic Mississippi riverboat decor.

The Phil Greenwalds (he's booker for the Concord Hotel,) feted comedian Marty Allen and his wife Lorraine (Frenchy), reservations manager for the Catskill Mt. Inn., on the couple's fourth wedding anni at the Greenwalds' Hewlett Bay Park (L.I.) manse Thursday (9). The Allens had one of the largest wedding in show biz annals at the Concord when 1,800 guests attended.

The Wisconsin Investment Board, a pension fund, has bought the land under the City Squire Motor Inn on which the Loew's motel stands on Broadway-7th Ave. square block bounded by 51st and 52d St. Reported price paid was $3,275,000. Loew's Motels' leasehold on the land for its 20-story inn, which cost about $12,000,000 to build, runs until 2051 with renewals.

Grace and Michel Lauria back to their Rome base, via Paris. Have been in New York on Columbia Pictures business matters, seeing new product, etc. Lauria is Italian sales chief for Col. While here he also consulted medicos for that ailing broken left arm sustained while driving on business from Rome to Milan. It had been poorly set and re-set in two previous operations.

Playwright Guy Bolton, who is off to London soon on his annual trip, recalls that the current Beekman film, Adorable Julia," was originally a play he wrote, based on Somerset Maugham's novel, "Theatre," for London, then revised as "Larger Than Life," and was no great success until Paris, where Madeleine Robinson played it for over 1,000 performances. He credits the star's personal click as figuring largely in its success.

Alan Lewis' division of Restauraint Associates will include the new LaGuardia Terrace, class eatery atop the main terminal building. George Lang is RA's division manager of all its World's Fair restaurants which includes the private diningroom in the Ford exhibit, the class Indonesian restaurant, the American Restaurant in the Festival of Gas, and Missouri Pavilion refreshment area. Latter will feature the "original hot dog," said to have been invented at the time of the 1904 St. Louis World's Fair.

Restaurant Associates' prexy Joe Baum is personally supervising the company's new operations in the Pan Am Bldg. which includes the coffeewagon concession (to office workers) and a string of three "atmospheric" eateries, all in one line, on the ground floor. Two of them have been open about a month and apparently b.o. clicks, per business; the Trattoria is Italian and the Zum-Zum Germanic in motif. The new Charlie Brown pub, named after the famed London railway terminal public house, will not be ready for another month or so.

Rome

By Robert F. Hawkins
(Sardegna, 43; Tel. 479316)

Barbara Steele back from Far East location work on French pic.

Giorgio Moser setting up tvfilm series based on R. L. Stevenson stories.

Fernandel in Milan to tape some tele commercials together with Gino Cervi.

Katie Culver signed for femme lead in "The Last Gun," opposite Cameron Mitchell.

Lex Barker reported set for Robert Siodmak's "Shoot," being made in Belgrade.

Rossini's "Othello" got its first Rome staging in 80 years at Capital's Opera House.

Intercontinental Film Service here completed 2 pilots for Guy Thayer of Gallery Films, London.

Victor Hugo's "Les Miserables" is latest classic to be serialized by RAI-TV, with 10 weekly stanzas planned.

Dino, latest RCA recruit (via its ARC label), makes his tele debut this week on Mike Bongiorno quizzer, "Dream Fair."

Latest Rome gimmick is twofer restaurant booklet, with 22 restaurants in on deal. Coupon booklet can be bought for $6.40 and is good for year.

Marianne Koch and Antonio Prieto latest additions to cast of "Magnificent Stranger," Clint Eastwood starrer which starts in Almeria, Spain, soon.

Rita Pavone gets her third Gold disk this month at RCA ceremony, company's Edoardo Vianello also rating gold platter soon via sensational sales of "O Mio Signore."

Giulio Macchi's profile of Vittorio De Sica, recently aired by RAI-TV, now also in English-language version. Macchi also plans series on Roberto Rossellini, Anna Magnani and Jean Renoir.

B'way Jr.

By Walter Winchell

This NYC rube got his first "No Stopping" summons from LA Police Dept. In front of Del's H'wood shop where he rented tux for Oscar event. Night before he was given "Honored Guest" badge from F.B.I. at Palladium, where G-Man Mill Simon (retiring after 24 years) was testimonial'd by Greater L.A. police groups.

Mickey Hargitay and wife Jayne Mansfield (reported estranged) lifted eyebrows of press at Cocogrove — making like highschool sweedees.

P. Weber Sr. (veep-gen. mgr. of Schine Hotels) mending at home. Pneumonia.

Sammy Fain's latest swelody, "Why Is The Heart A Fool?", has a beguine beat. Royalties to pay expenses at Runyon Cancer Fund.

Del Webb's swanky Ocean House on Mission Bay near San Diego ($9 per for Goldwater press-bus bunch) pet spot for showfolk.

Ye Little Club's (Bevhills) lark Monte Mansfield rates talent scout att'n.

Opposition blatts and (wire-services here) hosted 67th birthday bash for this "Aging Lion" (as Time heckled a decade ago). AP's H'wood agent Jimmy Bacon organized it. Grove wanted to pick up entire tab. Bacon bellowed "No!"

San Diego Union's reporter Dick Bowman ordered from Alaska quake scene to cover "the Grove quake." Newsweek's deputy — a youngster named MacFadden — is kin to late Mark Hellinger (of NY News) and this dept's B'way crony in 1920-30s. "I don't get it," frowned MacFadden, "newspaper people fling you a party but you invite 75 tv-film stars. Why?" "Because I didn't want to be alone if a big story broke." We m.c'd.

Intros opened with: "Harry Richman! Who made showbiz history and almost every doll in it!" Bookwriter Dick Gehman (and Harry) fell to ringside floor.

Vincent Edwards, ("Dr. B. Casey") got triffic ribbing from hilarious roof-lifter Jack Carter, who followed J. Durante "Mr. Show Biz" and fractured one&all.

Wm. Self (20th Centfox chief of TV Documentary Division and hour-long tv show-builder) peddled 3 pilots to ABC-TV last week and a 4th to NBC. One of few magicians out here to peddle anything.

Lucille Ball (Mrs. Presilu) unhappily told us: "We haven't sold one yet! First time in Desilu history."

Lou Lurie (San Fran philanthropist and backer of B'way plays, films and now tv shows) put up fortune for Bill Dozier's new video firm.

Greer Garson's groom (zillionaire Buddy Fogelson of Texas) also backing pix and tv stuff.

Friday was dreadline for Mal Wald, Jerry's brother, and Jesse Sandler (many "Naked City") and tv-pix-clix. If 20th's money-butchers in NY refuse to send loot to "speculate" on new tv shows, both were to be "regretfully" dumped. Fine way to run a delicatessen!

Cleveland

By Glenn C. Pullen
(Main 1-4500)

Met Opera on 39th annual visit here April 20-26.

Count Basie orch snagged by Leo's Casino for one-nighter later this month.

Arthur Lithgow to stage another Great Lakes Shakespearean Festival at Lakewood civic auditorium this summer.

Sid Friedman, booker with a string of mid-eastern agencies, nabbed exclusive rights to book talent for Chicago's Regal Theatre.

Johnny L. Price, producer of Musicarnival tent theatres here and in West Palm Beach, opening season here with "Sound of Music" on June 8.

Johnny L. Price, producer of Musicarnival tent theatres here and in West Palm Beach, Fla., starting season here June 8 with "Sound of Music."

Trustees of Cleveland Play House considering proposal to build new downtown theatre as successor to its Drury-Brooks theatres, which will be torn down during Cleveland's urban renewal program.

Little Italy Restaurateurs Assn. taking over house at Loew's Ohio for opening of "Fall of Roman Empire," offering dinner at their spots, chartered bus rides to and from theatre, and cinema tickets all in one package.

Summer sked for another Great Shakespearean Festival at Lakewood Civic Auditorium to include "Taming of Shrew," "Hamlet," "Henry VI," "Much Ado About Nothing," "Richard III" and "Anthony and Cleopatra."

James J. Cordes and James Moir organized new theatre-cafe company for Saturday series of satirical topical revues. "Up for Grabs," their first original show, opened last weekend. Cast includes Cordes, doubling as director; Lamar Hill, Jane Nottage, Eddy Halas and Melody Thompson.

Cape Cod

By Evelyn Lawson
(DElaware 7-4984)

Broadway packages of "My Fair Lady" and "Camelot" booked for Hyannis Melody Tent.

Actress Battina Dinsmore has affiliated with the Barnstable Comedy group. She is now a Cape resident.

Nearly 10,000 Vets of Foreign Wars of state of Massachusetts due in for convention in Hyannis on June 19.

Cape bandman Paul Nossiter tapped to direct and coordinate music for Star-Nite, new Cape Cod summer spectacular.

Jim Pendergast hires twin curvacious aquacadists to perform in pool nightly underwater behind glass partition of his Mermaid Lounge Bar, Hyannis Inn Motel.

Mrs. Cornelius J. Hickey, Falmouth housewife and mother chosen Mrs. Massachusetts on her way to St. Petersburg, Fla., to compete for Mrs. America's crown.

"My Name Is Everyone," a one-act play adapted from Saturday Evening Post story by Barnstable. Author Kurt Vonnegutt will preem at Robert Wagner Theatre in N.Y. April 15-16.

Jim Burrows of Provincetown moves his nightclub reveue, "Bottoms Up," from its successful run at the Hof Brau in New Haven to Sunday night slot at the Strollers in N. Y., on April 26. Producer Burrows, is the son of Abe.

After a winter of travel in the Orient and Caribbean, Sidney Gordon, prexy of the Falmouth Playhouse, leaves her home in Boston to open booking and casting offices in N. Y. for casting summer shows for this playhouse. Stephen Langley retains his position public relations and production assistant at Falmouth Playhouse.

Eleanor Cody Gould, director of American Academy Of Dramatic Arts Cape Playhouse summer program, (Raymond Moore Foundation) will continue her operations at Cape Playhouse in Dennis. This year, Miss Gould will move the plays, after they are shown at Dennis, for an afternoon stand at Falmouth Playhouse for the benefit of that section of the Cape.

Palm Springs

Saturday Evening Post doing a bathing suit layout with the spa's posh pools as background.

Bob Lippert Jr. opens a new eatery and cocktail lounge, The Branding Iron, this week at his Thunderbird Motor Hotel.

Rep. Seymour Halpern of N.Y., and wife, Barbara, at Ocotillo Lodge. Latter represents the distaff side of Washington on the "Roberta" syndicated air show next week. David Susskind guests on the same program.

Phil and Jo Regan back from Washington where the onetime policeman sang and emceed the annual Congressional dinner hosted by Rep. Michael Kirwan of Ohio at the Armory. Regan was the only nonpolitico on the dais with 100 Congressmen who entered the House in 1937, the same year as President Lyndon B. Johnson.

San Juan

By Al & Elisa Dinnofer
(2 Taft, Santurce; 723-8457)

San Juan's long awaited multimillion dollar tourist pier opened.

Sam Donanue and Tommy Dorsey band setting pace for dancing at El San Juan Hotel.

The New Broadway, of the Llamas cinema theatre chain, getting a facelift. Will reopen in May.

ABC-TV veepee Henry Plitt, vacationing here with wife and daughter reported theft of jewels valued at $100,000. FBI is investigating.

Las Vegas

By Forrest Duke
(Dudley 4-4141)

Hank Kovell, Hotel Fremont flack since it opened, resigned and will open a publicity firm here.

Dunes producer Frederic Apcar in Paris rehearsing third edition of "Vive Les Girls," set to preem next month.

Thunderbird veep Dave Victorson inked Village Stompers for special one-week gig opening May 8.

Mitch DeWood preparing new lounge act for Flamingo, set to open in May, says it's a girly show without nudes.

Young baritone Jose Mario took over spot at Sultan's Table piano bar vacated by Jacques Foti, who went to Beverly Hilton.

Roberta Shore of "The Virginians" tele show, in at the Flamingo to hostess convention of American Type Founders.

Michael Kapp, prexy of Kapp Records, at the Riviera to supervise recording of Louis Armstrong's new album, "Hello, Dolly."

J. K. Houssels Jr., Troprexy, on quick weekend trip to Paris with Folies Bergere producer Tony Azzi to sign contracts for new edition opening in December.

Bobby Wick and Ray Brand, comedy stars of the New Frontier's "Fantasy On Ice," prepping new material for second edition which opens late this month.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; Locust 4-4848)

The Saints and Sinners have chartered a Philly chapter.

Chubby Checker makes his third visit to Sands Hotel, Las Vegas, May 3.

Former boxer turned theatrical booker, Bruce Rohrback, expanded his Harrisburg agency.

Eagles' star and vocalist Timmie Brown, signed an exclusive pact with booker Jolly Joyce.

Ed Rosenbaum, longtime theatre and film ballyhooer, chalks up his 80th birthday this month (24).

Jimmy Darren to drumbeat his role in "For Those Who Think Young" for homefolks here (May 9).

Sam and Mort Shapiro, operators of Arcadia Theatre, jetted to Coast to attend wedding of John Wayne's daughter Melinda (4).

Don Stott, owner of the Lansdowne Classic Cinema, features a silent pic once a month with the organ as musical background.

Maurice Evans to be honor guest festival held by the English Speaking Union, in the Bellevue Stratford, to observe Shakespeare's anni (25).

Latin Casino exec Jim Kilkenny named to planning committee for 18th annual confab of fifth Marine Division at Miami's Fontainebleau (June 24).

Ralph W. Preis, Tent 13 exec committee member and past chief barker, appointed chairman of Variety's International Charities Committee.

William Goldman's Midtown selected by Disney as one of the showplaces throughout the U.S. for "Mary Poppins," in a special pre-release preem engagement.

Melbourne

By Raymond Stanley
(Box 1039H, G.P.O.)

Judy Garland expected for one concert some time this month or June.

Arts Theatre to start late-night Friday and Saturday programs of Grand Guignol.

Stanley Willis-Croft returning to stage "Lilac Time" for Tivoli; will star John Larsen.

Sophocles' and Anouilh's "Antigone" playing season of alternate weeks at Emerald Hill.

Victorian Symphony Orch likely to visit Houston, under conductorship of Georges Tzipine.

French songstress Vicki Beñet following Dickie Valentine into Menzies and Savoy Plaza.

"Camelot" doing bigger box-office business at Her Majesty's than "My Fair Lady" did.

Union Theatre Repertory Company to stage American melodrama, "Love Rides the Rails."

Melbourne University Film Society presenting season of John Ford and Howard Hawks films.

Alan Hopgood's Aussie football comedy, "And the Big Men Fly," now on Victorian and South Australian tour for Union Rep.

Hollywood

Jack Benny back from Australian crawl.

Howard Keel hopped to Sydney to date at Chevron Hilton.

Vic Heutschy named director of tele publicity for Rogers & Cowan flackery.

Ray Milland hopped to Paris for personals with his AI starrer, "X—Man With X-Ray Eyes."

Ed Begley will dedicate the Ed Begley Manuscript Collection April 24 at Syracuse U library.

John Huston to narrate "Legend of Marilyn Monroe," hourlong vidocumentary by David L. Wolper.

Phil Harris set by Walt Disney for voice of "The Bear" and opening title song in "Jungle Book."

Walter Beakel, N. Y. director, in from east to arrange production of Anita Loos' adaptation of Colette's "Cherie."

Charles (Chuck) Moses and Bob Joseph to hoopla Robert Aldrich's "Hush . . . Hush, Sweet Charlotte" for 20th.

Lou Morheim succeeds James Menzies as story editor of Metro's "Mr. Novak" teleseries for 1964-65 season.

LuLu Porter inked second non-exclusive three-appearance pact with NBC-TV, to run from May 1 to April 30.

The Jets, dance trio who appeared in film, "West Side Story," to do tele special with the Beatles in London.

Danny Kaye on crutches as result of burns suffered when pot of boiling water and spaghetti overturned on him.

Franz Waxman opens 18th Los Angeles Music Festival May 10 at UCLA, with Joseph Fuchs and Jerome Lowenthal in concert.

Ann Blyth to do fiveweek summer silo tour in "Sound of Music" taking in Dallas, Indianapolis, Atlanta and Highland Park, Ill.

Al Fisher ankled post as head of Bing Crosby Prods.' music dept., for which he set up pubberies with both ASCAP and BMI affiliations.

Sam Decker joined Al Cooperman-Shan V. Sayles Continental Theatres Inc., as a partner to head realty operations and theatres acquisitions.

Charlie Brockman, Chris Economaki, Sam Hanks and Tom Carnegie to announce closed-circuit telecast of Indianapolis Race Classic for MCA-TV on Memorial Day.

John Orloff replaced Steve Binder as director of "Steve Allen Show" after two years, latter exercising his 30-day release clause to devote full time to NAACP special.

Rod Serling replaces ailing astronaut Col. John Glenn as narrator of Cinerama's Spacearium presentation for N.Y. World's Fair, the 15-minute film tabbed "To the Moon and Beyond."

Chicago

(*DElaware 7-4194*)

The Second City Cabaret Theatre preems a new show, "Inside the Outsider," April 28.

Gore Vidal due in town next weekend to make the press rounds on behalf of "The Best Man."

"Tea House of August Moon", with Brigid Bazlen starring, is next entry at Candlelight Dinner Playhouse on April 28.

Billy Starr temporarily sidelined from cast of "Three Cheers For Tired Businessman" at Happy Medium as the result of a sprained back.

Groundbreaking ceremonies for Balaban & Katz's new Oakbrook Shopping Center theatre held last Friday (10), with B&K prexy Dave Wallerstein wielding the spade.

Radio personality Sig Sakowicz, who weighs in at about 250 pounds, will participate in a "Weightlessness Flight" at Wright-Patterson Air Force Base April 13, 14 and 15.

Universal Picture's adpub chief Ben Katz got clearance from the State Street Council for an air-cushion vehicle to hover over the Main Stem April 21 to publicize "The Brass Bottle."

The suburban Sahara Inn Motel (once a site for name acts in its Club Gigi) dropping the entertainment policy in its Sultan's Table dining room after current Georgia Drake engagement.

Dolph Hewitt's WGN-TV "Barn Dance" cast, now a regular unit on the public appearance circuit will play the Du Page County (Ill.) Fair Aug. 1, the Effington County Fair, Aug. 9; State Fair (Springfield), Aug. 15; and Menard County Fair, Aug. 26.

Mayor Richard J. Daley has issued a proclamation naming April as Auditorium Restoration Month in Chicago. A major fund-raising campaign is underway to restore the Auditorum, which was built by Louis Sullivan and Dankmar Adler in 1889.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway;* 374-4015)

Theatre in Round Players' production of "Becket" bows out this weekend.

Minneapolis and St. Paul are hosting a record number of roadshows in March and April.

Film director Josef von Sternberg and critic Pauline Kael here this chapter to speak at U. of Minnesota's annual creative arts festival.

National Education Television taped Cincinnati Symphony playing St. Paul composer Gene Gutche's Fifth Symphony for Strings last weekend.

Stadium Club, private bottle club at Metropolitan Stadium, home of the Minnesota Twins baseball team, denied renewal of its food and liquor licenses.

Dave Brubeck Quartet takes part in Minneapolis Symphony's final concert of season Sunday (19). Brubeck subs for George Shearing who was originally skedded.

Minneapolis exhib Ben Berger, back from tour of Africa, addressed Variety Club of Northwest, Tent 12, last frame. His subject: "Is Africa Ready for Drive-in Theatres?"

For benefit of Minnesotans planning to visit N.Y. World's Fair, Minneapolis Tribune columnist George Grim devoted an entire column to tips on inexpensive dining and entertainment in Gotham.

Season ticket sale for Tyrone Guthrie Theatre's second season, opening in May, wound up last chapter. Theatre spokesman estimated 18,000 to 19,000 season subscriptions had been sold through March 26. Last year's final figure was 21,900.

Boston

By Guy Livingston
(508 *Little Bldg.; LI* 2-5095)

Max Gendel in town fronting for Mike Todd, Jr. on "America Be Seated" at the Wilbur.

Sam Snyder's Water Follies rehearsing for U. S. tour with all new format including 10 Japanese swimmers and divers added.

Borah Burman, film drama ed of Patriot Ledger, nabbing prize award in MPAA Boyd Martin contest for best film page, Class III.

Mike Della Russo celebrating 29th year for his posh supper club, Revere Frolic, on the beachfront, with Cab Calloway topping the show.

Gladys Shelly's records getting play on local radio stations, "Enter Laughing," and campaign song, "Leave It To Girls," for women prexy.

"Enter Laughing" company pulled out of Boston for Los Angeles with a $75,000 advance for three weeks at the Biltmore with Yvonne De Carlo, Alan Mowbray, Irving Jacobson and Alan Arkin.

Brussels

By John Florquin
(28, *Avenue des Heliotropes;* 156825)

Gilbert Becaud back at Ancienne Belgique before touring the provinces.

Joe Napoli's annual jazz festival at Comblain-la-Tour scheduled for Aug. 8-9.

After "Mary Mary," Flemish Theatre, scored with second American play of the season, "Come Blow Your Horn."

Twentieth Century Ballet will leave its cradle, the Opera House, and appear under canvas in small provincial towns.

Feature films are what tele audiences prefer here. Referendum has just established this with an overwhelming majority.

National Theatre imported Rene-Louis Lafforgue for the revival of "Three-Penny Opera," under auspices of Caltex Foundation.

"Suddenly, Last Summer," first Tennessee Williams play to be seen here since "Cat on Hot Tin Roof, enjoying successful run at Tneatre de Quat 'Sous.

London

(*HYde Park* 4561/2/3)

Robert Aldrich came in for the British Film Academy awards.

Columbia International topper Mo Rothman here on routine trip from his N. Y. base.

The Variety Club yesterday (Tues.) feted National Hunt jockey Fred Winter, who is retiring.

Agent Felix de Wolfe on a 10-day quickie to N. Y. to negotiate U. S. publication rights for a book of current Beatles film.

Show biz personalities around the town include Frederick Brisson, Maureen O'Hara, Oscar Peterson, Lloyd Burns and Michael Burke.

Hugh Walker, general manager of the O'Keefe Centre in Toronto, taking a look at the London shows before heading for Paris to gander the French legit scene.

Stanley Baker and Cy Endfield to South Africa scouting locations for "Sands of Kalahari," which goes into production later this summer. They will be away about a month.

Tom McDermott, Four Star Television prexy, returned to his Hollywood base after two-day quickies here and in Paris. His veepee, Manny Reiner, who accompanied him, continuing his European travels.

Gene Barry, star of "Burke's Law," guest of honor at a Dorchester press reception. He is on a sevenweek vacation with his wife and son and, will be doing the Grand European Tour, including a stop at Cannes during the film festival.

Ireland

By Maxwell Sweeney
(*Dublin* 684506)

Bolshoi Ballet mulling return visit to Ireland.

Films Appeal board okayed "Tom Jones" after scissoring.

Victoria de los Angeles set for concert at Gaiety, Dublin, May 4.

Dublin's Embassy Cinema, one of city's oldest film houses, to be sold.

Abbey Co. booked in Theatre des Nations, Paris, after London stint.

Producer Sir Tyrone Guthrie to get honorary degree from Dublin University.

Variety Club of Ireland (Tent 41) has set $30,000 target for fund-raising this year.

Irish Federation of Musicians seeking upped pay for musicians in radio and dance orchs.

Milo O'Shea set for role in Envoy Productions presentation of "The Tempest" at Gate, Dublin, next month.

Patrick Jennings named agricultural editor for Telefis Eireann (Irish TV); he's been gabber on farm programs.

Pay hike of 12% approved for theatre and cinema staffs in Dublin. Working hours to be cut 60 minutes per week.

Ernest Byrne, former executive producer of Telefis Eireann, named assistant program manager KPIX, San Francisco.

Cork's Coliseum Cinema, one of oldest in that city, shuttered on April 4. It's first local closure following launching of teleservice.

Abbey Theatre Company planes to London (19) for the Aldwych staging of Sean O'Casey's "The Plough and the Stars" and "June and Paycock."

Louis Elliman, retired managing director of Rank outfit here, received portrait painted by President of Royal Hibernian Academy Maurice McGonigal as gift from former colleagues and employees of circuit.

Scotland

By Gordon Irving
(*Glasgow: DOuglas* 9999)

"Burke's Law" and "Sam Benedict" new entries in local central Scotland tele.

Anna Neagle to Lyceum Theatre, Edinburgh, in new thriller, "Person Unknown."

"Pink Panther" (UA), Peter Sellers-David Niven starrer, notching up top biz in Scot cinemas.

Kenneth McKellar readying world tour which takes him to North America in September.

Jimmy Logan, Scot comedy actor, launched English tour of Scot play "Wedding Fever." He's in lead.

"Sam Benedict" into Scot commercial tele schedules for spring. New run of "Rawhide" also in the works.

Pitlochry Festival Theatre-in-the-Hills teeing off new season with Shakespeare's "Twelfth Night."

Andy Stewart, in from U.S. looksee trek, rehearsing for new tv spectaculars at BBC-tv studios in Glasgow.

Pete Kerr, formerly of Clyde Valley Stompers, named as A & R manager for Waverley Records, Edinburgh.

Denise Shaune, ballet mistress, to Glasgow to audition new talent for summer season of "Black & White Minstrel Show" at Morecambe, Eng.

David Hughes, English singer, to Glasgow for radio and tv dates, and readying operatic debut as Cassio in "Otello" with Scottish Opera Company in May.

Jack Milroy, Auld Lang Syne comedian, teed off in spring vaude layout at Gaiety Theatre, Ayr. He is pacted for Howard & Wyndham season in Edinburgh next June.

Winnipeg

By Robert Hucal
(*WH* 2-5435)

Dick Vincent appointed station manager of KCND-TV, Pembina, N.D.

Winnipeg Symphony ends its current season April 23, with Gary Graffman guesting.

Met opera tenor Richard Tucker set for a one nighter at the 1963-seat Capitol April 20.

Brian MacDonald of Montreal named resident choreographer of the Royal Winnipeg Ballet.

Toronto director Curt Reis signed by the Manitoba Theatre Centre to direct season finale "Cat On A Hot Tin Roof."

John Hirsch, Manitoba Theatre Centre artistic director, signed by the Canadian Players to direct next season's repertory.

Hypnotist Peter Reveen returns for a three-day stand at the Auditorium in May, after his successful week here in early March.

Sellers' Uniqueness

Continued from page 2

Guinness, Sir Ralph Richardson, Sir. John Gielgud, John Mills and, more recently, Peter O'Toole and Richard Burton. With the exception perhaps of Burton, whose publicity (and notoriety) resulting from his relationship over the past couple of years with Elizabeth Taylor have made him a "household word," none of these have had quite the experience of Sellers in the U. S. market and with Yank producers.

Actually, Sellers' U. S. popularity has been building for several years, since "Mouse on the Moon" drew the "in" crowd in droves. Along with Terry-Thomas, Margaret Rutherford and a couple of others, this group has lead the film version of the British popularity swing in legit. Out of these, Sellers has emerged a U. S. top-notcher. This year he has moved strongly into the U. S. market with Columbia's "Dr. Strangelove" and UA's "World of Henry Orient," now completing a successful run at Radio City Music Hall.

Another Sellers starrer, "Pink Panther," follows "Orient" into the Hall, having played during Easter week to sturdy biz in Chicago, Washington, D. C., Los Angeles, San Francisco, Detroit and Boston. "Kiss Me, Stupid," on which Sellers was working for Billy Wilder and the Mirisches at the time he was stricken, was to have kept the Sellers cycle in motion this summer with a July opening. With the actor out of action, "A Shot in the Dark," in which he also stars, has been moved from its originally-planned Christmas release slot to July.

Meanwhile, Sellers has been succeeded by Ray Walston, currently toplining in the tv series "My Favorite Martian," in the "Stupid" role. Filming was suspended last week when the actor was stricken but resumed this past Monday (13), also toplining Dean Martin and Kim Novak. Signing of Walston ends considerable speculation about the fate of the pic. Several actors had been mentioned as possible replacements for Sellers (Walston not included, incidentaly) and postponement had also been considered.

But the British actor is figured to be out of action for about six months at least and that, presumably, was too long to wait. Actually, "Stupid" began filming only a couple of weeks ago so that not too much has to be refilmed and costs will not be severely esculated.

Paris

By Gene Moskowitz
(80 *Ave Neuilly; SAB.* 0712)

Prizewinnng novelist Jean-Marie Clezio will do a ballet for Roland Petit.

Revival of John Steinbeck's "Of Mice and Men" opens at the Comedie Des Champs-Elysees this week.

Pierre Brasseur does the pre-war Anglo play, "On Borrowed Time" next year at the Theatre Edouard VII.

Danielle Delorme opens in George Bernard Shaw's "Saint Joan" this week at the Montparnasse Theatre.

Serge Lifar to South America for choreographic chores with several ballet companies from diferent countries there.

Patchou stars and Georges Ulmer and Liliane Montevecchi support her in the Folies-Bergere show in which hits Broadway in May.

Film actor Michel Auclair, after a successful stage stint in Moliere's "Tartufe," does Shakespeare's "Julius Caeser" at the Lyon Drama Fest this summer.

The first color TV set, for experimental emissions, may be out later this year. Sets will cost $1,300 and allow for catching programs three times a week.

Marcel Achard's new play, "Machin-Chouette" (Mr. Who Do You Call It), will be done at the Theatre Antoine next season with Robert Dhery and Jean Richard.

Barrillet and Gredy adapting "Goodbye Charlie" for Nicole Courcel. They will air it next season but currently are doing a new play, "Complicated Love" for Sophie Desmarets, also for next year.

Edmund Tamiz takes over the Theatre Recamier to make it a private cultural centre, via private dues, giving shows, talks and films shows. His first legiter next September will be Diderot's "Jacques Le Fataliste."

Irma Demich set for a role in Philippe de Broca's pic "A Hail Fellow Well Met," opposite Jean-Pierre Cassel. Then she does "Epitath for an Enemy" and "Camille," the last a modern version of the old Alexandre Dumas classic.

Film thesps Jean-Pierre Cassel, Laurent Terizeff and Jean-Louis Trinrignant, who have all done stage chores, want to hire a theatre where each will produce, direct and star in a Shakespeare play of their choice to mark the 400 anni.

Australia

By Eric Gorrick
(160 *Castlereigh St. Sydney*)

Donald O'Connor booked for Silver Spade Room at Chevron-Hilton, Sydney.

Eartha Kitt will do a repeat run at the Chevron-Hilton, Sydney, next September.

"Camelot" is smash hit at Her Majesty's, Melbourne, for J. C. Williamson Ltd.

John Meillon comes from London to take lead in "Rattle of a Simple Man" at Phillip Theatre, Sydney.

"Under Yum Yum Tree" (Col) a click at State, Sydney, for Greater Union Theatres. Pic was banned in New Zealand.

Joan Regan here from London for a run at Andre's nightclub, Sydney. Will also do some tele shows during stopover.

Keith Mitchell will star with Googie Withers in a Shakespearean anthology for J. C. Williamson Ltd. at the Comedy, Melbourne, April 23.

Madrid

By Hank Werba
(*Avda. Habana, 86 - Tel:* 2590497)

Benidorm Song Festival again slotted for July 24-26.

"Disneyland" and "The Untouchables" are click additions to Spanish tv programming.

Conchita Montes opens "Mary Mary" in Barcelona after a hit run of seven months in Madrid.

Nati Mistral and the "La Perrichola" company will appear for Spain in the Teatre des Nations in Paris.

Sacha Guitry comedy, "Living in a Dream," directed by and starring Alberto Closas looks like a legit winner until summer closing.

The Manuela Vargas Flamenco troupe signed for the Spanish Pavilion at the World's Fair. The troupe includes Enrique el Cojo, El Jarrito, El Farruco, and Teremaya.

England's Bard Bash

Continued from page 1

tributes to the Bard. The Royal Shakespeare's London home, the Aldwych, set the ball rolling at the beginning of the year with a nine weeks' season including "King Lear" and "The Comedy of Errors."

Headed by Paul Scofield, the season clicked at the Aldwych and on tour in Eastern Europe. The troupe set off for the States last Thursday (9).

At Stratford the Shakespeare Co. is giving visitors from June 15 to early December the rare chance of seeing all the historical plays in sequence. A rich cast, with such actors as Peggy Ashcroft, Patience Collier, Eric Porter, Hugh Griffith, Ian Holm, William Squire, David Warner and Derek Waring will be under the guidance of Peter Hall, John Barton and Clifford Williams.

They'll be playing "Richard II," "Henry IV" (Parts One and Two separately, "Henry V," "Henry VI" and "Richard III." Plus "Henry IV," a new play devised by Hall and Barton from Shakespeare's "Henry VI" trio.

Both the Edinburgh and Pitlochry Festivals will toss nosegays to the poet. The Bristol Old Vic will present "Henry V" and "Love's Labor Lost" alternately at Edinburg's Lyceum Theatre. At the Assembly Hall, Joan Littlewood's Theatre Workshop has hired Richard Harris, Roy Kinnear and Barbara Windsor for "Henry IV," combining the two parts.

London's Mermaid Theatre has chosen "Macbeth" to open on the eve of the 400th birthday anni and schools have responded well. The Mermaid is taking this so seriously that it has banned the selling of potato crisps at the theare, thus ensuring Culture without Crunch.

At Pitlochry, the choice is "Twelfth Night" and the Group of Three, disdaining public grants, has decided to take Shakespeare to the provinces with a tour of "The Merchant of Venice," opening at Wolverhampton. Stephen Murray has been cast as Shylock, with ex-film star Jean Kent making her Shakespearean debut as Portia.

The British Council is splashing with the bucks to take Shakespeare abroad. Apart from the Paul Scofield tour, the Bristol Old Vic is to visit 12 European countries and the H. M. Tennent management, in cooperation with the Council, sent Sir Ralph Richardson and Barbara Jefford and company to Europe and Central and South America.

The New Shakespeare Co. follows its Shakespearean tribute at the Open Air Theatre in Regent's Park by taking "The Tempest" and "Richard II" to India and the Far East. The Council is also spraying dozens of countries abroad with Shakespearean lectures, art, photography and book exhibitions and an assortment of feature films.

The Chichester Festival Theatre is hosting the Stratford Shakespearean Festival Company of Ontario, Canada in a repertory of plays. Waving the Shakespeare flag abroad will be John Blatchley, a director from Stratford-on-Avon and Sadler's Wells, staging "Macbeth" for the Institute of Advanced Studies in the Theatre, In New York, April 23. The Gulbenkian Foundation has contributed $2,750 to the project.

The National Theatre's tribute should be one of the year's standout events. Already seen in Birmingham and Cardiff, the National brings "Othello" into its repertoire next Tuesday (21), with Laurence Olivier in the title role, Maggie Smith as Desdemona and Frank Finlay as Iago.

Among the big musical events in connection with the celebrations is a Royal Festival Hall concert April 23, with Lawrence Leonard conducting the Philharmonia Orchestra. The program comprise w.k. works inspired by Shakespeare's plays, linked with apt Shakespeare passages spoken by Donald Wolfit and Rosalin Iden.

Among the operatic tributes will be Verdi's "Macbeth" at Glyndebourne and his "Otello" and "Falstaff" at Covent Garden, and also Benjamin Britten's "A Midsummer Night's Dream," also at the Royal Opera House. All four operas are [illegible] for radio on the Third Program.

Radio is having a ball with Shakespeare this year, with a stream of music, plays, talks, debates and so on. It started way back in January with Val Gielgud's production of "Twelfth Night," starring Jimmy Edwards and Beryl Reid and, later, Parts 1 and 2 of "Henry IV" were broadcast.

Starting with "Midsummer Night's Dream" next Monday (20) on the Home program, at least a half-dozen other plays are scheduled to be spread through the year.

Musical highlights planned are relays of a Third Program Invitation Concert from Stratford-on-Avon next Tuesday (21) and a Birthday Night concert by the Bournemouth Symphony Orchestra. Almost every phase of comment possible about Shakespeare and his work will be featured in readings, discussions and features.

Television is rising to the big occasion, too. B.B.C.'s big plum will be "Hamlet," starring Christopher Plummer, which has been taped at Elsinore and is to be aired next Sunday (19). Later there will be nine one-hour plays under the generic title of "War of the Roses," while Hal Burton has been seconded to the drama department for an exhaustive documentary called "Shakespeare and His Times." Rediffusion tents itself with "Midsummer Night's Dream," featuring Benny Hill as Bottom, skedded for Midsummer Day.

Since last fall Associated Television producer Peter Potter has been working on a series of four commemorative programs in the form of a review, titled "Man of the Year." The aim is to enliven the general goings on with a show covering the whole range of Shakespearean influence over the years, and demonstrating the poet's inspiration of opera, films, vaude, symphonic music and musicomedy both here and abroad. This ambitious project will be a tapestry of music, drama, anecdotes and comedy, exploring even the bizarre and ridiculous results of experimenting with Shakespeare's original writings.

A highlight of disk activity has come in right on the nose, the end of a project started seven years ago by Argo Records. The result is that all of Shakespeare's works are now available on 139 LP disks, selling at $5.25 apiece, or $721.75 per set. The artists who recorded the plays, for little money and usually in their spare time, are not billed. However, besides members of the Cambridge Marlowe Society, they include such prominent actors as John Gielgud, Peggy Ashcroft, Miles Malleson, Natasha Parry, Patrick Wymark, Irene Worth, Jeannette Sterke and others.

Caedmon, part of the Philips' stable, has produced 16 LP disks of Shakespeare's works in the past and to celebrate this occasion it has come up with "Hamlet," with Paul Scofield, Zena Walker, Diana Wynyard and Roland Culver.

In the picture world, British Film Institute is waving the banner with a special season in May of Shakespeare films. "Hamlet," "Romeo and Juliet," "Midsummer Night's Dream," "The Taming of the Shrew," "Othello," "Ophelia" and "As You Like It" are to be shown in the repertoire, together with "Throne of Blood," a little known Japanese version of "Macbeth."

Briefly, this looks to be a year in which, paradoxically, almost everything's Bard and practically nothing is barred. For instance, Roy Plomley has written a wry comedy which is being played during Shakespeare's birthday week at Eastbourne. It throws farcical, but not highly reliable, fresh light on the problem of who did write the plays, and it's called "Everybody's Making Money—Except Shakespeare."

Even the stripperies are apparently not overloking the possibilities of the poet's quater-centenary. At the Casino de Paris, in Soho, a nuderie of top peelers is appearing in a "Sensational Shakespearean Spectacular," called "Shakespeare—As You Like It." Alas, poor Will. As one unregenerate remarked, the 400th anniversary of Shakespeare's birthday has a lot of people hoping that their efforts will bring home the bacon.

But, amid all the words, the music, the pomp and the circumstance, and the glowing tributes, it could well be that the finest, certainly the most enduring and the one that Shakespeare would most have appreciated will take place on Primrose Hill, London, on his birthday at noon. Edith Evans will plant a sapling oak to mark his quater-centenary. It will take the place of one, since died, that Samuel Phelps planted on the same spot in 1864, as part of the tercentenary celebrations. The show goes on.

Showmen Await Fair

Continued from page 1

"spectacular" come-ons. Advance o.o. of the various shows augurs boffo b.o.

There are still the skeptics who figure that the entertainment backwash may or may not benefit the legits (fortified by a couple of new smash hits), "girlie" shows like the incoming "Folies-Bergere," and the restaurants, hotels, niteries and the like. One theory has it that they'll come back to the main drag for "real entertainment"; another has it that they'll be so foot-sore and weary that they'll pack into the many peripheral motels that now ring the Flushing Meadows (Long Island) fair site. (For that reason, the Manhattan hotels are making sure not to scare away itinerant trade by ballyhooing that "there'll be a room for everybody").

There is little doubt from among the incumbent exhibitors, vendors, caterers, press corps attached to each, separate and apart from the Fair's own public relationsers, that the expectancy on the eve of the long-awaited premiere next Wednesday morning has become quite electric.

Recent weekends have seen people attempting to storm the gates for illegal "previews," harassing the Pinkertons (private security and police force) no end.

From today (Wed.) on, no private automobiles and rubbernecking busloads of advance gawkers (charity gimmicks, and the like) will be allowed on the grounds. Idea is to permit landscapers, construction and all other workers unhampered movement with completely free flow of most vital construction vehicles. Traffic in recent weeks has been hampered by the many private cars permitted on the fairgrounds proper for the thousands of on-the-ground personnel.

Guided tours and the like for the press will be suspended until after the opening.

William Berns, v.p. for Communications & Public Relations, has set up an elaborate press accreditation system, working in cooperation with the William J. Donoghue Corp. An advisory committee has been set up comprising Max Klein, Radio-Newsreel Television Working Press Assn.; Douglas Lovelace, AP; Eugene S. Haggerty, UPI; George R. Wolff of Agence France-Press, as prez of the UN Foreign Press; Robert Mindlin, prez of Newspaper Reporters Assn. of N.Y.C.; Ellsworth Schell, prez N.Y. Press Photographers Assn.; Fitzhugh Green, foreign Correspondents Center; Deputy N.Y. Police Commr. Walter Arm.

The Fair still faces the threat of a splinter CORE group seeking to achieve civil rights via a "stall-in" threat; i.e., running out of gas on the highway approaches to the Fair on opening day so as to clog the roads. Parent CORE has disowned these tactics and expelled the militant Brooklyn chapter.

'Anything Goes'

Continued from page 1

tation," the committee further noted the personal and social implications of such doings are never probed in these films.

In this vein the committee warned of the "corruption" of film artistry and that the influence of these pictures can lead to juvenile "crimes of passion and violence."

In contrast to this film panning, television came in for praise from the committee for its "sensitive" coverage of the Ecumenical Council, of Pope Paul's trip to the Holy Land and of the deaths of Pope John and President Kennedy.

Also in for a panning was modern education for overlooking the potential of films and tv for teaching.

The committee averred juves are being taught "as if films and television did not really exist, as if the media had influence neither upon the formation of their lives nor upon the molding of 20th Century culture and values."

Festivals, They Look-Alike

Continued from page 1

cultural, economic and government life. Not that the crowded fest sked really allowed most delegates to see more of B.A. than the insides of the San Martin and Alvear-Palace Hotel and various avenidas in between. Still, there were fast trips to La Bocca, B.A.'s colorful Italian quarter (commented one jaundiced member of the Yank delegation: "I didn't fly 7,000 miles just to eat spaghetti—can I get a plain steak?"); a reception for delegates by President Illia in his historic Pink House (the Argentine equivalent to the White House); an outing in the gardens of the Tigre, a sort of pastoral Venice of canals and islands off the Rio Plata; the university, museums and art galleries to say nothing of the swank shops along the Avenida Santa Fe, where alligator bags and shoes and belts, etc., go for a comparative canto.

It seems obvious that any future Argentine fest would profit from being earlier in the year, say February or early March. Not only would that give winter-weary visitors from the northern hemisphere a chance to luxuriate in Argentina's summer warmth (it rained during most of this year's fest), but it would result in a better crop of pix being made available. This year's fest wound Saturday (11), only a fortnight prior to the start of the Cannes fest. Most producers who have what they feel to be festival-calibre films are thus inclined to save them for the Big Show on the Cote d'Azur.

Too Many Prizes

This year's B.A. affair also dramatized the need for (1) putting some limit on the prizes bestowed—so many vaguely defined special prizes detract from the value of the others, and (2) better organized handling of visiting celebs.

Re the latter, B.A. could learn from Cannes and Venice, where personalities are brought in for only two or three days of intensive p.a.s., and then allowed to return to normality. Ten days is too much for almost anyone to bear, especially in view of the tumultuous, occasionally riotous reception which stars receive in this territory.

Grueling Availability

Tony Perkins, for example, was forced for a good part of his 10-day visit to spend his time holed up in his hotel room. Getting in and out of the hotel, and in and out of the San Martin, he was mobbed, having his clothes torn, arms twisted, etc., in addition to being beseiged for autographs (even in the dining room), constantly photographed (no matter what the occasion), required to give newspaper, radio and tv interviews from 9 a.m. onwards, and then asked to show up at official soirees, none of which ever started before 2 a.m. or ended before 4 or 5 a.m. Enough is enough, even understanding that few Yank personalities ever travel this far south.

Janet Leigh, who came in for the fest's last week, spelling Paula Prentiss who was on hand for the opening days, was forced to hold to the same kind of sked. Being a photogenic doll, she came out fine even when snapped at unflattering moments. But she too began to show the strain at the end. Her good-natured comment when the cops failed to hold back the crowds and she found herself in a sea of humanity, the likes of which might not been seen anywhere else: "when you come on these trips you make up your mind to accept everything and anything." She also displayed a certain amount of psychological insight re crowd behavior: "When they suddenly come at you in a mass, walk toward them, not away. They usually fall back, almost out of shyness. If you try to run, they go wild."

This advice, perhaps, is of pertinence only in Latin America, but it's important. No one who hasn't been here can quite imagine the kind of hysterical, sometimes frightening adoration heaped on Yank film personalities.

The prize situation at the Argentina fest (see separate story for winners) seems to be creeping towards absurdity. For one thing, having the international jury pick a "best Spanish language picture" would seem to imply that these films cannot compete with those from other parts of the world on an equal footing. Situation was made more foolish this year when, in addition to the best Spanish language award, which went to Argentina's so-so "Demon In the Blood," the jury voted a "best production" award to Spain's truly stunning "Los Tarantos." Reportedly, Yank juror David Miller refused to vote on the latter category on the grounds that he simply could not see the difference between "best film" and "best production." Also hard to fathom was the special award for "best spectacle production" which went to Rumania's awkwardly made "Tudor."

Quite unusually, neither the British, with one film in competition ("Nothing But the Best") nor the French with two ("Les Tons-Tons Flingeuers" and "La Ravissante Idiote") took any prizes whatsoever. To be perfectly honest, none of these pix seemed particularly deserving, though the French were stylishly repped by "Les Parapluies de Cherbourg," an an out-of-comp entry which closed the fest. Whether this lack of prizes will cool British and French participation in future Argentine fests remains to be seen.

About the only special prize which delighted everybody was the giving of the Eric Johnston award, for the film best illustrating human values and the universality of films as a medium of communications, to the Russ "His Own Blood." The award, donated by the Motion Picture Assn. of America but bestowed by the international jury, spotlighted the very real value of the Russ pic and, secondarily but importantly, dramatized a spirit of understanding between the Yank and Russians which other nationals wanted to see.

There were, however, some skeptical latino comments re MPEA veep Bob Corkery's remarks when he presented the award. The latinos felt that when Corkery stressed the norteamericano faith in—and desire for—the free trade of films among all nations, what he really was asking was for Yank freedom to dominate the international market. For the most part, though, Corkery's remarks, and the award itself, were real crowd pleasers.

The Yanks, in fact, have nothing to be ashamed of.

'Foxy' 350G in Hole

Continued from page 1

originated in the Yukon. The tuner, with book by Ian McLellan Hunter and Ring Lardner Jr., lyrics by Johnny Mercer and music by Robert Emmett Dalan, was suggested by the Ben Johnson play, "Volpone."

When the overcall provision for the Broadway production was exercised, it pushed the capitalization to $420,000. The production cost was $280,496, but that included transportation and hauling, as well as take in and take out expenses in connection with all dates played. These expenses are frequently relegated to the weekly operating nut. The shift enabled the production to show a $9,303 profit on a five-week out-of-town tryout.

In addition to the production cost, there was a special post-opening advertising outlay of $7,716. As of last March 7, there had been another $30,796 lost on six previews and three weeks of regular performances at the Ziegfeld. Unrecouped costs as of March 7 totaled $329,250. It's figured the show has incurred additional losses since then.

'Awakening' Due May 13

An adaptation by Arthur A. Seidelman and Donald Levin of Frank Wedekind's "The Awakening of Spring" is being produced by Theatre Vanguard for a May 13 opening at the Pocket Theatre, N. Y. Seidelman, who was producer and principal director of Theatre Vanguard for the last four years in Los Angeles, will stage "Spring." A score for the play, which will have sets by Gary Zeller, has been composed by George Fischoff.

John Savoca is co-producer.

Obituaries

Continued from page 60

1928. She devoted 35 years to the school where children could learn through drama. She began her settlement work at the turn of the century and was also active in several organizations that provided vocational counseling and training for young people. She became the first vocational counselor licensed by the state, serving in that capacity at Public School 147.

Her daughter survives.

JOHN T. FLYNN

John T. Flynn, 81, longtime radio commentator for the Mutual Broadcasting System, died Monday (13) in Amityville, Long Island, after a long illness. Besides his radio work, Flynn was also a columnist, lecturer and writer and, in 1934-35, economics adviser to Senate Committee on Banking & Currency during its munitions industry investigation.

An ultraconservative, Flynn worked for several publications, including the N. Y. Globe, New Republic and Collier's.

He is survived by a son, and three grandchildren.

JAMES KOVACH

James Kovach, 46, an executive in radio-tv, public relations and advertising, died April 6 in Cheshire, Conn.

From 1946-57, he produced and directed the NBC Symphony, Seranade to America, NBC String Quartet, a weekly drama series, public service, news and documentary shows, wrote editorials and prepared scripts for the above mentioned shows.

In 1952, Kovach took a 14-month leave of absence from NBC to serve as station manager for WQGR in N. Y. He established the first binaural three-dimensional broadcasts and initiated new ideas for merchandising and programming. From 1957-60, he went into partnership with the Waltjen Associates advertising agency in Baltimore, Md. From 1960 to the present, he was tv-program manager for WHNC-TV in New Haven, Conn.

His numerous other activities included, director of music at Transylvania College in Lexington, Ky., electronics engineer with Westinghouse in Mansfield, O., a professional singer with Fred Waring Orch., and speech and drama instructor at the Alfred Dixon Speech School in N. Y.

His wife, two sons and a daughter survive.

HESKETH PEARSON

Hesketh Pearson, 77, biographer of many literary greats, died April 9 in London. Active until his death, he had just sent his latest, "Extraordinary People," to American publishers Harper & Row.

Pearson, whose parents wanted him to be a clergyman, disappointed them by entering the shipping business. Later he took a fling at the theatre, long enough to appear with Herbert Beerbohm Tree and Harley Granville-Barker.

In 1930 he published his first important book, "Doctor Darwin." His 20-odd biographies include works on George Bernard Shaw (his "G.B.S.: A Full-Length Portrait" is considered his best work), Sir Arthur Conan Doyle, Gilbert and Sullivan, Charles Dickens, Beerbohm Tree, Oscar Wilde, Sir Walter Scott, Charles II, Henry of Navarre and others, plus an autobiography "Think It Over."

JOSEPH STANSELL

Joseph Franklin (Frank) Stansell, 90, retired band director, tunesmith and radio writer, died April 6 in Springfield, O. He helped organize the Columbus, O., Municipal Band and was one of the oldest members of Local 103, Columbus Federation of Musicians.

Stansell, who played violin and French horn, also was an instructor on brass and string instruments besides composing and arranging march music. In his early days, he traveled across the country with road shows, doubling as a pit musician and in presenting acts on the stage.

Son, daughters and stepson survive.

JOHN L. McKISSOCK

John Lawrence McKissock, 94, onetime medicine show, Chautauqua and school magician, died April 5 in Lake Worth, Fla. A native of Pittsburgh, he was interested in magic from childhood. He was one of the first American magicians to perform the cabinet levitation illusion.

McKissock taught a number of performers in magic, including several who became vaudeville headliners. The West Palm Beach Ring of the International Brotherhood of Magicians is named after him.

A brother survives.

ARTHUR REECE

Arthur Reece, 94, vaude performer, died April 2 in Twickenham, Eng., in the Variety Artists Benevolent Fund home. He played in pantomime and music hall and, at the turn of the century, was a star contemporary with such headliners as George Lashwood and Marie Lloyd.

Two of his outstanding songs were "Sons of the Sea" and "The Boers Have Got My Daddy." In 1905 he was King Rat of the Grand Order of Water Rats. His "Sons of the Sea" song is still played at Water Rats functions.

EDWIN D. McKNIGHT

Edwin D. McKnight 63, a drummer, who was widely known in vaudeville and pit bands, died March 27 in Atlantic City, N. J. He was a vaude drummer on Steel Pier for 25 years, dating to the famed Murphy's Minstrels and during that period played under Roy B. Comfort and NBC music supervisor Frank Black. At one time he conducted his own band at Garden Pier.

His brother Harold and another brother Vincent, a Broadway legit company manager, and two sisters survive.

WILBUR ARD

Wilbur Ard, 55, musical director of the live "Early Birds Show" on WFAA, Dallas, for 17 years, died April 2 in that city. He doubled as instrumentalist and vocalist on the daily variety show at various times from 1934-55, when the station dropped the staff band.

He was president of AFM Local 147, Dallas, in 1963. Since 1957 he had been band and orchestra teacher in Dallas elementary schools.

Survived by a daughter, son, mother, brother and two sisters.

ROBERT VOM SCHEIDT

Robert vom Scheidt, 82, longtime member of the Frankfurt City Stage and City Opera, died April 6 in Frankfurt-Main, West Germany. For 27 years, from 1912 until 1939, he was an active member of the Frankfurt Opera, especially well known for his role of Hans Sachs in "Der Meistersinger."

Born in Cologne, vom Scheidt started his career in 1896 as a comic with the local theatre, then studied singing and became a baritone with the Hamburg Opera.

J. FRANCIS HANEY

Will J. Haney, veteran vaudeville performer known professionally as J. Francis Haney, died April 11 in Milan, Ind. He played the major vaude houses both in the U. S. and abroad. He married his dancing partner Helen Stewart.

After retiring from the stage, he operated a motion picture theatre in Milan for several years. He also invented the Haney Tap, for dancing shoes.

His wife survives.

MRS. FRANCES GUNTHER

Frances (Mrs. John) Gunther, 77, a former wife of the author, died in Jerusalem (Israeli sector) April 6. She had lived there for several years and wrote on religious subjects. She was a member of the American Friends of Jewish Palestine and long campaigned for Zionism.

Her brother, Hollywood producer Bernard P. Fineman, was at her bedside when she died.

CYRENA VAN GORDON

Cyrena Van Gordon, 67, contralto who had sung with the Metropolitan and Chicago Civic operas, died April 4 in New York. Born Cyrene Sue Pocock, she made her debut in 1913 as Ammeris in "Aida" and bowed at the Met Jan. 18, 1934 in the same role. She also sang on the concert stage and, of late, had been a vocal teacher.

Survived by a brother.

JAMES HURLEY

James Hurley, 71, outdoor editor of the N. Y. Journal-American, died in New York, March 4. Before joining the J-A, he was a sports writer and assistant sports editor of the now-defunct N. Y. Daily Mirror.

Survived by wife, three daughters, son, and 13 grandchildren.

TOM LESLIE

Tom Leslie, 68, comedian, died March 26 in Birmingham, Eng. His real name was Thomas Veale. He started as a concert party comic.

Later he was with the Devonshire Dandies in a double act with his brother, Lou Fredericks, becoming a solo performer after Fredericks' death.

BASIL FORTESQUE

Basil Fortesque, 62, exhibitor, died April 1 in Brighton, Eng. He was general manager for the Bentley Circuit, became a distributor and then director of the Bognor Hippodrome.

He retired two years ago due to ill health.

JUNE K. MOSER

June K. Moser, 49, wife of broadcasting attorney John Moser and daughter of retired Kraft Foods prexy John H. Kraft, died April 7 in Chicago.

Other survivors include three sons, two daughters, mother and a sister.

IRA G. MERCER

Ira G. Mercer, 51, former president of KHON radio (now KPOI), Honolulu, died April 8 in that city, where he had lived for many years. He had been an electrical service executive since his station changed hands.

Wife and three daughters survive.

ALFRED H. LLEWELYN

Alfred H. Llewelyn, 71, retired vaudeville and radio actor, died April 6 in Albuquerque. He worked in vaude and radio in the 1920s and '30s, and retired at start of World War II.

Wife, son, sister and a brother survive.

JOE HAMM

Joe Hamm, 87, formerly of the Harmony 4, a quartet that was a standard vaudeville act, died in Kansas City, Mo., April 4. For years he was w.k. as a singer and nitery operator around K.C.

Wife survives.

TIFFANY SHREVE

Tiffany Shreve, 31 (real name, Carol Everson), stage actress, died April 2 in Hollywood after a long illness. Her last appearance was in "Man in the Dog Suit" at Cameo Theatre, L.A., in 1962.

Mother and brother survive.

HARRIS PACE

Harris Pace, 42, film editor, died of an apparent heart attack in Hollywood April 6. He had worked at Four Star, Revue, Universal and Columbia Pictures.

Surviving is his mother, Lois Bergquist, a lab technician.

Leonard Carroll, musical arranger at copyist, died at 48 in Forest Hills, N. Y., on April 6. He with two other brothers were associated with the Mitch Miller tv show. He managed a copying service and provided the musical scores; brother Jimmy Carroll was also an arranger; Frank L. Carroll is a bass player in the "Sing Along With Mitch" orchestra. Another brother and two sisters survive.

Walter F. Hanrahan, 72, who played the role of Cy Prime in the annual revival of the melodrama, "The Old Homestead," at Potash Bowl in Swanzey, N. H., for 20 years until his retirement in 1961, died there March 21.

Samuel S. Schary, 68, a retired promotions representative and brother of writer-producer Dore Schary, died March 30 in Philadelphia. His wife and two daughters also survive.

William Reich, 76, an attorney for more than 50 years in Trenton, N. J., died April 10 in Philadelphia, after a brief illness. He was the father of legit producer Eddie Rich.

Robert Fine, musical director, died March 19 in London. He worked for years as m.d. for Thomas Convery and Jack Taylor's shows.

Hubert Broderick, 55, for years a Warner Bros. cameraman, died April 3 in Hollywood. His wife, son, two daughters and father survive.

Fritzi Reilly, 78, one of the more popular folk singers in "old Vienna," died March 15 in the Austrian capital. She also frequently appeared in operettas.

Angelo R. Casamassa, 72, wardrobe master at the Metropolitan Opera House for the last 45 years, died April 9 in Brooklyn.

Leo J. F. Bartunek, 68, onetime member of the musical staffs of WTAM and WHK, and Cleveland Opera Co., died recently in Elizabeth, N. J.

John R. Ashton, 52, head of Walt Disney studio transportation dept., died April 4 in Hollywood. His wife, son and daughter survive.

Cyril Hogg, 79, play publisher, died Feb. 21 in London. He was managing director of Samuel French Ltd.

Mabel Van Camp Owen, 103, former concert singer, died recently in San Antonio. Two daughters survive.

Father, 72, of composer Bob Merrill, died April 2 in Philadelphia. His wife and another son survive.

Father, 72, of Melville Mills, announcer with CJQC-TV Saskatoon, Sask., died April 5 in that city.

Wife of Peter Del Negro, exec v.p. of Iverson Corp., died of a heart attack March 22 in Hollywood.

Mother, 71, of tv writer-producer Sid Dorfman, died of a heart attack April 4 in Hollywood.

Father, 81, of Hazel Court, tv and film actress, died recently in Hastings, Eng.

Father, of actor Robert Wagner, died April 4 in Hollywood.

NBC's Fair Spec

Continued from page 1

formers will be in the Fair intro, since a good deal of the coverage will include shows at the various entertainment exhibs, but the stet star cast is quite an investment in itself.

Henry Fonda will be overall host of the 90-minutes, and working as guides to the various areas of the fair grounds will be Lorne Greene, the "Bonanza" star for the state and Federal exhibits; pix star Fred MacMurray for transportation; singer Marian Anderson for the religioso section; song and dance star Carol Channing ("Hello Dolly") for a musical tour of the industrial grounds; and Mexican comedian Cantinflas for the International exhibits (in one of his rare U.S. tv appearances and gratis as a good will gesture and plus for his native country).

Easily as impressive as the star roster is the production set up. Schedule calls for 25 days of color-film shooting, using three cameras each day. There will be eight days of color-vidtaping, with a five-camera remote unit (the RCA color unit at the Fair is not being used, since the unit is busy with the 12-hours a day of programing that will be presented daily for the run of the event).

On Sunday (19), NBC will move in with three separate color mobile units—12 color cameras—to start rehearsals for the live segments of the show. On the night of the show the 12 color cameras will be in operation. All events during opening day (ribbon cuttings etc.) will be covered by tape for last minute insertion. That night (22), master control at NBC's 30 Rock HQ will be fusing the tape, film and live segments besides handling a studio orchestra live, and the three live remote truck units will have their own master control.

Add to the works, helivision with a tv-equiped helicopter for both live and film segs (the latter now in production).

There are five directors on the show working under producer Bob Bendick. First director is Kirk Browning; second is Dean Whitmore; third Gil Cates; fourth Lee Tredenari (for tape and live segs) and fifth, Bernie Hirschenson, film.

All of this and one writer too — Lou Solomon. Obviously, too many writers might spoil this mix of live, film, tape and helivision.

MARRIAGES

Nancy Richards to Sherman Wayne, April 11, West Hartford, Conn. He's a legit producer.

Catherina Lodders to Chubby Checker (in private life Ernest Evans), April 12, Pennsauken, N.J. Bride is a Dutch model and former Miss World; she met the Negro rock 'n' roll singer while both were on the same bill in Manila.

Penelope Agren to Douglas C. Conrad, Honolulu, April 4. Bride is daughter of W. M. Agren, Fox Intermountain Theatres exec.

Valerie Middleton to Piers Burrows, Chichester, Eng., recently. Bride is with Erwin Wasey Advertising; he is ad manager of Premier Drum Co.

Linda Mae Schwartz to Boris Tepper, New York, April 12. Bride is the daughter of Louis E. Schwartz, business manager of Mills Music.

Jane Aronberg to Donald Edwin Culkin, April 11, New York. Bride is designer of school textbooks for Harcourt, Brace & World; he's with Hanover Trust.

Joan Ann Hirschland to Hans Meier, Lake Worth, Fla. Bride studied at Stella Adler Drama School and is with Harper & Row, publishers; bridegroom, formerly with Dutch Air Force, is assistant to the treasurer of the UN.

Sandra Lee Cadieux to George Goldring, St. Albans, Vt., April 4. He's an announcer with radio station WDRC, Hartford, Conn.

Jasmine Watson to David Round, Sunderland, Eng., March 25. He is stage manager of Sunderland Empire; she's a staffer with theatre's booking office clerk.

Marjorie Dalziel to Reginald Cunard, Edinburgh, April 10. Bride is an actress.

Geraldine Kidd to Richard Johnsen, New York, April 10. Bride is with the Allan, Foster, Ingersoll & Weber publicity firm; he's a writer.

Patti Coots to Julie Chester, New York, March 7 (just revealed). Bride is daughter of songwriter J. Fred Coots; he's with Lloyd Greenfield management office.

BIRTHS

Mr. and Mrs. Richard Rosen, son, April 10, Newport Beach Calif. Father is son of VARIETY Radio-TV editor George Rosen.

Mr. and Mrs. Marshall Edson, daughter, Hollywood, April 2. Father is a nitery operator.

Mr. and Mrs. Karl Lind, daughter, Hollywood, April 6. Parents are The Linds, a nitery act.

Mr. and Mrs. Dennis Vance, daughter, London, April 2. Mother is actress Claire Neilson; father is an Associated TeleVision producer.

Mr. and Mrs. Michael Artist, daughter, Albany, March 15. Father is promotion manager for Stanley Warner-owned WAST-TV there.

Mr. and Mrs. Stanley H. Durwood, son, Kansas City, March 3. Father is president of Durwood Theatres circuit.

Mr. and Mrs. Hector Spadek, daughter, Benidorm, Spain, Jan. 29. Mother is the former Trini Reyes, Brooklyn-born flamenco dancer, long with the Los Chavales de Espana organization.

Mr. and Mrs. Larry Noble, son, Bushey, Eng., recently. Mother is actress Pamela Plant; father is a comedian.

Mr. and Mrs. Sparky Kaye, son, Las Vegas, April 8. Father is comedian at Silver Slipper.

Mr. and Mrs. Robert Alexander, son, April 7, New York. Mother is actress Jane Alexander; father is a legit director-stage manager.

Mr. and Mrs. Herb Granath, son, April 9, New York. Mother is tv actress Ann Flood; father is eastern sales director for the ABC radio network.

Mr. and Mrs. Bruce Morrow, son, April 3, New York. Father is a deejay at WABC.

Mr. and Mrs. Donald Antonell, daughter, March 18, New York. Mother is singer Barbara Cassini; father is a legit company manager.

'Runaway' Pix

Continued from page 2

berg-Seaton production of "36 Hours" at 20th. Film started Monday (13); directive takes effect Wed. (15).

Pix which are most affected by directive are those requiring large groups of foreign thesps such as "My Fair Lady," notes Perlberg. He opines that if interpretation of ruling is strict, such pix may be forced to go abroad due to casting considerations.

It's Dark Outside.

Chief Inspector Rose and Detective Sergeant Swift star in this TV suspense series from Granada. (Not since Holmes and Watson have the British been so enthusiastic about a couple of sleuths.)

It's Dark Outside is a hot package of proper corpses and mystery. Now wrapped up and ready for sale. Americans should love it, too. It absolutely beats curling up in bed with an Agatha Christie.)

GRANADA TV NETWORK, ENGLAND
[illegible] Square, London W1.



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BRITISH PIX ROLL TO ROCK BEAT

Latin Quarter's E. M. Loew Would Sue To Ease Expense Account Spending

Latin Quarter owner E. M. Loew, who also heads a New England Theatre circuit, has threatened to go to the courts to correct the inequities against nightclubs in the present expense account regulations. In a full hour meeting with International Revenue Commissioner Mortimer M. Caplin, Loew declared that because of the hardships brought on by the expense account policies now in effect, he has no choice. "Either I have to go out of business or go into the Court," he told the Commissioner.

Loew declared that in an hour-long meeting with Caplin, he outlined the plight of the nightclubs since the expense account regulations were promulgated. The original dictum has been softened considerably since the original announcement, but Loew told the Commissioner that any easing of the law hasn't been sufficiently stressed and niteries are still suffering as a result of the law.

Loew has stated that he not only seeks further clarification of the law, but he would like the regulation corrected to eliminate the injustices done to legitimate businessmen who still abstain from taking clients or customers to niteries, and to the cafe field. He said that conditions for at least a year and a half have been very bad, and unless the cafes get immediate relief, the dwindling num-

(Continued on page 138)

Mr. Dubious

Negro Press Bureau, while extolling the acting skills of Sidney Poitier, was quick to suggest after the recent Oscarcast which handed Potier the "best actor" statuette that this was an easy "out" for the craft union memberships of the Hollywood film studios. They exclude Negro workers from the studios and then hand one Negro actor a prize—such was the reaction.

NPB contends that a handful of Negro performers are the standoff for "consistent and deliberate" exclusion of the race from the American scene as presented on screen and the shutout from the film studio payrolls.

Poitier's Oscar Has Exhibitors Whistling Dixie

Oscar of Hollywood always has his effect on the picture biz but this year an Academy Award is taking on social significance. This, of course, refers to the naming of Sidney Poitier as "best actor" for his role in United Artists' "Lilies of the Field." It seems that many southern exhibs who wouldn't book the picture before have suddenly changed their tune and the picture is doing substantial biz both in the south and elsewhere around the the country.

All 300 prints of "Lilies" are

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Hooliganism, a la 'Mods,' 'Rockers,' Jeopardizing Pop Concerts in Britain

London, April 21.

Hooliganism, which marred many attempts to present jazz fetes in this area, is now jeopardizing the staging of pop concerts and similar shows. Following the recent disorder in Clacton, seashore resort, by a tribe of "mods" and "rockers," a big scale beat festival which was to have been held in Brighton May 2 has been cancelled.

Reason for the projected fete's sudden death, according to presenter George Kendall who loses more than $3,000 on the deal, was pressure from the local police who acted on the advice of a "nervous" council. Earlier, there was a threat

(Continued on page 146)

U.S. Diplomat's Daughter Tops Tokyo Cafe Show

Tokyo, April 21.

Diplomacy has been given a new wrinkle here by Dorothy Emmerson, who is starring in the current show at the Tokyo Hilton's Starhill Supper Club. Miss Emmerson, a singer, is the daughter of John K. Emmerson, deputy-

(Continued on page 138)

BEAT(LES) MUSIC BOOMS TREND

By ROGER WATKINS

London, April 21.

Impact of the British beat music boom, which has seen the emergence of scores of local guitar-toting song groups who have taken over the British hit parade and made substantial inroads into the American charts, is sending strong vibrations down Film Row. Filmmakers have picked up the tremors and are moving quickly to translate some of the international (and thus big-coin) popularity of the mopheaded diskers into solid b.o. profitability while the boom is still hot.

Right up front is United Artists which has pacted with The Beatles for three pix. The first, "A Hard Day's Night," with producer Walter Shenson at the helm, is currently shooting here. Four days in advance of The Beatles' pic summer preem, Associated British's Cliff Richard starrer, "Wonderful Life," bows in the West End on July 2. "Life" is Richard's third film; the first two, "The Young Ones" and "Summer Holiday," were both smash hits.

Now rolling at Shepperton studios is Jacques De Lane Lea's production for British Lion called "Just For You," which features a

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Liz & Burton Top NAACP Closed-TV

Elizabeth Taylor and Richard Burton have joined the New York stellar lineup for the National Assn. for the Advancement of Colored People closed-circuit May 14 fundraising affair.

Others in the N.Y. galaxy include Robert Preston, Fredric March, Lena Horne, Jackie Gleason, Godfrey Cambridge, Harry Belafonte, Gloria Foster, Sammy Davis Jr., Sidney Poitier, Ossie Davis, Ruby Dee, Larry Blyden, Piper Laurie, Dick Gregory, Duke Ellington, Mahalia Jackson.

Coast talent lineup includes Burt Lancaster, Tony Bennett, Edward G. Robinson, Ed Begley, Agnes Moorehead, Cannonball Ad-

(Continued on page 138)

Fear of Traffic Snarl Haunts Opener; Workers at N.Y. Fair Openly Loafing

By ABEL GREEN

As civic pride and metropolitan New York ballyhoo spirals to a peak for the formal opening today (Wed.) of the 1964 World's Fair, alarm grows in fear of the "worse traffic snarl in history" which occurred at last Friday's baseball start at Shea Stadium, next door to the Fair. The fact that it was much smoother the next day was conceded by Traffic Commissioner Henry A. Barnes who has been dubious earlier about the Flushing Meadows area for a 1964-65 (and probably 1966) Fair.

Even without the Fair's actual operation, the potential of what could happen with the converging of Jones Beach, Shea's Stadium and World's Fair traffic was too vividly sampled last Friday. But Commissioner Barnes conceded that the Fair's own maintenance trucks and other bulky vehicles putting the finishing touches on Robert Moses' big show were the prime offenders—not the civilians.

None the less a crash advertising and other propaganda campaign stresses the usage of public transportation in favor of private automobiles.

There must be recognition, how-

(Continued on page 148)

In Tails and Safety Belt

Met opera tenor Richard Tucker made a Tuesday (21) night flight in tails to sing at dedication ceremonies this morning (Wed.) at the World's Fair. He then returns to Phoenix to concertize with the Arizona Symphony there.

Elaborate logistics of symph, American Airlines and Fair were necessary. It was a commitment Tucker made two years ago.

Ladybird's Station Under Scrutiny In Capital Cable Deal

Washington, April 21.

FCC ordered Capital Cable Co. to disclose the terms of its option agreement with Austin station KTBC-TV, owned by Mrs. Lyndon B. Johnson.

With Commissioner Lee Loevinger dissenting, FCC voted 6-1 that Capital Cable should by April 22 hand over the terms of the agreement under which KTBC can buy up to 50% of the community antenna television system.

Commission said it would keep any section of the document secret if its disclosure would place Capital Cable at a competitive disadvantage.

Capital Cable had previously declined to provide the option agreement, challenging FCC's

(Continued on page 148)

Duchess of Windsor Helping 'Lady' Start

Hotelier Claude C. Philippe, who is staging the $150-a-ticket "My Fair Lady" pink champagne supper dance on behalf of Jack L. Warner and the Will Rogers Memorial Hospital next Oct. 21, has gotten the Duchess of Windsor into the act. She's hostessing a pre-premiere cocktailery at Delmonico's on May 5 to get the ball rolling on "MFL"

(Continued on page 150)

Dems Eye $4-Mil Gross On $100 Top Presidential Gala in D.C. and Gotham

Washington, April 21.

Democratic biggies expect a gross of up to $4,000,000 on a Presidential Gala which will play Washington's Armory May 26 and New York's Madison Square Garden May 28, with tickets priced at $100 each.

President and Mrs. Johnson will attend both performances, and there will be a dinner ahead of each for more affluent Democrats at $1,000 per plate.

Arthur Krim is chairman of both shows, and Richard Adler is the producer-director. With a few exceptions, it will be an identical production in both cities.

There will be a difference in emcees and in Metropolitan Opera stars. Robert Merrill will sing in New York; Anna Moffo in Wash-

(Continued on page 138)

DISCOVER A NEW WORLD

New Sunset Blvd. RCA Bldg. Recalls Much Hollywood Lore

By WHITNEY WILLIAMS

Hollywood, April 21.

Should a certain faint aroma of ham tinge the rarefied atmosphere of RCA's new Coast headquarters at Sunset Blvd. and Ivar Ave., which opens officially today, it's no wonder. The site was once occupied by a butcher shop. It was operated by Jacob Muller, father of Frank and the late Walter Muller who parlayed a few thousand dollars' investment into the largest service station in the world directly across the street where the new dome-shaped Cinerma Theatre now stands.

Back of the butcher shop, which he opened in 1890, the elder Muller had a large smokehouse where he cured bacon and ham, made head cheese and bologna and other titillating viands to tempt the palates of the neighborhood, then devoted mostly to citrus-growing. Huge groves extended almost solidly from Laurel Canyon east to Vermont Ave., southward to Santa Monica Blvd. and northward to Hollywood Blvd.—then Prospect Ave.—and continuing to the hills.

Frank Muller was born in a house next door to the butcher-shop, the entrance to which was only a foot or so from the five steps that lead up to the handsome $3,500,000, nine-story structure Muller has built for RCA. It occu-

(Continued on page 150)

MARLENE AND TALENT, PER VON STERNBERG

Minneapolis, April 21.

Film director Josef von Sternberg, now 70, came here last week as one of the speakers at a U. of Minnesota Creative Arts Festival. He offered his opinions about Marlene Dietrich, whom he claims to have "discovered."

He did this while showing two Dietrich pictures which he directed. "The Blue Angel" and "The Devil Is a Woman," both of which were rated successes. Incidentally, he had to borrow the print of the latter because he doesn't own one himself.

Von Sternberg said he didn't think Miss Dietrich had any talent, even though the two pictures were boxoffice hits. She was "only a great personality with the desire to participate in creative work," in his opinion. The quote is from Gary Gilson, Star staff writer.

He asserted that his real name is Sternberg, that somone just slipped the "von" into it when he wasn't looking in order to make it sound more aristocratic.

"After the 'von' was attached to my name, the first picture that I had directed flopped," he said. "There was a lot of anti-German sentiment then and that's why I think people didn't come to see it."

No, No, No!

London, April 21.

Widespread published reports on both sides of the Atlantic that Paul McCartney, a member of the Beatles group, had married actress Jane Asher, were apparently without foundation, although the rumor was confirmed by the "bride."

They are, it is understood, "just good friends."

CORE Spotlites Chevy's Interracial Auditions

Editor, VARIETY:

When you announce the casting calls for the Chevrolet Industrial Show, we request that you publicize the interracial aspect of these auditions which will be held April 27 and 28, at Variety Arts Studios, 225 West 46th St.

The Seven Arts Chapter of CORE has been attempting to widen the scope of employment for non-white performers and has chosen the field of industrial and trade shows as its first project.

Representatives of the four major automobile manufacturers have indicated to delegates from this CORE chapter their willingness to cooperate in hiring talented performers regardless of color and in sending out integrated troupes to all areas of the country.

Your help is urgently needed to reach non-white as well as white performers who would be interested in applying for employment.

The audition schedule for *Equity* singers and dancers is: Mon., 4/27, Male: Dancers — 10 a.m.; Singers—2 p.m.; Tues., 4/28, Female: Dancers—10 a.m.; Singers —2 p.m..

Richard W. Bracken.

Bayreuth Bid to Czech

Prague, April 21.

Young Czech singer from the local opera house, Antonin Svorc, has been invited by Wieland Wagner to appear in Bayreuth in the role of Hans Sachs in the "Meistersinger."

Jaroslav Krombholc will stage a new production of Janaceek's "Jenufa" at the State Opera in Vienna this May.

COHEN PAGES ROD STEIGER

Hollywood, April 21.

Rod Steiger has been offered the lead in "World War II½," which Alex Cohen is producing for Broadway legit presentation next fall.

Roger Hirshon wrote the play.



KAY GARDELLA

N. Y. Daily News Columnist says: "TV has proven another happy outlet for **PAUL ANKA'S** natural talent as a singer-actor-composer. Video screens in this country and Europe have helped add to the wide popularity enjoyed by this youthful performer. The air waves are additional solid ground for his expanding career."

'Kelly' Musical Set; Col Vice Roulette On Album Angle

Joseph E. Levine and the David Susskind-Daniel Melnick partnership join on Broadway next fall for "Kelly," a musical with book and lyrics by Eddie Lawrence and music by Moose Charlap. Capitalization of the tuner will be around $450,000, with Levine putting up $250,000 and Columbia Records supplying another $50,000 for the LP rights.

Project, which has been pending over a year, was most recently optioned to legit producer Ed Padula. It is fully capitalized, the new auspices stated at a press parlay last week, and goes into rehearsal in July with a September Broadway opening planned. A Boston trial will precede. The three partners also own the screen

(Continued on page 131)

The House Still Can Be Beaten, Asserts Prof. Who Authored 'System' for 21

Las Cruces, N.M., April 21.

The blackjack, or 21, rules in Las Vegas' casinos may have been changed, but the New Mexico State U. professor whose system caused a switch, says the house can still be beaten.

House rules in Vegas were altered, after players using a system developed by Prof. Edward O. Thorp, a mathematician, began to cut into house percentages.

His bestselling book, "Beat the Dealer," outlines the pattern that gives players the favorable edge of a 52-48 percentage instead of the usual house odds of 52½-47½ against the player.

Under new rules, the professor said, Thorp system players will make only 3½%, compounded hourly. "I predicted the changes in my book," Thorp added, "and in the book, I told the players how to react to changes."

He said that under the new rules, a player using the system will make a profit "only about two-thirds as fast as under the old rules." He did not go into detail, but said the information is "in the book."

On top of that, Prof. Thorp plans more trouble for the casinos.

He said he's planning a book on beating other games, such as roulette and baccarat. The latter is a card game that originated in France.

Opera In the Black

London, April 21.

Something every board of directors of every opera house would like to achieve—has so far been achieved only by London's Royal Opera House.

It is in the black! For the last year by roughly $2,000,000.

DeG 'Finds' Debussy Still Boffo

Paris, April 21.

General De Gaulle went to a performance at the Opera Comique (in Paris) recently. Back of which is quite a yarn. First, the office of the President would like to attend the following evening, and what was playing? Mozart's "Marriage de Figaro." Pause. M le President would prefer to see something different, it seemed. Nothing easier; what would he like to see? That's why, suddenly, "Figaro" was withdrawn and "Pelleas and Melisande" substituted overnight. This meant finding the singers for the latter, rehearsing them, making refunds to customers who wanted to see "Figaro," explaining the change of program to the casts and musicians and newspapers—without revealing the reason. And without revealing the fact that President De Gaulle would be attending the performance, which must (always) be a secret, in advance. All of which was easy, as compared to the real toughie—how to fill the theatre, which almost always plays to half a house and especially when "Pelleas" is billed. A dozen secretaries were put to work on the telephone inviting an audience . . . a well-dressed audience.

When the General and his group arrived in the Presidential box they were pleased to note that "Debussy is still drawing big houses."

Death Of a Convenient Scapegoat

Many Jews Forgave Veit Harlan For 'Jew Seuss' Film —His Red Tormentors Had All Been Good Nazis

By HANS HOEHN

Berlin, April 21.

Veit Harlan, 64, the German who directed the notorious Nazi feature, "Jew Suess," under direct order of Joseph Goebbels in 1940, died of cancer April 13 on the isle of Capri, Italy. He had suffered several heart attacks in earlier years. That he never could live down his "Jew Suess" past was obviously the major reason for his professional dilemma. He had been practically inactive for several years although he did direct one film, "The Third Sex."

Harlan was one of the most prominent and also most able German film directors of the 30s and early 40s. There were former Nazis who managed to find their way back to "big biz." Not Harlan, though never a member of the Nazi Party. Former colleagues who were zealous Nazis ignored him after Germany's defeat because "it

(Continued on page 150)

A 'Variety' Skim Record?

Glasgow, April 21.

Peter Hattie, 28-year-old postal sorter in Glasgow's General Post Office, an avid show biz and jazz fan, reads every issue of VARIETY religiously each week.

A sucker for statistics, he reckons that he can skim an entire issue (every dept.) in an average time of one hour 48 minutes flat.

Is this a world record, asks Hattie.

Universal at Home To Those Sightseers

Los Angelis, April 21.

One studio that takes the tourist business seriously is Universal. It has for many years been on the bus-tour route, giving visitors to its motion picture and tv production center a limited but satisfactory, according to surveys, look at the overall operation.

As part of the expansion of its tourist accommodations, Universal is adding something new in sightseeing trams. Barry Upson, exec in charge of the development, said that the new trams were designed, and will be tested this summer on a limited basis, because of poor maneuverability and semi-obstructed views afforded by buses presently used.

Harper Goff, one of original designing architescts of Disneyland and the creator of the N. Y. World's Fair's Unisphere, designed the trams. He is now a member of Universal's tour staff. They will accommodate 70 persons each and are highly maneuverable, allowing visitors to be routed over a much greater area of the 410-acre studio. Delivery is expected about July 1.

COMPLETE LEGAL GUIDE TO SHOW BIZ PACTS

By HARRIET F. PILPEL

There's no book like Alexander Lindey's new "Entertainment, Publishing and the Arts (Clark & Boardman; $47) for show biz lawyers and their clients. It is an indispensable guide and aid to the legal ins and outs of the literary and entertainment maze.

This is so, first of all, because it contains in easily findable arrangement, the forms by and through which creative talent in these fields as well as their lawyers and agents live and thrive.

The forms are clear, comprehensive and so set forth that you can

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4/22

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U.S. RENTALS VITAL TO ITALY

National Boxoffice Survey

Academy Awards Lift Biz; 'Jones' Firm in First 'World' 2d, 'Doctor' 3d, 'Empire' 4th

Oscar awards are hypoing biz this week in most key cities covered by VARIETY. Its laurels for the best picture particularly helped **"Tom Jones"** (UA) (21st wk) to retain its hold on first place. The Academy accolades also cued the reissue of a flock of award winners including "Hud" (Par) and "Lilies of the Field" (UA), both of which snared favorable grosses.

Second in the b.o. sweepstakes is "It's a Mad World" (UA) (22d wk), displacing "Dr. Strangelove" (Col) (10th wk) which dropped to third. "Fall of Roman Empire" (Par) (3d wk), fifth last week rose to fourth by dint of takes that ranged from modest to tall in some eight keys.

"Capt. Newman" (U) (6th wk) is nabbing fifth position closely followed by **"Cleopatra"** (20th) (43d wk). **"Pink Panther"** (UA) (5th wk) is winding up seventh. **"7 Days in May"** (Par) (9th wk) is drawing smooth biz to latch on to eighth while **"Yesterday, Today and Tomorrow"** (Embassy) has pushed up to ninth.

"Night Must Fall" (MGM) (4th wk), **"Silence"** (Janus) (11th wk) and **"Best Man"** (UA) (2d wk) round out the Top 12. Runnerup pix are "Muscle Beach Party" (AI) (2d wk), "How the West Was Won" (MGM) (62d wk) and "The Carpetbaggers" (Par) (2d wk).

"Carpetbaggers," the Carroll Baker-George Peppard starrer, is socko in second week of its Denver preem and looms a powerful b.o. contender. "Becket," another newcomer from Par, also shows strong promise via fancy holdover biz in Chi, L.A., N.Y. and Toronto.

Among other fresh pix, "Kissin' Cousins" (MGM) is hotsy in Boston, fair in Seattle and modest in Louisville. "World of Henry Orient" (UA) is steady in New York. "Flight From Ashiya" (UA) is fair in Baltimore. "From Russia With Love" (UA), a potential blockbuster, is good in N.Y.

"Advance to the Rear" (MGM) is good in Boston and San Francisco but thin in Pittsburgh. "Silence" (Janus) is okay to trim in some seven holdover dates in as many cities. "America, America" (WB), mild in Washington, is okay in Philly, Boston and Pittsburgh.

"To Bed—Or Not to Bed" (Cont) is brisk in Chi but light in Baltimore. "Dark Purpose" (U) is dim in Philly. "Soldier in Rain" (AA), hefty in L.A., is sharp in Denver. "Strangler" (AA) is good in Detroit, but slow in Minneapolis.

Paramount Resumes Profit Position; But Lives With Federal Tax Sleuths

In 1963, Paramount Pictures reversed the financial setback suffered by the company the previous year, the only season in its history that Par showed a loss. This expected return to profit was revealed last week in an advance statement to the company's annual report in which Par reported an estimated net income for '63 of $5,908,000, equal to $3.58 per share based on 1,652,531 shares outstanding at the end of the year. In 1962 the company lost $2,754,000.

In addition to this income, profit on sales of investments in 1963 was $1,788,000, as compared with $1,642,000 from such sales and other assets the year previous. Gross income last year totaled $116,374,000 as compared with $113,512,000 in 1962. Amounts for both years include the results of Plautus Productions, Par's wholly owned tv production company.

Paramount and the Internal Revenue Service continued to be at odds during the past year. The IRS continued its examination of the company's tax returns from 1953 to 1960, a process which has been going on for the past several years. Although the company hasn't yet received the IRS reports for any of the years in question, Par now feels that amounts which will be in dispute will be far greater than than been anticipated. "We continue to be in complete disagreement with the position of the Service and will strongly contest any assessments," the company stated. As a precautionary measure, Par retained $10,000,000 from its earnings in 1963 for taxes in controversy.

Deferred Research

Another area drawing considerable attention during the year was the time element involved in the recoverability of the deferred research and development costs carried on the books for Par's toll-vision and color tube projects. The company reaffirmed its confidence in both operations but noted that the period of time before which substantial income will be on its way to Par is still some time off. As a result of this thinking, a charge to retained earnings of $8,107,000, the balance of the unamortized research and development costs at the end of 1962, was made.

While the Telemeter toll project has been putting along at a less than envigorated clip, with some developments expected later this year, the Chromatic color tube endeavor is quite close to fruition. Sony, the Japanese electronics company, is working on the application of the tube for its small portable tv sets and, in fact, delivery of models using the Par tube are expected by the end of the year. This, of course, would place the tube in an earning position. The Telemeter project faces many developments, among which could be a switch in base of operations from Toronto, the test area for the past few years.

Await FCC Okay

Late in 1963, Paramount made a deal, subject to the approval of the Federal Communications Commission, for the sale for $12,000,000 of the assets of tv station KTLA in Los Angeles to Golden West Broadcasters. Profit from this transaction, when consumated, is now expected to be around $7,500,000. The expectation is that this transaction will be completed in 1964.

Along with the KTLA sale, there are other items of fiscal interest which point to the current year as a substantial prospect. For one, there's the deal with NBC-TV whereby the web leased 30 Par post-'48 pix, with two more years of options, bringing the total to 90 features with an estimated total return to Par of $28,000,000. Although the payment rate hasn't been revealed, substantial coin will come to the company this year.

Also, of course, there's the revenue from pix in theatrical distribution. Such income is strongly projected for the year, although there are pix out which could offer resistance. Items like "Carpetbaggers," "Seven Days in May," "Love With the Proper Stranger," reissues of "Hud" and others provide indications of distribution strength. "Becket" and "Fall of the Roman Empire," the company's two road-show pix, will continue on hard-tickets for a while yet. In both cases, Par's investment is not gigantic.

Rackmils Reach London

London, April 21.

Universal's president, Milton Rackmil, is due in London on Thursday (23) and will be staying until next Monday. He will be accompanied by his wife.

Rackmil came into London from Rome.

RIZZOLI GOAL: 25% OF COSTS

With between $15,000,000 and $20,000,000 invested in 15 current and upcoming productions, Federiz Productions of Italy must earn at least 25% of that investment back in the U.S. simply to break even. This is the estimate of Angelo Rizzoli, Federiz chief who is also a major factor in Italo publishing circles.

Rizzoli, along with Mr. and Mrs. Federico (Giuletta Masina) Fellini, brother Andrea Rizzoli and son Angelo Jr., was in New York briefly last week after attending the Oscar ceremonies in Hollywood, where Fellini's "8-1/2" was named best foreign language picture of the year. Rizzoli Sr.'s estimate of what Federiz films should be earning in the States came by way of explanation of his plans to open his own film distribution organization here.

The U.S. operation will start small, he says, and will not necessarily mean that no outside deals with other Yank distribs will be made. He is principally concerned with seeing that more of his pix get Stateside exposure than is now the case. While it's impossible to pass advance judgment on what a film's U.S. market potential may be, Rizzoli is convinced that Yank distribs buy on very conservative estimates.

As an example of the latter, he cited the case of his $2,000,000 costume spectacle, "Imperial Venus," a Gina Lollobrigida-Stephen Boyd starrer, on which no Yank bids were even received. At the moment, he says, "Venus" is still about $800,000 in the red, and he feels it's worth the investment of perhaps a couple of hundred thousand dollars more to see if the pic does not actually have a sizeable U.S. audience. Pic will be one of the first to be launched by the new Rizzoli operation here.

Asked to comment on the apparent conflict between the fact that while the Italo production industry is reported to be in grave financial shape, Italo films are doing booming biz in the U.S., Rizzoli noted that in the U.S. only the cream of Italo production is available, and that the Italo product seen in the U.S. in any one releasing season may well represent the top films of several production years. There is also the fact that Italo producers may not always receive a very large percentage of what their pix earn in the Yank market.

He, thinks Rizzoli, may have fared somewhat better in the U.S. market because he has not been forced to seek preproduction coin in the U.S. Thus, on the pictures he has later sold here, he has been able to make somewhat better deals, retaining a greater measure of control.

Commenting on the Italo production scene generally, Rizzoli says that "we have artistic talent to export, but we need money." There is also the implication that Italo distribution knowhow, at least in overseas sales, may not as yet measure up to the artistic knowhow of its best film creators.

Hopes are that the Rizzoli film office in New York will be ready for launching this September. Talks now are in progress for a Yank filmman to head the operation, but no deal has yet been set. Italo exec and his party returned to Rome over the weekend.

Hiring of Brando and Sinatra Tops A Year of Zanuck Production

Twentieth-Fox's signing last week of Marlon Brando to star in "Morituri" and Frank Sinatra for "Von Ryan's Express," both to go into production this summer, dramatizes the anniversary the company marks today (Wed.)—the resumption of production activity at the Hollywood studio on April 22, 1963 after the nine-month shutdown for policy reappraisal which followed Darryl F. Zanuck's election to the 20th presidency.

The company, it now turns out, is very much alive.

At the time of the studio shutdown, there were those Cassandras who wondered if it would ever reopen. And the wholesale housecleaning which subsequently took place gave rise to sharp criticism re the Zanuck economy measures. Not the least of these came from producer-director Billy Wilder who suggested publicly that the studio should be bulldozed to extinction and that no self-respecting film talent would consider working for such a cold, cruel company. The obituary was premature.

In addition to Brando and Sinatra, the company has in the last 12 months signed such performing talent as Doris Day, Charlton Heston, Rex Harrison, Glenn Ford, Steve McQueen, Paul Newman, Dean Martin, Robert Mitchum, Shirley MacLaine, Anthony Quinn, Ingrid Bergman, James Stewart, Peter Ustinov and Natalie Wood. Producing-directing talent has included Sir Carol Reed, Robert Wise, Vincente Minnelli, David Miller, Serge Bourguignon, J. Lee Thompson, and a raft of others.

As of today (Wed.), there are four features shooting at the studio, with that number skedded to go up to seven next month, plus four tv series being sold to the networks, not to mention the additional 15 or more pix due to be lensed abroad between now and the end of the year.

At the time the studio reopened last year, there were less than 200 on the studio payroll, against 3,000 today—one of the largest 20th payrolls in more than a decade.

Executive in Greasepaint

The marquee could—but probably won't—read: "20th Century-Fox Films Proudly Presents the Special Assistant to the President of Warner Brothers in 'Von Ryan's Express'." In other words, producer - director - star - tycoon Frank Sinatra.

20th's signing of Sinatra last week to star in "Von Ryan's Express" is the first deal outside Warners which Sinatra has made since he tied up so closely with Warners several months ago via various picture commitments and the sale of his Reprise Records.

The 20th pic is skedded for shooting this summer. At the moment, Sinatra is directing and starring in "None But the Brave" for WB.

20th Promoting Pair of Features At Beech-Nut Hut

The 500-seat, multi-purpose Beech-Nut Theatre, located in the Better Living Center at the New York World's Fair, will be used by 20th-Fox for two important promotions in May and June. 20th's "What A Way To Go" will have its world preem at the theatre on the evening of May 13, to be followed the next day by the film's day-date openings at the Criterion and Sutton Theatres in New York.

20th also will launch its nationwide "resumption of release" of "The Longest Day" with a special screening of the film at the theatre on June 6, the 20th anniversary of the 1944 D-Day landings, for a special audience of military and civilian leaders. The Darryl F. Zanuck production was withdrawn from domestic release on Jan. 1 of this year in anticipation of the D-Day anniversary and a new wave of launchings around the country.

The theatre, which is sponsored by Beech-Nut Life Savers Inc., will also feature live shows, concerts, fashion shows, and be available for meetings of business and fraternal groups. Phil Tippin is managing director of the theatre and Jean Dalrymple program consultant.

NAMED GENERAL COUNSEL

Leonard Kaufman Gets Added Braid at Paramount

Leonard Kaufman has been appointed general counsel for Paramount Pictures. He had been house counsel in New York prior to the promotion.

Actually, Paramount has had no general counsel since the passing five years ago of Louis Phillips. Kaufman has been filling in same title since then. He has been with the company for the past 15 years.

1,000-Car Drive-In At Butlin Camp

U. S. theatre architect Drew Eberson has been commissioned to design and supervise the construction of England's first drive-in, a 1,000-car, all-weather ozoner, part of the large Butlin Holiday Camp complex in Blackpool.

Associated British Pictures Corp. will build and operate the theatre, construction on which is to start shortly.

Legit Can Hawk Grog But New Law Explicitly Nixes Booze 'n' Pictures

Albany, April 21.

The compromise omnibus liquor-control bill, passed 34 to 23 in the Senate, and 80 to 63 in the Assembly, after lengthy, spirited debate before record gallery and floor crowds, creates a special license for on-premises consumption that may be issued for "operation of a legitimate theatre or such other lawful adult entertainment or recreational facility as the Liquor authority . . . shall by regulation classify for eligibility."

The 32-page measure, at once signed by Governor Nelson A. Rockefeller (who had demanded it) contains, for the first time in the history of the Alcoholic Beverage Control Law, a specific ban on licensing a motion picture theatre to sell such beverages.

It reads: "Nothing in this subdivision shall be deemed to authorize the issuance of a license to a motion picture theatre."

Tough Terms for Rentals Contrasted With 'No Muscle' on Summer Stock

Columbus, O., April 21.

Calling it "another stage show giveaway," the Independent Theatre Owners of Ohio's bulletin brought to attention of member exhibitors that "My Fair Lady" isn't the only business-dissipater because of heavy summer stock exposure prior to release of a screen version. Metro's "Night of the Iguana" has now joined the club.

Ken Prickett, exec secretary of ITOO, pinpointed a local presentation of the Tennessee Williams play as another instance of failure on part of a film company to protect its release by preventing play versions being shown in summer stock. He said that in many cases the casts of summer stock groups leave a great deal to be desired and "quite a different aspect can be gathered of a motion picture production by the exposure of the public to a stock showing by sometimes pretty immature actors."

Four Individual Post-1948 Paramount Films on Unique Terms With ITC

In a deal involving no cash guarantee or any coin in advance, Paramount leased four of its remaining 110 uncommitted post-1948 pix to Independent Television Corp. for syndication. Films in the deal are Alfred Hitchcock's "Man Who Knew Too Much," the Danny Kaye starrer "Knock On Wood" and two Elvis Presley-starring pix made by Hal Wallis, "King Creole" and "Loving You."

Par also made a separate deal for the same pix with RKO General whereby the station group, the New York outlet of which is WOR-TV, will play the pix. Again no guarantees or front money is involved but it is estimated that this deal alone could bring in to Par over $100,000 per pic.

The ITC deal involves short-term leases of various length for the pix. Paramount will receive 85% of the income from these films in syndication, ITC getting the remaining 15%. Estimates are that the features could provide earnings for Par of $100,000 to $200,000 per film, depending, of course, on the length of time of each lease and the amount of syndication coin ITC is able to corral.

As in the case of the lease to NBC-TV of 30 Paramount post-'48s recently, with options for another 30 pix a year for the next two years, the ITC and RKO General deals were made via Paramount Television Productions, the Par subsid reactivated to handle leasing transactions. In the case of the NBC agreement, the films in question had gone for an average of $300,000 per pic. Of course this was a network deal and so prices are higher.

The Par-ITC deal is somewhat thought-provoking because of the no-guarantee, no-cash-down nature of the transaction and because the pix involved are each substantial properties for inclusion in a web package. A factor understood to be behind the nature of the pact is that these pix are close to expiration of their ties with Paramount, the negatives soon to revert to makers. This would put Par in the position of having to act fast to get its final drops out of the features. It would also just about eliminate a web deal since there wouldn't be enough time. Instant syndication was the only answer and, natch, no guarantee could be asked since the short-term potential of the pix can't really be estimated.

The deals still leave Par with 106 uncommitted post-48s. Other transactions are believed under discussion but nothing is immediately forthcoming. It is understood, however, that more tv deals for the company's remaining pix will occur within the next several months and that the films will all be leased by the end of the year. The pattern followed on the ITC and RKO deals is not to be judged as the shape of things to come, however, since both arrangements were quite special in nature.

Rival Pix for Cannes

With the Cannes Film Festival due April 29, official pic entries are disclosed. Latest are the French and U.S. entrants, (a) Francois Truffaut's "La Peau Douce" (Soft Skin) and (b) United Artists' "World of Henry Orient."

Also from France, Henri Verneuil's "Cent Mille Dollar au Soleil" (Greed in the Sun) will compete as the invited entry. There is presently a possibility that another UA pic, "The Best Man," may go to Cannes out-of-competition. Italy is already on record as entering "Ape Woman" officially.

The Truffaut pic is a romantic drama featuring Francoise Dorleac and Jean Desailly. "Orient," which stars British actor Peter Sellers, is the first pic produced by Jerome Hellman's Pan Arts indie and was directed by George Roy Hill.



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Producers Number 250

Hollywood, April 21.

Membership in Screen Producers Guild now numbers 250, near its alltime high of 257, with addition of three new members.

Trio are Robert Markell, W. Lee Wilder and Max E. Youngstein.

Spanish Pavilion May Make Tie To Touted 'Tarantos'

Plans are being set to hold the U.S. premiere of the Spanish "Los Tarantos" in New York either in May or June, perhaps in some sort of tie-in with the Spanish Pavilion at the New York World's Fair. The pic, Spain's entry in this year's Oscar derby, won a prize as "best production" at the just concluded Buenos Aires film fest, plus a special citation for the art of its star, the late flamenco dancer, Carmen Amaya.

Western hemisphere rights to the film are held by Leonard Gruenberg, whose Sigma III company will distribute the pic in the States and negotiate distribution deals for Canada and Latin America. Gruenberg acquired the rights less than a week before the start of the B.A. fest

In New York last week to consult with Gruenberg on the U.S. launching were the film's producer J. G. Maesso and director F. Rovira Beleta. Pair flew to London and Madrid over the weekend, but plan to be back in the U.S. for the film's New York preem.

Lazarus Joins Weaver

Paul Lazarus Jr., recenlty resigned as exec veep of Samuel Bronston Prodctions, is joining Subscription TV as vicepresident, of the program subsidiary.

Company is a Coast-based toll-vision outfit, headed by Pat Weaver. Lazarus will make his h.q. in New York.

L.A. to N.Y.

Molly Bee
Marc Daniels
Jerry Fischer
Dominic Frontiers
Gary Haworth
Eugene V. Klein
Danny B. Landres
Bethel Leslie
Shari Lewis
Bob Middleton
Jeanne Rainier
Hugh Reilly
A. Schneider
Sam Spiegel
George Spota
Leslie Stevens
Shelley Winters
Fred Zinnemann

U.S. to Europe

Billie Biederman
Fanny Bradshaw
Emmett R. Callahan
Robert F. Carney
Angela Cartwright
Irving Drutman
Mrs. Ted Hartman
Dorothy Jeakins
Robin Joachim
Boris Leven
Beverly Nichols
Gerald Pratley
Peter Randall
Charles Russell
Miguel Salkind
Rock Stevens
Glenna Syse
Norman Syse
Saul J. Turell
Nolan Van Way
Trio Vitalites
Al Weisman
Lee Young

Europe to U.S.

Ralph Alswang
Robert Ardrey
Frederick Brisson
Carl Foreman
Arthur Haines
Gerry Le Grove
Arthur Miller
Jack Radcliffe
Mo Rothman
Paul Scofield
Michael Stern
Jerry Wayne

N.Y. to L.A.

Carroll Carroll
Joe Scandore
Richard Pack
Ruth Pologe
Mel Sayne

Amusement Stock Quotations

Week Ended Tues. (21)

N. Y. Stock Exchange

1964 High	1964 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
16⅞	13	ABC Vending	442	16⅝	16	16¼	— ⅜
40⅛	28½	Am Br-Par Th	1286	38½	35½	36¾	+ ⅞
18⅛	14⅝	Ampex	647	17⅜	16¾	17⅛	— ⅛
46⅞	36½	CBS	643	47⅜	44⅝	47⅜	+ ⅞
18½	12⅜	Chris Craft	173	17⅞	17	17⅜	— ⅛
24⅝	21⅛	Col Pix	79	22⅝	21⅝	22½	+ ¼
49½	38⅜	Disney	212	48⅝	46⅛	48⅛	— ⅜
131¾	114⅝	Eastman Kdk.	254	129⅜	126⅝	128⅜	+1
7⅜	5⅜	EMI	129	7⅜	6⅝	7⅛	+ ¼
28¼	21⅜	General Tire	577	25⅞	24⅞	24⅞	— ¾
14⅝	12⅝	Glen Alden	237	14¼	13¾	13¾	— ¼
79⅝	64	Litton Ind.	504	71⅞	66¾	67½	—3
24¾	17½	Loew's Th.	115	22¼	21¼	21¼	—1
60⅝	52⅜	MCA Inc.	65	55	52⅜	54	—1
34⅛	27½	Metromedia	126	34	31½	33⅛	— ⅜
35½	28¾	MGM	240	34¾	32¾	34¼	..
10⅛	8¾	Nat G'l Corp.	293	9⅜	8¾	9⅛	+ ⅜
22⅞	20⅛	Outlet	†1330	21⅜	20¼	20½	— ⅞
62⅝	54⅛	Paramount	230	60⅞	57¼	57¾	—2¼
183½	145¼	Polaroid	439	169¼	158¾	160¾	—5
39¼	33¼	RCA	4267	35⅜	33¾	34⅛	—1¼
9⅛	7¾	Republic	50	8⅞	8¾	8¾	..
15½	14⅞	Rep., pfd.	14	15¼	15⅛	15¼	+ ¼
29½	24½	Stanley War.	56	28½	27½	27¾	— ¾
44½	38	Storer	107	44⅝	43	43½	..
29¾	22⅝	Taft Bdcst.	26	28⅝	27½	27¾	+ ¼
27¼	21⅝	20th-Fox	195	24	22½	23	..
29⅝	18½	United Artists	539	29⅝	26⅝	29½	+2¼
15¼	11¾	Warner Bros.	333	14¾	13⅝	14⅜	— ¼
87⅛	73⅛	Zenith	518	83	79¼	79⅝	—2¾

American Stock Exchange

3	2¼	Allied Artists	28	2½	2⅜	2⅜	— ⅛
12¼	9⅜	BalM'nt GAC	24	10¾	10¼	10⅜	— ⅜
8	5⅛	Cam-P'kway	98	6⅜	5⅛	5⅞	— ½
27⅜	20	Cap. Cit. Bdc.	72	26½	25¼	26	— ½
13½	10	Cinerama Inc.	258	10⅝	10¼	10¼	— ¼
8	6⅝	Desilu Prods.	38	7⅝	7¼	7¼	..
9⅛	7½	Filmways	29	8½	8¼	8½	+ ⅛
11¾	9⅛	Movielab	16	9¾	9⅜	9⅝	+ ¼
12¾	8⅝	MPO Vid.	69	10⅜	8⅝	9	—1⅜
3	2⅝	Reeves Bdcst.	8	3	2⅞	2⅞	..
4¾	2⅜	Reeves Ind.	1162	4¾	4¼	4¼	— ⅛
17	14¼	Rollins Bdcst.	49	16⅞	15½	16⅝	+ ⅛
23	18½	Screen Gems	16	21¾	20¼	21¾	+1½
20¾	17⅝	Technicolor	172	17⅞	17⅜	17⅜	— ⅜
7¼	4¾	Teleprm'ter	25	6¾	6½	6½	..
1	11/16	Tele-Indus.	17	¾	11/16	11/16	..
15¼	10⅝	Trans-Lux	9	12¾	11¾	12	— ¾

* Week Ended Mon. (20).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5½	6⅛	+ ⅜
Four Star Television	4½	5½	+ ¼
Gen. Aniline & Film	360	383	+35
General Artists Corp.	6¾	7¼	— ¼
General Cinema Corp.	10½	11⅜	— ⅛
Magna Pictures	1⅞	2¼	..
Medallion Pictures	16¾	18	+ ¾
Pickwick International	4⅜	4⅞	— ¼
Premier Albums	4⅞	5⅝	—1⅛
Rust Craft Greeting Cards	12⅞	14	— ⅝
Seven Arts Productions	13¾	14⅞	+ ½
U.A. Theatres	8½	9¾	..
Universal Pictures	66	70	..
Walter Reade-Sterling Inc.	2⅜	2¾	..
Wometco Enterprises	35	37⅜	+1
Wrather Corp.	3½	4⅛	..

(Source: National Assn. of Securities Dealers Inc.)

Showman's Own Grapefruit Circuit; Tors' Miami, Bahamas Studios

Film-tv producer Ivan Tors is investing $800,000 in two studios, one a two-stage facility in Miami and the other a single-stage layout to be built in the Bahamas. The Miami project involves the purchase of United Studios, a commercial film house at present and its enlargement, which will cost an estimated $500,000. The Bahamas project will require an outlay of around $300,000.

Tors' plans for the Miami setup include the addition of a stage to augment the present facility and the installation of process photography equipment. This would then be the only studio equipped for process work in the east. The deal for United is presently being wrapped up and the producer expects to begin work there May 15 on his tv series "Flipper." He'll also use the studio for "Around the World Under the Sea," a 70m underwater epic which will also be lensed in the Bahamas.

In connection with the Bahamas lensing, Tors will construct the first filmmaking facility in the area with his projected $300,000 plan. In both the Miami and Bahamas situation, the projects are being undertaken by his company, Ivan Tors Films, with no capitalization from Metro for which he is making the "Flipper" tv series and a few pix including "Under the Sea." Ben Chapman, vice prez of the Tors company, will administrate the studio operations. Metro will probably benefit from the studio constructions in that it will most likely service Metro's location needs in the areas, Tors reported last week in New York.

Once the Miami setup is enlarged with the new equipment and floor space, Tors expects to do some rental biz as well. He figures that, with the increasing trend toward location production, Florida and environs will become more important lensing areas. He concludes that New York commercial folk will work in Florida, with a little incentive, instead of traveling all the way to the Coast for location work when appropriate. Same goes for features themselves. The producer points out that he has worked there and in the Bahamas on his tv "Sea Hunt" and his "Flipper" feature and that he has found the area excellent for film work.

FILMS FUSS FELON'S FEELINGS

Giroux Hunts Pix for AA in Europe; Present 12 for 1964 May Become 18

Claude Giroux, Allied Artists board chairman and new chief operations officer, is heading to Europe this week to scout new product for the company. This is in line with Allied's program to step up its dealings with indie producers with an eye to buying completed pix and making agreements for the production of other properties.

Allied already has 12 features for release during the remainder of the year, one of its largest inventories in years. It is anticipated that AA may actually use 18 during the year, figuring to pick up these along the term.

Among the upcoming features Allied is putting a hefty push behind is Philip Yordan's European filmization of James Jones' war tome "The Thin Red Line." This will be handled on broad multiple bookings, starting on the Coast with a 55-60 print saturation in the Los Angeles area May 13. The pic will then move through Florida, Georgia and the Carolinas with an excess of 100 bookings. In all it wil be one of the widest multiples Allied has ever staged, with about 200 prints in all.

Sales Chief Ernest Sands commented that "Red Line" is being released in a orphan period, seeing as how it was going in May, and that this was in keeping with the company's desire to back the orderly release movement. He also noted that June-July-August has been booked pretty solidly already.

Campaign for the picture, the first to be run out of New York since the ad-pub departments were switched to Gotham under Jack Goldstein, will be an all-media drive, it was emphasized. A heavy promo push is planned for the pic which is one of Allied's top releases of the year and the first pic released with Ace Films, the production arm of the American Congress of Exhibitors, money involved.

Puerto Rico, Too?

Damian Rosa, who, with Tony Martinez and other investors, produces low-cost Spanish soundtrack feature feature films in Puerto Rico, is advaneing a proposal that the island Commonwealth establish an international film festival. He is insistent that it must be international and not merely intra-Latino.

Rosa concedes that unless the Puerto Rican government approves and helps it's just an idea.

Though On Coast, Pair Tout London As Film Center

Hollywood, April 21.

Hollywood spawned but London-based for the past five years, producers John Kohn and Jud Kinberg whose "The Collector" is presently before Columbia cameras here, have sifted relative merits of filmmaking in each country and give the nod to Blighty.

Leading consideration, declare the youthful pair, is the availability of material at non-inflated prices in Britain. They note that they were able to bag from galleys John Fowles' since best-selling tome "The Collector" for a thrifty $2,500 down payment, total price still an economical $25,000. Says Kohn, "It's different if you're a Billy Wilder and have 100s of thousands of dollars to spend—then you can be in Madagascar and get material."

In truth, the main reason why "Collector" isn't lensing on a modest budget on a London sound-stage right now is that William Wyler made his deal to helm film contracts on stipulation that pic lense here. Wyler made this demand, according to producers, primarily because of the loyalty he felt to the Hollywood film community. Columbia also had its reasons to want to roll film here, they note. Among factors which prompted them to decide on the considerably fattened budget and loss of potential Eady Plan coin which lensing here would entail was question of publicity, declare producers. "They felt they would get better coverage here," avers Kinberg, "So that when film is released in the U.S. it won't come in as "some little British picture!"

Producer team, which last year produced the critically but not financially successful "Reach for Silence" on a budget of $280,000 for Columbia, feel that all things considered, from both an artistic and economical standpoint filming in England has an edge on Hollywood—as far as their type of film is concerned, at last. "You can get more done here during any given day," says Kinberg, "but not enough to offset the added cost." Pair had envisioned, before inking Wyler to direct, filming of picture on a budget of approximately $600,000 in England. With nine weeks of interiors here, six weeks of English exteriors (no studio work there at all) film will probably come in now around $2,000,000.

Available pool of well-trained actors in London also impresses producers. The repertory company circuit out of which so many British actors seem to emerge give them an edge on many of their Hollywood counterparts, producers believe.

Pair even had a good word for Britain's chief censor John Trevelyan. "When he knows the material you're doing is not salacious, but strong he does everything in the world to help you," says Kohn, noting that Trevelyan even offered casting advice for "Collector."

Randall-Susskind Ponder Joe Julian's Farce For Shooting in Gotham

Tony Randall and David Susskind, head of Talent Associates-Paramount, are dickering a deal for the production of an original screenplay by Joe Julian called "Only Moreso," the actor reported in New York last week.

Randall has an indie production company by the name of Searus Productions, which has participated in "The Brass Bottle" at Universal and "Seven Faces of Dr. Lao" at Metro, both pix in which he's starred. The company will also participate in "Fluffy," Randall's next for U. So far, the outfit hasn't functioned as a producer in its own right, as would be the deal with Susskind, should it go through. Susskind noted last week that the project was under discussion but only that and that no papers had been signed.

"Moreso" would be another starring vehicle for the comedian. On that score he commented, "why else would I produce a picture? To star somebody else?" He also revealed that he has other properties in mind for Searus to produce and that they would all be vehicles for himself.

"The only point in an actor becoming a producer these days is to fill for himself the vacuum created when the old major studio system collapsed." This is to find properties. "Before, they used to do this for you, now you have to do it yourself or sit and wait." It's a way of protecting what an actor wants to do, he said.

Randall's plan for "Moreso" is to do it in New York. He said he would like to work here. The pic is described as a "wild farce." Randall's home is in Gotham which is presumably a factor. He planed to the Coast last Sunday (18) to start "Fluffy," which has been moved up on U's production schedule.

NATHAN TESTING A CON'S PRIVACY

Chicago, April 21.

Nathan Leopold, in the persons of his attorneys, last week won a court fight in Chicago to sue Darryl F. Zanuck and Simon & Schuster for invasion of Leopold's privacy in the book and film versions of "Compulsion." Judge Thomas Klucynski on Wed. (15) directed that a jury trial be held on Leopold's claim for $1,405,000 damages from 57 defendants, including Meyer Levin, author of the book.

Leopold served 33½ years in prison for participating in the slaying of Bobby Franks, 14, in Chicago in 1924. He was paroled in 1958 and was discharged from parole in March, 1963. He is now in Puerto Rico.

In addition to Levin, Zanuck and the book company, the suit also names distributors of the book, theatre chains and individual motion picture houses. Barring an appeal by the defendants, the lawyers will file suit for a new jury trial in Circuit Court to determine the amount of the damages.

Handling the case for Leopold were Elmer Gertz, who was largely responsible for Leopold's parole, and Harold Gordon, who has represented similar cases on behalf of the estate of Al Capone for ABC's "The Untouchables" and Allied Artists' "Al Capone."

The decision was based on the second of two counts in the complaint, which alleges that the defendants used Leopold's name in the advertising and publicity connected with the book and picture. A primary charge that the novel and film themselves invaded Leopold's privacy was not considered.

Among other charges, the complaint said that Levin and Zanuck traveled around the country and "allowed themselves" to be interviewed by newspapers and on radio and television in the course of which they related the actual murder to the fictionalized versions. The complaint also stated that Leopold's name and picture were used on the cover of the book although the character was called Judd Steiner in the fictionalization.

Last Yr. Showed Deficit, First For Benjamin & Krim

For the first time in the 13-year history of present management, United Artists registered a loss in 1963. Operations for the year showed a net deficit of $831,000 or 45c a share after a credit of $935,000 for taxes on income. In 1962, the company had net earnings of $3,815,000 or $2.06 per share.

Gross income for 1963 was $124,573,000 as compared with $126,259,000 the year previous. Commenting on the company's performance in a statement in advance of the annual report, chairman Robert S. Benjamin and prez Arthur B. Krim stated that the situation was basically the result of the poor box-office showing of several pix released early in 1963 which forwarded a decision to provide additional writeoffs of $4,000,000 to anticipate losses on these pix.

A charge of $5,000,000, net of credit for Federal income taxes, was made to retained earnings to give effect, as of 1963, to a reevaluation of the cost of acquisition of the tv film library series acquired by UA-TV for syndication. Other info regarding the company's performance in '63 is unavailable at present, pending release of the UA annual report, expected shortly.

Initial 1964 Quarter as Best Ever For United Artists; Income Analyzed

The first quarter of 1964 set a record as the highest net earner of any quarter in the company's history, according to a letter to stockholders mailed last week by chairman Robert S. Benjamin and prez Arthur B. Krim. Net, after taxes for the period was $2,025,000, equal to $1.10 per share.

It was pointed out by the execs that these earnings do not include in any way the proceeds from the recent sale to ABC-TV of a package of late-years UA features. It was not revealed when revenue from this transaction will show in the company's figures but the income from these features will be a factor in UA's overall earnings picture this year.

Benjamin and Krim went on to predict that, based on the momentum generated by pix now in release and prospects for coming releases, 1964 will be the most successful year in the company's history. The major impact of these pix will show in the balance of the year, the execs opined. The first quarter showing represents a dramatic return to profits, rebounding from a loss for the previous year of $831,000, the first in the present management's 13-year reign. (Separate story).

Cited among those pix contributing handsomely to UA's first quarter look were "Tom Jones," "It's A Mad, Mad, Mad, Mad World," "Lilies of the Field," "From Russia With Love," "Pink Panther," "World of Henry Orient," "Best Man," "Irma La Douce" and "The Great Escape." These features will be joined by other pix of promise, Benjamin and Krim added.

In the wind for some time has been the prospect of a record first half for UA this year. Items like the web tv deal and the continued record performance of the company's foreign division which has been showing an intake of $1,000,000 a week for the past three and a half months have helped point the way to such a performance. The dramatic first quarter showing, backed up by a solid Oscar display (always a boost to pix in question) and the continued strength of several other pix now in release would seem to make this a certainty.

As for the record year predicted by the execs, both domestic and overseas picture performances back up the notion. At home UA has lined up the most ambitious summer release program it has ever undertaken, continuing through the fall. Then there's "Greatest Story Ever Told," a major investment which opens in November thereby forecasting something of how the year will end and the new term begin. Abroad, prospects continue strong.

Father's Goslings

Seven unknown youngsters have been signed by producer Robert Arthur for key roles in "Father Goose," being filmed under the Granox banner for Universal release. They're all girls, of varying nationalities and ranging in age from six to 15.

The femme septet—Stephanie and Jenifer Barrington, Laurelle and Nicole Felsette, Verina Greenlaw, Pip Sparks and Sharyl Locke—play students of Leslie Caron, who shares lead with Cary Grant. Ralph Nelson is directing the picture, currently shooting at Universal.

'Windjammer' For C'rama Return Before 'Circus'

Cinerama is bringing back "The Windjammer" and will slot it in the Loew's Cinerama Theatre (former Capitol) following the exit of "The Cardinal," now playing there as the Broadway slot in its New York secondary "showcase" spread. The widescreen company will follow the "Windjammer" reissue with the New York preem of Samuel Bronston's "Circus World" at the house on June 24.

Actually, "Circus" will make its U.S. debut a few days before in Dallas. Some other regional dates have also been set like a July 1 opening in Milwaukee. In a three-way deal set a while back, Cinerama will playoff the firstrun engagements of the picture in the big-screen process and Paramount will then take over for the balance of the runs, distributing in 35m. Third partner in the deal is, of course, Bronston.

'At Least 15' Outlook For '64 From Columbia

Chicago, April 21.

Columbia Pictures will release "at least 15 pictures" between now and the end of the year, Rube Jackter, veep-general sales manager, said here yesterday (Mon.) at the opening session of Col's five-day sales convention. On hand for the meeting at the Ambassador East are all Col district and branch sales managers from the U.S. and Canada.

Eight of the 15 upcoming pix, said Jacketer, are on the immediate sked for booking during the summer months. At least seven others represent Col's roster for fall and early winter.

In the first category are "Good Neighbor Sam," "The New Interns, "The Long Ships," "Hey, There, It's Yogi Bear," reissue of "Bridge on the River Kwai," "Ride the Wild Surf," "Devil Ship Pirates" and "Crimson Blade."

UP-RANK STEISEL

Now Is Asst. Genl. Sales Mgr. For Embassy Pix

Lou Steisel has been promoted to assistant general sales manager of Embassy Pictures. The move follows by a couple of weeks the coming to the company of D. J. (Bud) Edele, Embassy general sales manager.

Steisel has been the company's western and metropolitan New York sales supervisor and assumes his new post immediately. A vet of some 25 years in the pic biz, Steisel joined Embassy in January of 1962 having previously held various sales positions with Columbia Pictures.

'One Potato, Two Potato,' Peerce-Weston First, Invited by Cannes

Hollywood, April 21.

A first feature length film by two young Americans, acted by a cast minus star names, has been chosen as the invited U. S. film at the Cannes Festival. Pic is "One Potato, Two Potato," directed by Larry Peerce and produced by Sam Weston. Modest budgeter is said to have a "modern, controvercial theme."

The invitation by the gestival was reported by Ingo Preminger, prexy of General Artists Corp. literary division, who reps the filmmakers. Peerce is in Europe, editing and subtitling a print for the Cannes Fest, which opens April 29.

Preminger, who will attend the fest, added that no distribution commitment has been made for "One Potato, Two Potato."

UA's "World of Henry Orient" is the official U. S. entry at the fest.

The Thin Red Line
(C'SCOPE)

War meller crammed with action but fuzzy in characterization. Strong fare for action market.

Hollywood, April 17.

Allied Artists release of Sidney Harmon production. Stars Keir Dullea, Jack Warden; features James Philbrook, Ray Daley, Robert Kanter, Merlyn Yordan, Kieron Moore. Directed by Andrew Marton. Screenplay, Bernard Gordon, from James Jones' novel; camera, Manuel Berenguer; editor, Derek Parsons; music, Malcolm Arnold; assistant director, Jose Maria Ochoa. Reviewed at the studio, April 17, '64. Running time, 90 MINS.

Pvt. Doll ..... Keir Dullea
1st Sgt. Welsh ..... Jack Warden
Col. Tall ..... James Philbrook
Capt. Stone ..... Ray Daley
Fife ..... Robert Kanter
Judy (Doll's wife) ..... Merlyn Yordan
Lieut. Band ..... Kieron Moore
Capt. Gaff ..... James Gillen
Pvt. Mazzi ..... Steve Rowland
S Sgt. Stack ..... Stephen Levy
Medic ..... Mark Johnson

Aficionados of the action-packed war film will savor the crackling, combat-centered approach of "The Thin Red Line," an explosive melodramatization of the Yank assault on Guadalcanal in World War II. It's a man's picture, a solid entry for the action market. But it is limited by shortcomings in the area of characterization. In its attempt at deeper insight into the mental and emotional stresses that govern men's behavior at the front, the Philip Yordan production and Allied Artists release lacks the necessary motivational clarity and dramatic eloquence to attract the attention of the more discerning picturegoer.

Bernard Gordon's scenario, turbulently gleaned from James Jones' novel, focuses its characterization gaze at two figures prominently implicated in the taking of that small but significant piece of Pacific real estate. One is a resourceful private (Keir Dullea), the other a war-wise, sadistic sergeant (Jack Warden). The two quickly become enemies but it is no surprise when, ultimately, one dies in the other's arms after saving the other's life. In addition to this pivotal intramural conflict, there are other hostilities including the one between Japan and the United States.

The movements, chaos and bloody brutality of front-line conflict are vividly and vigorously depicted, a credit to the willing cast, talented production staff, and especially to director Andrew Marton, who again demonstrates his flair for the crowd scene, his keen sense of detail yet perspective of overall patern in designing and executing mass movements of men. He is backed up stalwartly in this regard by Manuel Berenguer's alert, often striking photography and Derek Parsons' perceptive editing. Another major asset to Sidney Harmon's production is Malcolm Arnold's surging, expressive musical score. As a physical production, it's an outstanding effort.

Dullea and Warden are colorful antagonists, former's intensity contrasting sharply with the latter's easygoing air. Firm histrionic support is chipped in by James Philbrook, Ray Daley, Robert Kanter and Kieron Moore, with smaller but equally capable assists from James Gillen, Steve Rowland, Stephen Levy and Mark Johnson. Merlyn Yordan participates in a flashback sequence that is rather artificial and irrelevant and could be deleted. She's the only female in the picture. *Tube.*

Never Put It In Writing

Sporadically amusing trifle about Pat Boone in pursuit of a letter he's mailed. Mild b.o. prospect.

Hollywood, April 14.

Allied Artists release of Andrew Stone production. Stars Pat Boone. Written and directed by Stone; camera, Martin Curtis; editor, Noreen Ackland; music, Frank Cordell; assistant director, Ted Wallis. Reviewed at the studio, April 14, '64. Running time, 93 MINS.

Stephen Cole ..... Pat Boone
Danny O'Toole ..... Milo O'Shea
Katie O'Connell ..... Fidelma Murphy
Lombardi ..... Reginald Beckwith
Mr. Breeden ..... Harry Brogan
Miss Bull ..... Nuala Moiselle
Adams ..... John Le Mesurier
Adams' Secretary ..... Sarah Ballantine
Security Officer ..... John Gardiner
Oscar ..... Colin Blakeley
Taxi Driver ..... Derry Power
Tower Man ..... Bill Foley
Receptionist ..... Polly Adams
Maid ..... Julia Nelson
Pringle ..... Ed Devereaux
Foreman, Sorting Office ..... Seamus Healy
Young Woman ..... Karal Gardner
Judge ..... John Dunbar
Judge's Wife ..... Susan Richards
Basil's Girl Friend ..... Liz Lanchbury

Filmed in Ireland and England by Andrew and Virginia Stone, "Never Put It In Writing" is a diverting, frivolous novelty constructed around an unusual "chase" in which the pursuer is simply trying to intercept a letter he himself had mailed, much to his later regret.

Pat Boone plays the desperate young man in pursuit and, although his presence may help push a few extra wickets, the Seven Arts production for Allied Artists release appears to lack sufficient allure for a solo boxoffice flight. It would, however, make a suitable featured companion on an unpretentious program package—or secondary running mate to a major attraction of less than epic proportions.

The picture was written, produced and directed by Andrew Stone, in capable enough fashion on all three counts. Many of the players of Ireland's Abbey Theatre cavort in the film, and their participation gives it a lift in atmospheric values.

The lightweight plot, stretched pretty thin, describes Boone's feverish efforts to catch up with a letter he has mailed to the boss of the London insurance firm for which he works, accusing him of nepotism in having selected his nephew, not Boone, for a general manager-junior partner post the latter feels he deserves. The chase begins when Boone discovers that it is indeed he, not the nephew, who had been promoted. The upshot is a merry romp from Belfast to London, during which he picks up two allies and tangles with, among others, an officious secretary, a tipsy pilot and several gendarmes.

Boone turns in a creditable performance as the hotshot insurance agent. The girl with whom he plays post office is Fidelma Murphy of the Abbey, a pretty colleen who tends to overemote. The outstanding participant is Milo O'Shea, who's a delight as a devious, opportunistic "friend" of Boone's. Others of more than passing import are Reginald Beckwith as the pilot, Sarah Ballantine as the secretary, John Le Mesurier as the boss and Colin Blakely as the nephew.

Skillful contributions to the production include those of cameraman Martin Curtis, editor Noreen Ackland (under Mrs. Stone's supervision), composer Frank Cordell and stunt flying expert Charlie O'Hara. A frisky and salable title song has been written by Boone, and he sings it enthusiastically over the main titles. *Tube.*

The Third Secret

Absorbing if uneven psychological mystery meller. B.O. prospect depends on smart salesmanship.

Hollywood, April 16.

Twentieth-Fox release of Robert L. Joseph production. Stars Stephen Boyd, Jack Hawkins, Richard Attenborough, Diane Cilento, Pamela Franklin. Directed by Charles Crichton. Screenplay, Joseph; camera, Douglas Slocombe; editor, Frederick Wilson; music, Richard Arnell; assistant director, Peter Bolton. Reviewed at the studio, April 16, '64. Running time, 103 MINS.

Alex Stedman ..... Stephen Boyd
Frederick Belline ..... Jack Hawkins
Alfred Prince-Gorham ..... Richard Attenborough
Anne Tanner ..... Diane Cilento
Catherine Whitset ..... Pamela Franklin
Dr. Milton Gillen ..... Paul Rogers
Alden Hoving ..... Alan Webb
Mildred Hoving ..... Rachel Kempson
Lawrence Jacks ..... Peter Sallis
Mrs. Pelici ..... Patience Collier
Mrs. Bales ..... Freda Jackson
Miss Humphries ..... Judi Dench
Dr. Leo Whitset ..... Peter Copley
Lew Harding ..... Nigel Davenport
Dermot McHenry ..... Charles Lloyd Pack
Police Secretary ..... Barbara Hicks
Police officer ..... Ronald Leigh Hunt
Floor manager ..... Geoffrey Adams
Mark ..... James Maxwell
Mr. Bickes ..... Gerald Case
Nurse ..... Sarah Brackett
Mr. Morgan ..... Neil Arden

When a renowned psychoanalyst is deemed a suicide, the emotional repercussions on the patients he was treating are bound to be severe. The puzzle surrounding his sudden and unaccountable death, as it is put together piece by piece by one of his agitated patients, is the plot pursued by "The Third Secret," an engrossing, if not altogether convincing, mystery melodrama of the weighty psychological school. The British-made Robert L. Joseph production, a 20th-Fox release, should be a welcome attraction for the diehard mystery buff, but it is better equipped to absorb an audience than to allure one. Word of mouth will be a helpful boxoffice factor and with smart admanship this picture can intrigue customers generally. The trick is to build advance curiosity.

Producer Joseph's original scenario has strengths and weaknesses. It is literately written, with a liberal sprinkling of sharp dialog and interesting observations. On the other hand, it is hampered by occasional vaguenesses, a tendency toward pretentiousness, motivational question marks, and an early tipoff that doesn't figure to elude the discerning mystery enthusiast.

Stephen Boyd, as the inquisitive patient of the deceased analyst, conducts a private investigation to determine whether the death was actually a suicide (contradicting everything the noted doctor stood for) or a murder committed by one of his patients, of whom there were only four, according to the analyst's daughter (Pamela Franklin). The investigation leads Boyd—an American telenewscaster living in England—from patient to patient, a fruitless path until he unearths "The Third Secret," which stands for the truth.

A lack of animation in spots is evident in Boyd's performance, but there are moments when he catches the spark of the character. Young Miss Franklin does a highly professional job as the daughter. She's a young actress of great potential. The three ex-patients visited by Boyd are Jack Hawkins as a judge, Diane Cilento as a secretary and Richard Attenborough as an art gallery owner. All three are effective, with Attenborough especially distinguished and memorable in his characterization. Chief support, competently etched, is contributed by Paul Rogers, Alan Webb, Rachel Kempson and Peter Sallis.

"The Third Secret" is a rather talky film, but Charles Crichton has done a commendable job of keeping it taut and as visually stimulating as possible. To this end, he benefits from the aid of such craftsmen as photographer Douglas Slocombe, editor Frederick Wilson and art director Tom Morahan. Richard Arnell's score is richly endowed with an aura of eerie imminence. *Tube.*

The Golden Arrow
(ITALIAN—TECHNIRAMA—COLOR)

Erratically written and executed adventure fantasy. Special effects trickery its only b.o. bait.

Hollywood, April 15.

Metro release of Titanus production. Stars Tab Hunter, Rossana Podesta. Directed by Antonio Margheriti. Screenplay, Bruno Vailati, Augusto Frassineti, Filippo Sanjust, Giorgio Prosperi, Giorgio Arlorio; camera (Technicolor), Mario Capriotti; editor, Giorgio Serandrei; music, Mario Nascimbene; assistant director, Ettore Fizzarotti, Giovanni Fago. Reviewed at the studio, April 15, '64. Running time, 91 MINS.

Hassan ..... Tab Hunter
Jamila ..... Rossana Podesta
Thin Genie ..... Umberto Melnati
Absent-Minded Genie ..... Giustino Durano
Baktlar ..... Mario Feliciani
Sabrath ..... Jose Jaspe
Mokbar ..... Giampaolo Rosmino
Prince of Bassora ..... Renato Baldini
Prince of Aleppo ..... Rosario Borelli
Prince of Samarkand ..... Ceco Zamurovich
Prince of Bassora's General ..... Calisto Calisti
Queen of Rocky Valley ..... Dominique Boschero
Capt. Hamit ..... Abdel Moneim Ibrihim
Bandit ..... Claudio Scarchilli
Magician of Rocky Valley ..... Omar Zoulfikar

An adventure fantasy from Italy's Titanus picturemakers, "The Golden Arrow" is fashioned in roughly the same vein as "Captain Sindbad," a boxoffice winner for Metro last year. However, this import, owing to its lack of dramatic cohesion and rather unimaginative creative approach to the wide-open possibilities of special effects spectacle, isn't apt to duplicate the success of its forerunner. Vivid, hard-sell exploitation of fantasy angles might stimulate attendance of the moppets and adults with childlike appetites for screen adventure.

It took all of five scribblers to grind it out. Tab Hunter plays the lead, a dashing bandit who discovers he's the rightful heir to the sultanship of Damascus but must come by a magic golden arrow to properly stake his claim and assert his authority. With the aid of three whimsical genies, he accomplishes this goal.

Hunter is okay, but he does a lot of grinning and gaping, as if puzzled by the language cross-currents of the post-dubbed production. Rossana Podesta is that inevitable Damascus prop, the beautiful princess waiting for her Prince Charming. The balance of the cast performs in mechanical fashion under Antonio Margheriti's haphazard direction.

Fernando Mazza's special effects are generally satisfactory, best being his illusory construction of flaming monsters in human silhouette. Mario Capriotti's lenswork is adequate, but the editing by Giorgio Serandrei is choppy and gets the film off to a false start from which it takes a long time to recover. Flavio Mogherini's art direction is impressive but Mario Nascimbene's musical score is often somewhat incompatible with the dramatic events it accompanies. *Tube.*

The Cool World

Shirley Clarke's drama of contemporary Harlem life, which began its U.S. preem engagement Monday (20) at Cinema II, was reviewed by *Mosk.* at the Venice Film Fest in the Sept. 11, '63 issue of VARIETY. The writer opined, "Elements are well blended to make this a telling look at Harlem and is probably one of the least patronizing films ever made on Negro life in N.Y.

"Counterpoint jazz background is an asset as is the well textured lensing, cogent editing and natural thesping by a mainly non-pro cast. But it is chiefly the virile, well observed directing of Shirley Clarke that keeps this long film engrossing and revealing most of the time. Dialog is hip but understandable."

Nightmare
(BRITISH)

Chilly melo, loosely concocted, but with some tense moments. Fair dualler.

London, April 17.

Rank release of a Hammer Film for Universal. Stars David Knight, Brenda Bruce, Moira Redmond, Jennie Linden. Features George A. Cooper, John Welsh, Irene Richmond, Timothy Bateson, Hytie Jessop. Written & produced by Jimmy Sangster. Directed by Freddie Francis; music, Don Banks; camera, John Wilcox; editor, James Needs. Previewed April 15, '64 at Rank Private Theatre, London. Running time: 83 MINS.

Henry Baxter ..... David Knight
Grace ..... Moira Redmond
Mary ..... Brenda Bruce
Janet ..... Jennie Linden
John ..... George A. Cooper
Mrs. Gibbs ..... Irene Richmond
Doctor ..... John Welsh
Barman ..... Timothy Bateson
Woman in White ..... Clytie Jessop
Sir Dudley ..... Hedger Wallace
Maid ..... Julie Samuel
Janet (as child) ..... Elizabeth Dear
Mother ..... Isla Cameron

Best feature of this highly contrived chiller is the direction and lensing (by Freddie Francis and John Wilcox respectively) of the atmosphere of a house where eerie things happen in the way of shadows, significant noises and the fleeting appearances of a phantom-like woman in white. A fair atmosphere is worked up by Francis and Wilcox, and it is aided by a useful musical score by Don Banks and sound editing by James Needs. But Jimmy Sangster's screenplay and dialog do not match these plusses. Dialog, in particular, often lapses into bathos. With minor stellar appeal, "Nightmare" can be functional only as a second feature in support of a strong bring-em-in top pic.

Jennie Linden's mother was committed to an asylum when the child was 14, after stabbing her husband. This preys on the child's mind and she is convinced that she may have inherited a streak of madness. She certainly is the victim of bad dreams. She is taken from school to her home where she is apparently safely guarded by the attention of an adoring housekeeper (Irene Richmond), her school mistress (Brenda Bruce), her young guardian (David Knight) and a nurse, (Moira Redmond), posing as a companion. But Knight and Miss Richmond are clandestine lovers. Their object is attained when the adolescent is goaded into murdering Knight's wife in a fit of panic, and is taken to a mental institution. But with both safely out of the way Miss Redmond becomes suspicious that her newly acquired husband wants to murder her. She takes the initiative but is trapped by the vigilance of the school mistress and family chauffeur (George A. Cooper).

The attempts by Knight and Miss Redmond to prey on the mind of the girl are elaborately worked out and, though highly incredible, serve as a workmanlike plot for such a modest thriller.

"Nightmare" has several of the ingredients of a successful thriller cocktail but these have not been shaken with enough guile to click satisfactorily. *Rich.*

Where Has Poor Mickey Gone?
(BRITISH)

Naive attempt by unknowns to produce a low budget chiller on cooperative basis.

London, April 17.

Compton-Cameo release of a Ledeck-Indigo Production. No star credits. Produced and directed by Gerry Levy. Original story & screenplay by Peter Marcus; camera, Alan Pusney; editor, Howard Lanning; music, Graham Whettam; title song written & sung by Ottilie Patterson. Previewed April 14, '64 at Hammer Theatre, London. Running time, 58 MINS.

Emilio Dinelli ..... Warren Mitchell
Mick ..... John Malcolm
Ginger ..... Raymond Armstrong
Tim ..... John Challis
Kip ..... Christopher Robbie
Girl ..... Karol Hagar
Boy ..... Joseph Cook
Detective ..... Philip Newman

Attempts by unknowns to produce modest films on a co-operative basis supposedly are to be encouraged. But this one is too naive and lacking in expertise to stand much chance except that, at 58 minutes, it is a welcome length for a filler. Filmed on location with direct sound, it lacks punch as an essay in the macabre. Its straggling script has some down-to-earth saltiness, Warren Mitchell, the best known name, gives a professional performance and John Malcolm, as Mick, chief of the layabouts, is a podgy offbeat character who may do well as a character actor. But these are about all the bouquets that can be tossed to this misfire.

Malcolm leads a little gang of streetcorner roughs and they set out in search of mischief. Tossed out of a sleazy club, they assault a couple of streetcorner lovers and then decide to rob a basement workshop run by an Italian. All this is padding. The film really starts when they break into the premises to find that it is the workshop of a stage magician who makes novelty sideshows for carnivals.

Only Mitchell as the magician provides a performance that creates the intended atmosphere. The rest appear to have been given undue head by the producer-director Gerry Levy and the result is flat. *Rich.*

The Evil of Frankenstein
(BRITISH-EASTMANCOLOR)

Baron Frankenstein in trouble again in another of the horror pix. Okay for its natural audience.

London, April 16.

Rank release of a Hammer Film for Universal. Stars Peter Cushing. Features Peter Woodthorpe, Duncant Lament, Sandor Eles, Katy Wild, David Hutcheson. Producer, Anthony Hinds. Directed by Freddie Francis. Story & screenplay by John Elder; camera, John Wilcox; music, Don Banks; editor, James Needs. Previewed at Rank Private Theatre, London. Running time; 84 MINS.

Baron Frankenstein ..... Peter Cushing
Zoltan ..... Peter Woodthorpe
Hans ..... Sander Eles
The Creature ..... Kiwi Kingston
Beggar Girl ..... Katy Wild
Burgomaster ..... David Hutcheson
Chief of Police ..... Duncant Lamont
Priest ..... James Maxwell
Burgomaster's Wife ..... Caron Gardner
Drunk ..... Howard Goorney
Hypnotised Man ..... Timothy Bateson
Landlord ..... Alister Williamson
Bodysnatcher ..... Tony Arpino

The horrific adventures of Baron Frankenstein are still providing Hammer Films with rich boxoffice loot. In this one the finale shows Frankenstein's castle going up in flames. But it is a safe bet that the sinister scientist will have got away to scare another day. Peter Cushing plays the Baron with his usual seriousness, avoiding tongue-in-the-cheek, and he is the main prop in the proceedings. Some of his fellow thesps tend to ham it up to the make-believe's detriment.

Director Freddie Francis, an upcoming horror specialist, must hereafter rap down severely on such actor fancies. Only by playing the films deadpan can audiences be indulgent enough to accept them for the harmless nonsense that they are. Direction here is deft enough over the more preposterous stretches. Special effects help, viz the Baron's crazy apparatus. Result, there is always something going on.

This time Cushing returns to the Castle which is his scientific playground and is bent on reviving and co-ordinating the brain of one of his homemade monsters. Earlier this character had escaped, but is found, conveniently preserved in a glacier. The Baron has sundry other problems on his plate, notably a drunken, blackmailing hypnotist, a deaf and dumb beggar

(Continued on page 102)

IF SCRIPT NOT RIGHT, WHAT IS?

'Showcase' Misapplied at RKO 86th

Residents of Yorkville Nabe Dislike Confusion Of Terms and Lockout of 'Fresh' Product

The "showcase" situation in New York is getting sloppy. For one thing, theatres are keeping their "showcase" banners flying and scales in force — regardless of what's playing—and, for another, runs are becoming "endless."

Examples have been visible at the RKO 86th St. Theatre, where it has happened before, and at other spots around town. A reissue double bill had been playing the 86th, a coupling of Universal's "Pillow Talk" and "Operation Petticoat." This is surely no "showcase." Yet the theatre still has the phrase "A Premiere Showcase Theatre" on the marquee. It also has $1.65 top scale in force.

To Yorkville area residents this is an annoyance—and a confusion. Carrying the sloppy practice to the basic question—can any prestige survive in the term "Premiere Showcase" if it is misapplied so loosely, and many will think, so unethically? Words have meanings and these meanings must be respected. If any booking is a "showcase" no booking has a separation from the run-of-stream.

A separate question relates to the tendency to hold films just as long as possible in neighborhood houses. There are limits to the economic sense in doing so. The Yorkville district is residential and too much "showcasing" deprives the residents of their accustomed change of bill and variety of choice.

To use the 86th Street example again, "The Cardinal" has been at Loew's 86th it now seems like forever. Before the U double bill, "Captain Newman" had been at the RKO spot for an equally seemingly endless run.

Meantime United Artists is selling "Tom Jones" on the basis of nine and more weeks of locked in bookings.

"Showcase" originally was presented as a multiple firstrun scheme, aimed at bringing the nabes and suburbs into the Broadway release pattern. But bookings were only to be two-three weeks as a quick first wave kill before the subsequent multiple. Today's "showcase" seems evolving into a followup to an exclusive firstrun on Broadway, the eastside or Radio City Music Hall, with longrun policy in the nabes. This has exhibs climbing walls. It also annoys local patrons.

There are genuine "Showcase" bookings too, like the current UA "From Russia With Love" and "Flight From Ashiya." But the pattern is such a conglomerate one that patrons who are supposed to be attracted by "showcase" are confused and annoyed by it.

AA's Bilious Eye Upon 'Showcase'

Discussing the hefty sales campaign set by Allied Artists for "The Thin Red Line" in New York last week general sales manager Ernest Sands commented that he was going to "bank into New York" with the picture. Questioned further on this point, Sands said this was so because he was concerned with the "showcase" situation in Gotham.

Although Allied hasn't played a pic on "showcase" yet, Sands commented that as regards AA he was "not happy" with it.

So far it is not clear how the "Red Line" will be handled in Gotham. It is being distributed on a wide multiple basis elsewhere around the country but that type of pattern is crimped a bit in the New York area because so many nabe houses are out of circulation and tied up in "showcase" runs. This has been one of the big "showcase" problems — how to handle straight multiples.

Re-Tag Gen'l Drive-In

Boston, April 21.

General Drive-In Corp. has officially changed its name to General Cinema Corp. Action was approved at the annual meeting of stockholders here last week.

According to prez Richard A. Smith, the new name is considered to be more appropriately descriptive of the diversified theatre activties of the company. Latter includes a total of 72 theatres in 20 states, comprising not only drive-ins, but also conventional hardtops and what is believed to be the largest chain of shopping center theatres in the U.S.

It's Lou Chesler Of Bahamas Now, Not Seven Arts

Lou Chesler, chairman of the board of Seven Arts Production Ltd., and chairman of its board for the last three years, is pulling out of the company in order to devote his full time to the burgeoning Grand Bahama Development Co.

According to a 7A press handout, the company has entered into an agreement with Chesler "providing for the elimination of" his holding of 7A securities and the disposition by 7A of its holdings in Grand Bahama Development. While the exact amount of Chesler's holdings in 7A have never been revealed, the 1962 Seven Arts annual report shows 7A's investment in Grand Bahama Development, via a wholly owned subsid, to be valued at $5,000,000 and equal to 21% of Grand Bahama's outstanding common shares.

Consummation of the agreement with Chesler is subject to the completion of arrangements for necessary financing, still being negotiated, and to the approval of the 7A shareholders, according to Eliot Hyman, prez of Seven Arts. Upon completion of the transaction, Chesler will resign as 7A chairman and board member.

CANNES FEST BID TO CHICAGO INDIE

Chicago, April 21.

First feature-length art film ever produced in Chicago has been selected to represent the United States in the Critics choice section at the Cannes International Film Festival commencing April 21 in France. The producers, directors and writers of the 85-minute film, "Goldstein," are Philip Kaufman and Benjamin Manaster, both in their mid-twenties.

The picture, which was brought in for about $75,000, was filmed on location in Chicago using no studio scenes. It was shot in October and December of 1963 and was completed just in time for the prejudging for the French fest.

The picture is a modern-setting adaptation of a story by Martin Buber based on the legend of the return of the prophet Elijah. The cast includes Lou Gilbert, who appeared in the films "Viva Zapata" and "Requiem For A Heavyweight" and in a stage version of "The Caretaker"; Benito Carruthers ("Shadows" and "Lilith"); and Ellen Madison, who has appeared on "The Defenders" and "Route 66". Also in the cast are Severn Darden, Anthony Holland and Jack Burns of the Second City troupes, and a guest appearance by novelist Nelson Algren.

STARS, SETS, SIZE CAN'T COVER UP

By ROBERT J. LANDRY

Not runaway (to overseas) productions but runaway (to the poor house) budgets is what frightens many a thoughtful New York film showman nowadays. In their private conversations open alarm is expressed as to epics costing double and more what was intended. Impatience has developed, too, respecting the time-tarnished alibis that the weather, the natives, the director or the leading lady went berserk.

All of which throws attention to the future of costume and chariot spectacles, big-screen historicals of all kinds, further explorations of Old and New Testaments, even the Protean-change Yugoslavian cavalry disguised as Medes, Persians or ancient Greeks. Yet despite the fretting over burst budgets nobody suggests an end to epics. Truth is epics have been standard since "Birth Of A Nation" in 1915, and frequently profit bonanzas, though now clouded by fiscal madness.

Stripping away alibis of unseasonable monsoons and unreasonable natives, and the love lunacies of stars, there is apparently a growing disposition to see the heart of boxoffice letdown in two weakly controlled factors (1) negative costs and (2) script and dialog. Not players, not big sets, not width of screen, nor Wagner-like music scores can cover up.

New York showmen and/or financiers may partly be repeating the critics in their latterday awareness that the characters in epics must talk good dialog. Because Joe Manckiewicz took good care of that in "Cleopatra," dialog became one of the plus points of a troubled spectacle. True, some folk objected that the speech patterns were pretty modern for old Egypt. Dialog, too, became an asset in "Becket," and a point of criticism in "Fall of The Roman Empire."

But if dialog is being singled out increasingly as one vital component of boxoffice appeal or nonappeal, it is only part of the script. The script in turn is part of the cost and the control of budget is related to the script being good to start with, and completed sufficiently ahead for shrewd evaluation. "Cleo" and "Bounty" are the two most-cited recent instances of unready script. In each instance the quarrel has raged as to whether the company in New York or the director on location should bear the blame for today's script changes written last night.

What the worrying ones cannot understand is how, with millions involved, and so much attention bestowed upon stars, sets, special effects, fancy credits, art, lavish scores and fortunes in robes and togas the basic elements of a well-told tale are sometimes so trite and thin. It is possibly even more shocking in certain cases where the completed script was in hand months ahead. "If the critics can see the flaws so readily why cannot the fortune-collecting professiona's see them and correct them?" sums up the complaint.

JAC THALL AD CHIEF AT COLUMBIA PICTURES

Jac Thall, formerly copy chief and creative director for the entertainment division of West, Weir & Bartel, has been named ad manager for Columbia Pictures.

He replaces Gil Pearlman, who resigned to join a new legit theatre project.

Thall has also served stints with RKO, Universal and 20th-Fox. Recently he headed his own studio, servicing film contracts.

Paramount's Quarterly 50c

Paramount last week voted a quarterly divvy of 50c per share on its common stock.

Split is payable June 1 to stockholders of record May 15, 1964.

Hardy Showmen

Minneapolis, April 21.

Twin Cities' 13 outdoor theatres, which opened their season this month, last week on a Monday night (13) encountered a near blizzard, the snowstorm being accompanied by wind gusts up to 90 miles an hour. At same time the Oscarcast was on ABC-TV.

While the patronage was almost non-existent, the ozoners went ahead with their screenings. And only one suffered sufficient damage that put it entirely out of commission for most of last week. That was the Lucky Twin, a leading one which wasn't so lucky on this occasion, having had a portion of its screen demolished.

Glen Alden Corp. (Owner of RKO) Expects Guests

Notice of annual meeting of the Glen Alden Corp., scheduled for Park Sheraton Hotel on May 15, was sent to shareholders last week. It stated that agenda would include consideration of authorization of stock purchases out of capital surplus and authorization of amendments of corporation's stock option plan to bring it into conformity with stock-option provisions of 1964 Revenue Act. Alden is parent of RKO Theatres.

Glen Alden sold its capital stock investment in American Hardware Corp. in January for approximately $19,350,000, realizing a profit of approximately $5,460,000. In February it offered to purchase common shares from stockholders for $14 per share, as result of which, by the March expiration date, company had purchased 712,878 shares at aggregate cost of $9,980,292.

Proxy statement, which accompanied notice, proposed that directors be fixed at 11, the 11 nominees being directors at the present time.

Lewis D. Gilbert and John J. Gilbert, stockholders and co-executors of estate of Minnie D. Gilbert, another stockholder, have advised Glen Alden they intend to introduce a resolution at the annual meeting requesting that Board of Directors take steps necessary to restore pre-emptive rights to stockholders. Management is recommending that shareholders vote against the resolution.

'CIRCUS' INTO DALLAS DAY BEFORE GOTHAM

Dallas, April 21.

Capri Theatres is set for the world premiere June 24 of the newest Cinerama production, Samuel Bronston's "Circus World," with John Wayne, Claudia Cardinale and Rita Hayworth. Film opens June 25 in New York.

Earl Podolnick, Trans-Texas Theatres prexy, set the preem Thursday (16) with Sid Cooper, general sales manager of Cinerama, on the Coast.

The midtown Capri's current Cinerama film, "It's a Mad, Mad, Mad, Mad World," runs through May 3.

Rosenberg on Coast

Hollywood, April 21.

Anna Rosenberg, consultant to Motion Picture Assn., meets Thurs. (23) with major studio publicity directors' committee on ways, means of achieving goal of an improved "image."

Negro Pickets Protest Shabby House

Bailey Circuit Promises Renovation — Defends Slowness on Grounds of 40c Admission

Atlanta, April 21.

Some 35 Negro demonstrators picketed eight theatres belonging to Atlanta-based Bailey Theatres circuit for about three hours recently in protest against failure of chain's management to renovate a theatre in a Negro neighborhood.

Mrs. Asberry Fears, spokeswoman for Atlanta Civic Council, said management had promised a complete renovation of Carver Theatre several weeks ago and "they have done little to improve the theatre."

She added that all eight of the houses are in need of improvement. Seven are located in Negro sections of Atlanta and the eighth is in a racially mixed neighborhood.

Harold T. Spears, president of Bailey chain, which includes historic Bailey's 81, located on Decatur Street in heart of Atlanta's downtown Negro business section, said his outfit has been in process of renovating Carver for some time now and Civic Council members were not satisfied with speed with which work is being done.

"We charge only 40c admission," Spears said, "as compared to $1.50 charged by Atlanta's theatres for whites, so we are not in financial position to make de luxe houses out of our locations. However, we try to keep them in good repair and make them comfortable for our patrons and expect to continue this policy."

Civic Council did not follow through on their picketing program after initial effort.

Weirdo Chi Jam Post-Oscarcade

Chicago, April 21.

An embarrassment of Oscar riches has created a traffic jam at Chi's subrun houses. Exhibitors accustomed to scurrying after the better pix have for the first time in years found themselves in a buyers' market.

The current week finds United Artists accounting for 65 houses—20 with the second week of "Tom Jones" and 45 situations picking up a hastily-arranged first subrun of "Lilies of the Field" (which had a dim three week first run at the Oriental Theatre last November).

Nearly all of the rest of the nabes are carrying "Hud," "8½" and "Irma La Douce" in varying combinations.

The backup is further congested by a 20th reissue of "South Pacific" which was arranged months ago and nailed some of the better houses, and the fact that "The Cardinal" is being held for a third week at several of the prime nabe situations.

A Poitier Editorial

Albany, April 21.

Albany Knickerbocker News editorially observed (18) "No one who saw 'Lilies of the field' could doubt that Sidney Poitier was deserving of the 'Oscar' for the best actor of the year. The ovation Mr. Poitier received from his colleagues in the Academy of Motion Picture Arts and Sciences, plus the reaction of Jack Lemmon, the master of ceremonies at the awards presentation, made it clear that the movie industry—a major factor in carrying America's image abroad—realized the selection of the Negro actor had special significance in a year when civil rights has become a subject of intense concern."

Stanley Warner Ritz booked "Lilies of the Field" for a downtown-revival date. Picture had originally played the Strand.

Oscars Hypo L.A.; 'Man' Sock 10G, 'Soldier' Slick $22,800, 'Hud' Robust 25G, 'Jones' Wow 18G, 17th; 'Days' 13G

Hollywood, April 21.

Firstruns are up and showing strongly this week, sparked partially by flock of Oscar-winning pix. Pair of openers likewise are boosting the overall outlook. "Soldier in the Rain" is after a hefty $22,800 in four situations and "Best Man" is looking to a sock $10,000 at the Fine Arts.

"Hud," which took best actress and best supporting actor awards, is shaping to a lush $25,000 in four houses. "Lilies of the Field," accoladed for best actor, is a hot $17,500 at the Four Star and Warren's. Fellini's "8½," however, eyes only a slender $7,500 at the Iris and Lido.

Among regular holdovers, "Tom Jones," which copped best picture and director honors, maintains its previous hot pace with a torrid $18,000 in sight for its 17th round at the Picfair and Vogue. "Yesterday, Today and Tomorrow" is gandering a loud $18,000 in fifth Fox Wilshire sesh.

"Pink Panther" is a tall $14,000 in a fifth frame at the Hollywood Paramount. "Seven Days in May" is a nice $13,000 in seventh Chinese stanza. "Dr. Strangelove," in eighth round at the Beverly, and "South Pacific" reissue in third Egyptian week, are a trim $12,000 apiece.

On hardtix front, "Mad World" is a likely $25,000 in 24th stanza at the Cinerama, while two other Oscar sweepers are showing improved biz. "How the West Was Won," in 61st week at the Warner Hollywood, is a sizzling $22,800 and "Cleopatra" is a bustling $18,600 in 44th frame at the Pantages. "Becket" looks a fine $19,300 at Warner Beverly.

Estimates for This Week

Baldwin, Orpheum, Pix, Wiltern (State - Metropolitan - Prin - SW) (1,800; 2,213; 756; 2,344; $1-$1.49) —"Soldier In the Rain" (AA) and "Cry of Battle" (AA). Hefty $22,800. Last week, Baldwin with Hillstreet, Hollywood, "Mail Order Bride" (MGM), "Muscle Beach Party" (AIP) (moveover) (1st wk), $14,300. Orpheum with Picfair, Vogue, "Tom Jones" (UA) (20th wk, Orpheum; 16th, Picfair, Vogue), $24,700. Pix with El Rey, Village, Warren's, "Paris When It Sizzles" (Par), "To Catch a Thief" (Par) (reissue) (1st wk), $21,200. Wiltern with Crest, Iris, Los Angeles, Loyola, "Captain Newman, M.D." (U) (1st general release), "Brass Bottle" (U) (moveover) (1st wk), $27,900.

Beverly (State) (1,150; $1.49-$2.40) — "Dr. Strangelove" (Col) (9th wk). Trim $12,00. Last week, $13,100.

Chinese (FWC) (1,408; $1.49-$2.40)—"Seven Days in May" (Par)

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Key City Grosses

Estimated Total Gross
This Week $2,005,660
(Based on 21 cities and 267 theatres).
Last Year $2,961,800
(Based on 22 cities and 280 theatres, chiefly first runs including N. Y.)

'Empire' Tall 12G, Cincy; 'Tiger' 7G

Cincinnati, April 21.

"Fall of Roman Empire" looms sturdily on the Cincy film front currently as hardticket successor to "Cleopatra" 42-week run at the Grand. Fortified by Oscars, long-run "Tom Jones" at the Times and "Mad World" at Capitol hold strongly. Newcomer "A Tiger Walks" shapes fairish at Keith's. "Night Must Fall" looks okay on holdover at Albee. "Frigid Wife," sans title in adult-slanted ads, rates big at Twin Drive-In. "South Pacific" rates oke in second return to the Valley.

For the arters, "Dr. Strangelove" looks sweet on subrun daydating at Esquire and Hyde Park. "Mondo Cane" looks nice on reissue at the Guild.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"Night Must Fall" (MGM) (2d wk). Okay $7,000 after $8,000 opener.

Capitol (SW-Cinerama) (1,329; $1.25-$2.75)—"Mad World" (UA) (18th wk). Wow $12,500 or better. Last week, $12,200.

Esquire (Cin-T-Co) (500; $1.25)—"Dr. Strangelove" (Col) (subrun). Sweet $2,000. Last week, "The Silence" (Indie) (3d wk), $1,400. Daydating with Hyde Park.

Grand (RKO) (1,396; $1.75-$2.75) —"Fall of Roman Empire" (Par). Good $12,000. Last week, "Cleopatra" (20th) wound up 42-week run with $4,500 session.

Guild (Kilgore) (275; $1.25)—"Mondo Cane" (Indie) (reissue). Nice $1,500. Last week, "And Suddenly It's Murder" (Indie), $1,300.

Hyde Park (Cin-T-Co) (700; $1.25) —"Dr. Strangelove" (Col) (subrun). Okay $1,600. Last week, "The Silence" (Indie) (3d wk), $900.

Keith's (Cin-T-Co) (1,500; $1.25-$1.50)—"A Tiger Walks" (BV). Fair $7,000. Last week, "Merlin Jones" (BV) (3d wk), $6,100.

Palace (RKO) (2,600; $1.25-$1.50) —"Seven Faces of Dr. Lao" (MGM) (4th wk). Okay $6,500 after $7,000 for third.

Times (Mid-States) (660; $1.25-$1.50)—"Tom Jones" (UA) (10th wk). Wham $11,000 or more after $11,500 for ninth round.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Frigid Wife" (Indie). Title of film withheld in adult-slanted ads. Big $10,000. Last week, "Commando" (AI) and "Torpedo Bay" (AI), $3,500. East: "Man's Favorite Sport" (U) and "Caretaker" (UA). Fairish $6,000. Last week, "4 For Texas" (WB) and "A Summer Place" (WB) (subruns), $5,000.

Valley (Cin-T-Co) (1,275; $1.50) —"South Pacific" (20th) (reissue). Oke $6,000. Last week, "Captain Newman" (U) (3d wk), $5,000.

'Tiger' Fairish $7,000, Columbus; 'Cleo' 11½G

Columbus, O., April 21.

Walt Disney's "A Tiger Walks" at the Palace is the only new entry, and average returns are indicated. Adequate biz is anticipated in holdovers of "Cleopatra" at the Beechwold and New Main. "Mad World" at the Grand and "Captain Newman M.D." at the Ohio.

Estimates for This Week

Beechwold (Academy-Neth) (860; $1-$2) and **New Main** (Yassenoff) (1,100; $1-$2)—"Cleopatra" (20th) (5th wk). Steady $11,500. Last week, $10,000.

Grand (RKO) (860; $1.50-$2.75) —"Mad World" (UA) (10th wk). Cheering $9,000. Last week, $9,000.

Ohio (Loew) (3,079; 50-$1.50)—"Captain Newman M.D." (U) (2d wk). Slow $6,500. Last week, $10,000.

Palace (RKO) (2,845; 75-$1.50)—"Tiger Walks" (BV) and "Cavalry Command" (JMG). Fair $7,000. Last week, "Mr. Limpet" (WB) and "Thunder Island" (WB), $6,000.

'Paris' Thin $4,000, Pitt; 'Rear' 6½G

Pittsburgh, April 21.

Biz is spotty but Oscar awards are helping some pix. "Lilies of Field," boffo in 24th week at the arty Forum, moves downtown to the Fulton tomorrow (Wednesday) for continuation of run. It will be replaced by "Dr. Strangelove," which will be day-dated downtown with Gateway for first time a film has played an art house and deluxer simultaneously in city's history.

Oscar laurels are also a big help to "Tom Jones," which is heading for a boff week in 10th round at the Squirrel Hill. Reissue of "Hud," paired with "Come Blow Your Horn," is in neat session at Penn. Newcomer "Paris When It Sizzles" is drab at the Fulton. "Advance to Rear" is thin at the Stanley.

Estimates for This Week

Forum (Assoc.) (380; $1.75) — "Lilies of Field" (UA) (24th wk). Best week of run with $5,500 from Oscar aid. Moves downtown Wednesday to Fulton for continuation of run. "Dr. Strangelove" replaces. Last week, $4,500.

Fulton (Assoc.) (1,400; $1-$1.75) —"Paris When It Sizzles" (Par). Weak $4,000. Last week, "Irma la Douce" (UA) and "Some Like It Hot (UA) (reissues) (2d wk), $4,500.

Gateway (Assoc.) (1,900; $1-$1.75) — "Captain Newman" (U) (5th wk). Fair $5,000. "Dr. Strangelove" (Col) starts Wednesday daydating with Forum. Last week, $6,000.

Penn (UATC) (3,472; $1-$1.50)—"Hud" (Par) and "Come Blow Your Horn" (Par) (reissues). Oscar big help for excellent $12,000. Last week, "Dr. Lao" (MGM), $7,800.

Shadyside (MOTC) (623; $1.75)—"America, America" (WB) (8th wk). Okay $2,500. Last week, same.

Squirrel Hill (SW)(800; $1.75)—"Tom Jones" (UA) (10th wk). Oscar kudos bringing $14,000, close to record week. Last week, $12,500.

Stanley (SW) (3,700; $1-$1.75)—"Advance to Rear" (MGM). Thin $6,500. Last week, "Night Must Fall" (MGM) (nine days), $7,500.

Warner (SW) (1,260; $1.50-$3)—"It's Mad World" (UA) (18th wk). Wow $12,000 and running well ahead of last week's $10,500.

'Jones' Big $21,000, D.C.; 'Panther' Lively 14G, 5th, 'Yesterday' Boff 14G, 3d

Washington, April 21.

Warm weather has taken some of the wind out of biz sails here but strong films are holding their own. "Tom Jones" shapes sock in 17th session at Ontario and "Pink Panther" looms lofty in fifth frame at Keith's.

"Yesterday, Today and Tomorrow" figures boffo in third round at Embassy while "Dr. Strangelove" looks strong in ninth at Dupont. "Seven Days in May" is busy in 10th turn at Trans-Lux.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Global Affair" (MGM) and "Tamahine" (MGM). Trim $9,000. Last week, "Paris When It Sizzles" (Par) (2d wk), $6,000.

Apex (KB) (940; $1.25-$1.40) — "Silence" (Janus) (2d wk). Hep $7,000 after opening at $8,200.

Dupont (Mann) (400; $1.50-$2)—"Dr. Strangelove" (Col) (9th wk). Strong $8,000. Last week, same.

Embassy (Loew) (567; $1.25-$2)—"Yesterday, Today and Tomorrow" (Emb) (3d wk). Boffo $14,000. Last week, $15,000.

Keith's (RKO) (1,838; $1-$1.49)—"Pink Panther" (UA) (5th wk). Lofty $14,000. Last week, $16,000.

MacArthur (KB) (900; $1.25-$1.40) — Shakespeare Festival pix (2d wk). Fine $8,000 after $12,000 initialer.

Ontario (KB) (1,240; $1.50-$2)—"Tom Jones" (UA) (17th wk). Sock $21,000. Last week, same.

Palace (Loew) (2,360; $1.25-$1.80) —"Night Must Fall" (MGM) (2d wk). Oke $8,500 after initialing at $11,000.

Playhouse (TL) (459; $1.25-$1.80) —"America, America" (WB) (6th wk). Mild $3,500. Last week, $4,000.

Plaza (TL) (278; $1.25-$1.80) — "Lorna" (Indie) (4th wk). Trim $4,000. Last week, $4,400.

Town (King) (800; $1.25-$1.80)—"Captain Newman" (U) (4th wk). Okay $7,500. Last week, same.

Trans-Lux (TL) (598; $1.49-$2)—"Seven Days in May" (Par) (10th wk). Busy $6,500. Last week, $6,900.

Uptown (SW) (1,300; $1.65-$2.75) —"It's a Mad World" (UA) (9th wk). Hep $11,000. Last week, $11,500.

Warner (SW) (1,250; $1.50-$2.75) —"Fall of Roman Empire" (Par) (3d wk). Modest $11,000. Last week, same.

'Party' Perky $10,000 in Spotty Hub; 'Rear' Solid $9,000, 'Dr. Lao' Oke 9G

Boston, April 21.

Biz is spotty this week, but exhibs are hopeful as school vacash started Friday (17) and new fare is booked for moppet crowd. Disney's "Tiger Walks" opened yesterday (Monday) at the Music Hall for the school trade. "Advance to Rear" is good at the Orpheum. "Seven Faces of Dr. Lao" looks to hit an okay pace at the Paramount.

"Muscle Beach Party" is strong at the Center. "Kissin' Cousins" is hot at the Mayflower. "War of Buttons" is sharp at the West End Cinema. "Connection" is bright at the Park Square Cinema. "Tara Tahiti" is good in third at the Exeter. "Tom Jones" shot up with heavier lines with Academy Award hypo at the Beacon Hill in its 18th week.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.80)—"Dr. Strangelove" (Col) (4th wk). Sock $17,000. Last week, $20,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (18th wk). Boomed by Academy Award to solid $18,000. Last week, same.

Boston (Beacon Ent.) (1,354; $1.20-$3.95) — "Mad World" (UA) (23d wk). The 22d week ended Monday (20) was hotsy $19,000. Last week, $17,000.

Capri (Sack) (900; $1-$1.80) — "Paris When It Sizzles" (Par), m.o. from Music Hall where Met Opera is berthed after three weeks, and "Servant" (Indie) (subrun) (4th wk). Oke $6,000. Last week, $5,000.

Center (E. M. Loew) (1,250; 90-$1.25)—"Muscle Beach Party" (AI) and "Starfighters" (Indie). Hypoed by p.a. of Amadee Chabot, "Miss U.S.A.," to happy $10,000. Last week, "Strangler" (AA) and "Secret Door" (Indie) (2d wk), $7,000.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90) — "Wuthering Heights" (MGM) (reissue). Mild $1,900. Last week, "Silence" (Janus) and "Old Man and Flower" (Indie) (8th wk), $1,500.

Exeter (Indie) (1,276; 90-$1.49) —"Tiara Tahiti" (Zenith) (3d wk). Third week opened Saturday (18). Second week, nice $5,000.

Gary (Sack) (1,277; $1.25-$1.80) —"Pink Panther" (UA) (5th wk). Neat $10,000. Last week, $12,000.

Mayflower (ATC) (689; 90-$1.50) —"Kissin' Cousins" (MGM) and

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Broadway Grosses

Estimated Total Gross
This Week $539,050
(Based on 35 theatres)
Last Year $666,000
(Based on 33 theatres)

'Empire' Hot 10G, Mpls., 'Way' 4G

Minneapolis, April 21.

"Fall of the Roman Empire" is making most of the newcomer b.o. noise. Helped by a big advance and heavy exploitation campaign, it joins two other local hardticket shows, "How The West Was Won" and "Cleopatra." Another fresh entry is reissue of "South Pacific" at the Mann. Summer - like weather followed last week's near-blizzard and it's helping firstrun biz.

Estimates for This Week

Academy (Mann) (1,050; $1.75-$2.65)—"Fall of Roman Empire" (Par). Formidable $10,000. Last week, dark.

Avalon (Frank) (900; $1) — "Queens Wild" (Indie) and "Playgirl and War Minister" (Indie) (subrun) (2d wk). Okay $900. Last week, $1,200.

Campus (Mann) (600; $1.25) — "Silence" (Janus) (2d wk). Fair $1,800. Last week, $4,000.

Century (Par) (1,300; $1.50-$3.50) — "Cleopatra" (20th) (43d wk). Varies hardly at all week to week, $4,000. Last week, same.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (59th wk). Smash $13,000. Last week, $11,000.

El Lago (Carisch) (800; $1) — "Nature Complex" (Indie) and "Unknown Paradise" (Indie). Good $1,100. Last week, "Naughty Dallas" (Indie) and "Ladies Who Do" (Indie) (2d wk), $800.

Gopher (Berger) (1,000; $1-$1.25) — "Strangler" (AA). Slow $2,500. Last week, "Seven Faces of Dr. Lao" (MGM), $4,000 on nine days.

Lyric (Par) (1,000; $1-$1.25) — "One Man's Way" (UA). Tepid $4,000. Last week, "Paris When It Sizzles" (Par) (2d wk), $4,500.

Mann (Mann) (1,000; $1.25-$1.50)—"South Pacific" (20th) (reissue). Good $8,000. Last week, "Dr. Strangelove" (Col) (7th wk), $5,000.

Orpheum (Mann) (2,800; $1-$1.25 — "Molesters" (Indie). Brisk $10,000. Last week, "At War With Army" (Indie) and "Night Passage" (Indie) (reissues), $3,000 on five days.

Park (Mann) (1,000; $1.50) — "Seven Days in May" (Par) (10th wk). Scrumptious $3,500. Last week, $4,000.

State (Par) (2,200; $1-$1.25) — "Muscle Beach Party" (AIP) (2d wk). Healthy $6,000. Last week, $11,000.

Suburban World (Mann) (800; $1.25)—"Silence" (Janus) (2d wk). Fair $1,800. Last week, $4,000.

World (Mann) (400; $1.25-$1.50) —"Tom Jones" (UA) (9th wk). Smash $9,000. Last week, $9,000.

'Cousins' Slow 6G, L'ville; 'Stranger' Nice 8G, 4th

Louisville, April 21.

"Kissin' Cousins" at the Ohio is the only change in the firstrun front this week. Pattern at the downtown houses is becoming more and more a weekend proposition. Lines at the wicket and full houses seem to manifest themselves only from opening through Sunday. Balance of the week is for the birds.

Spring race meeting at Churchhill Downs opens Saturday (25). The 90th Running of the Kentucky Derby will be early this year, Saturday, May 2. Usual hoopla is slated prior to the Derby.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25) — "Tom Jones" (UA) (10th wk). Neat $5,000. Last week, same.

Mary Ann (People's) (1,100; 75-$1.25)—"PT-109" (WB) and "Palm Springs Weekend" (WB) (reissues) (2d wk). Slow $4,000. Last week, swell $8,000.

Ohio (Settos) (900; 75-$1.25) — "Kissin' Cousins" (MGM). Modest $6,000. Last week, "Paris When It Sizzles" (Par) (3d wk). Brisk $5,500.

Penthouse (Fourth Avenue) (900; 75-$1.25)—"Love With Proper Stranger" (Par) (4th wk). Good $8,000. Last week, nice $9,000.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (17th wk). Fair $7,000 as end of long run approaches. Last week, helped by conventions and school vacation, pulled large $10,000.

United Artists (Fourth Avenue) (1,700; 75-$1.25) — "Tiger Walks" (BV) and "Lassie's Great Adventure" (BV) (4th wk). Medium $6,000 after last week's okay $7,000.

'Bottle' Brassy $6,000 In Prov.; 'Tiger' Fast $7,000

Providence, April 21.

Midterm schools' holiday and product aimed at the small fry are helping to boost biz. "Tom Jones" is still the topper in its 11th frame at Elmwood. Majestic is lively with Disney's "A Tiger Walks." RKO Albee's "The Brass Bottle" and Strand's second week of "Dr. Strangelove" are also on the happy side.

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Brass Bottle" (U) and "He Rides Tall" (U). Fairly active $6,000. Last week, "Man In the Middle" (20th) and "Surf Party" (20th). Mild $4,500.

Elmwood (Snider) (2,200; $1-$1.75)—"Tom Jones" (UA) (11th wk). Brash $11,500. Last week, socko $11,000.

Majestic (SW) (2,200; 90-$1.25)—"Tiger Walks" (BV). Nice $7,000. Last week, "The Strangler" (AA) and "Secret Door" (AA). Meek $4,000.

State (Loew) (3,200; 90-$1.25)—"Night Must Fall" (MGM) (2d wk). Dead $3,000. Last week, same.

Strand (National Realty) (2,200; $1.25-$1.50) — "Dr. Strangelove" (Col) (2d wk). Happy $7,000 after hot $10,000 in opening sesh.

Oscar Reissues Clip Chi Deluxers, But 'Empire' Smash $21,000, 'Party' Sweet $18,500, 'Order' 4½G, 'Becket' 17G

Chicago, April 21.

Several new entries are making a splash at Chi firstruns, but the general tone of deluxer biz is soft as Oscar-garlanded subruns pull to the nabes. A smash first subrun round of "Tom Jones," for example, set the pace for a red hot array of reprises that included "8½," "Hud" and "Irma la Douce" as well as "South Pacific."

Hardticket preem of "Fall of Roman Empire" is pulling a rousing $21,000 at the Todd, and "Muscle Beach Party" is notching a sweet $18,500 first Roosevelt round.

"Point of Order" is taking off to a bright $4,500 at the Surf, and Town reissue dualer of "Trial and Error" and "Wrong Arm of Law" should cop a trim $3,000. Monroe reissue tandem of "Devil and 10 Commandments" and "Assault" should take a modest $4,500.

"One Man's Way" is posting a soft second Oriental stanza, "Night Must Fall" is tame in its third Woods lap, and "The Doll" is frisky in its World third.

"Captain Newman" is stout in its fifth Chicago frame, and "Pink Panther" is holding steady for the same State-Lake sesh. Daydated "Silence" is potent at the Loop and Carnegie in its fifth lap, and "To Bed Or Not To Bed" is snappy for the same Cinema sesh. "Seven Days in May" is tidy in its eighth United Artists round.

On hardticket, "Becket" is tallying a sturdy third Cinestage stanza, and "It's a Mad World" is lusty in its McVickers 22d.

Estimates for This Week

Carnegie (Brotman) (495; $1.25-$1.80)—"Silence" (Janus) (5th wk). Nifty $3,900; Last week, $4,500.

Chicago (B&K) (3,900; 90-$1.80)—"Captain Newman" (U) (5th wk). Solid $16,000. Last week, $16,500.

Cinema (Stern) (500; $1.50)—"To Bed Or Not To Bed" (Cont) (5th wk). Brisk $3,500. Last week, $3,700.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Becket" (Par) (5th wk). Firm $17,000. Last week, $17,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col) (9th wk). Mighty $14,000. Last week, $14,000.

Loop (Brotman) (606; 90-$1.80)—"Silence" (Janus) (5th wk). Good $6,800. Last week, $8,000.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's a Mad World" (UA) (22d wk). Stout $22,000. Last week, $22,500.

Monroe (Jovan) (1,000; 65-90)—"Devil and 10 Commandments" (Indie) and "Assault" (Indie) (reissues). Okay $4,500. Last week, "Right Hand of Devil" (Indie) and "Sadist" (Indie), $5,000.

Oriental (Indie) (3,400; 90-$1.80)—"One Man's Way" (UA) (2d wk). Limp $11,000. Last week, $13,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Muscle Beach Party" (AI).

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Empire' Boff 8G, Port.; 'Hud' 7½G

Portland, Ore., April 21.

Firstrun trade is perking with nearly all main stem spots having product and Academy winners. "Tom Jones" is moving into a 10th sizzling Irvington week. "Hud" is revived at the Orpheum. "Cleopatra" is off to a whopping start at the Laurelhurst at pop prices. new entry at the Music Box with "Fall of Roman Empire" is strong hardticket policy.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Captain Newman" (U) and "One Man's Paris" (U) (5th wk). Okay $4,000. Last week, $4,100.

Cinema 21 (Foster) (648; $1.50)—"The Easy Life" (Emb). Fine $3,500. Last week, "America, America" (WB) (7th wk), $2,700.

Fine Arts (Foster) (421; $1.50)—"America, America" (WB) (m.o.). Steady $2,500. Last week, "Irma La Douce" (UA) (m.o.) (13th wk), $2,000.

Fox (Evergreen) (1,600; $1-$1.49)—"Dr. Strangelove" (Col) (4th wk). Fast $6,000. Last week, $6,400.

Hollywood (Evergreen) (1,188; $1.49-$2.75)—"It's A Mad World" (UA) (18th wk). Heavy $9,500. Last week, $9,700.

Irvington (Smith) (650; $1.50)—"Tom Jones" (UA) (10th wk). Sizzling $10,500. Last week, $10,200.

Laurelhurst (Cruikshank) (700; $1.50)—"Cleopatra" (20th) (pop prices). Tall $6,500. Last week, second run policy.

Music Box (Hamrick) (640; $1.50-$3)—"Fall of Roman Empire" (Par), hard tix policy. Loud $8,000. Last week, "All Way Home" (Par), $2,900.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Hud" (Par) and "L-Shaped Room" (Col) (reissues). Nifty $7,500. Last week, "Shock Treatment" (20th) and "Man in Middle" (20th), $4,900.

Paramount (Port-Par) (3,006; $1-$1.50)—"Voodoo Village" (Indie) and "Girls of Night" (Indie). Meager $2,000. Last week, "Mail Order Bride" (MGM) and "Palm Springs Weekend" (WB) (reissue), $4,000.

Rain Dampens Philly Biz; 'Purpose' Dark $7,000, 'Empire' Rugged 15G, 2d

Philadelphia, April 21.

Soaring temperatures Saturday (18) and a rainy Sunday put the damper on weekend business. Oscar laurels, however, are lifting "Tom Jones" in its eighth week at the Midtown. "Dark Purpose" is dim at the Goldman. "Fall of the Roman Empire" is lively in a second Stanley round.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80)—"Night Must Fall" (MGM) (3d wk). Passable $5,000. Last week, $7,000.

Boyd (SW) (1,536; $2-$2.75)—"Mad World" (UA) (18th wk). Lively $14,000. Last week, $15,000.

Bryn Mawr (Goldman) (630; $1.49)—"America, America" (WB) (6th wk). Okay $3,100. Last week, $3,800.

Fox (Milgrim) (2,400; 95-$1.80)—"Captain Newman" (U) (3d wk). Busy $14,000. Last week, $16,000.

Goldman (Goldman) (1,000; 95-$1.80)—"Dark Purpose" (U). Dim $7,000. Last week, "Flight from Ashiya" (UA) (3d wk), $5,000.

Lane (SW) (1,000; $1.49)—"Si-

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$1.25-$1.50) — "Kissin' Cousins" (MGM) and "Beauty and Body" (Indie). Fair $6,000. Last week, "Incredible Mr. Limpet" (WB), $6,100.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50) — "Goliath and Vampire" (FF) and "Terror in Haunted House" (FF). Poor $3,000. Last week, "One Man's Way" (UA) and "The Great Escape" (U) (reissue), $3,100.

Oscars Lift St. L.; 'Hud' Hefty $10,000

St. Louis, April 21.

Two art houses are looking sharp this session — the Pageant with "Act One" and the Apollo with "Macbeth." The St. Louis is also expected to do nicely, on the basis of the Academy Awards, with reissue of "Hud," paired with "Rose Tattoo."

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"South Pacific" (20th) (2d wk) (reissue). Okay $7,000. Last week, $8,000.

Apollo Art (Grace) (700; 90-$1.25)—"Macbeth" (Indie). Good $3,000. Last week, "Brief Encounter" (Indie) and "I Know Where I'm Going" (Indie), $1,500.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Cleopatra" (20th) (6th wk). Okay $7,000. Last week, same.

Fox (Arthur) (5,000; 90-$1.25)—"Captain Newman" (U) (2d wk). Nice $13,000. Last week, $16,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Tom Jones" (UA) (8th wk). Good $12,000. Last week, $14,000.

State (Loew) (3,600; 60-90) — "Night Must Fall" (MGM) (3d wk). Fair $7,000. Last week, same.

Martin Cinerama (Martin) (913; $1.30-$2.50) — "It's Mad World" (UA) (9th wk). Good $14,000. Last week, ditto.

Pageant (Arthur) (1,000; 90-$1.25)—"Act One" (WB). Nice $3,500. Last week, "America, America" (WB) (2d wk), $3,000.

Paris Art (Chernoff) (800; $1)—"Maid for Murder" (Indie) and "Just Once More" (Indie). Average $1,200. Last week, "Hand in Trap" (Indie) and "Summerskin" (Indie) (2d wk), $1,000.

St. Louis (Arthur) (3,800; 75-90)—"Hud" (Par) and "Rose Tattoo" (Par) (reissues). Good $10,000. Last week, "This Sporting Life" (Cont) and "Lord of Flies" (Cont) (reissues), $8,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Dr. Strangelove" (Col) (6th wk). Okay $1,000. Last week, $1,500.

This Week's N.Y. Showcases

(1) PRIMARY FIRSTRUN SHOWCASES
(2) WEEK'S SECONDARY SHOWCASES

"The Cardinal" (Col)—$62,481 in five days of fourth week, eight spots.

Loew's Cinerama, Loew's 83d St., Orpheum (Manhattan); Oriental (Brooklyn); Dale, Palace (Bronx); Loew's Triboro, Elmwood (Queens). Cinerama will hold for fifth week. Total run, as of Sunday (19), was $991,972, which means showcase run will exceed $1,000,000.

"From Russia With Love" (UA)—$227,475 in five days, 29 spots. Figures, however, are for 27 houses as two had not reported by press time.

Astor, RKO 58th St., Coliseum, Skouras Riverside (Manhattan); RKO Castle Hill, Skouras Valentine (Bronx); RKO Kenmore, Dyker, Madison, Fabian's Fox (Brooklyn); RKO Keith's Flushing, Strand, Skouras Forest Hills, Merrick (Queens); RKO White Plains, Skouras Bronxville, Elmsford Drive-In (Westchester); Skouras Rivoli, Playhouse, Cove, Westbury Drive-In, Bel Air, Wantagh.

"Paris When It Sizzles" (Par)—$65,000 in 16 spots.

Paramount, Trans-Lux 52d Street (Manhattan); Kingsway, Rialto (Brooklyn); Paradise, Whitestone Drive-In (Bronx); Meadows, Bliss, Hillside (Queens); Loew's Mt. Vernon, Plaza (Westchester); Glen Cove, Fantasy, Freeport, Roosevelt Field, Sunrise Drive-In (Nassau).

"Seven Days In May" (Par) ($225,000 in first week, 23 spots.

Criterion, Sutton (Manhattan); American, Luxor (Bronx); Kings, Avalon, Metropolitan (Brooklyn); Valencia, Prospect, Trylon (Queens); Green Acres, Plainview, Grove, Town, (Nassau); Bay Shore, Patchogue, Shore, Smithton, All-Weather Drive-In (Suffolk); St. George (Staten Island); New Rochelle, White Plains, Park Hill (Westchester).

"Tom Jones" (UA)—$193,000 in five days, 15 spots. These do not include the two Manhattan houses, Cinema I and Cinema II. UA says this run is "a showcase but not a showcase. It's a matter of semantics."

Astor, Seaview (Brooklyn); Ascot, Earl (Bronx); Bay Terrace, Continental (Queens); Cinema, Plaza, York (Suffolk); Rye Ridge, Town (Westchester); Lynbrook, Manhasset, Bar Harbour, Salisbury (Nassau).

'COUSINS' FAIR $6,000, SEATTLE; 'GOLIATH' 3G

Seattle, April 21.

Academy awards are giving a further push to the already steady pace of "Tom Jones," in its seventh stanza at the Blue Mouse. Of the newcomers, "Kissin' Cousins" is fair at the Orpheum while "Goliath and the Vampire" is dismal at the Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75)—"Tom Jones" (UA) (7th wk). Smash $14,000. Last week, $13,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Dr. Strangelove" (Col) (7th wk). Big $8,000. Last week, $8,500.

Fifth Avenue (Fox-Evergreen) (2,500; ($1.50-$2) — "Cleopatra" (20th). (7th wk). Good $8,000.

Music Box (Hamrick) (738; $1.50-$1.75) — "Irma La Douce" (UA). (39th wk). Swell $7,000. Last week, $6,300.

Orpheum (Hamrick) (2,200;

Oscar Echo at 'Jones' & 'Cleo' Sites; Rain and Same Films Slow Broadway; 'Roman' $22,000, 4th, 'Russia' $26,000, 2d

Combination of rainy days and probably too many holdovers kept Broadway first runs to about same level as previous week. Most spots were unveiling new films to coincide with World's Fair. If CORE brouhaha materializes at today's (Wed.) opener in Flushing, many of the visitors could switch, think showmen, to their wickets.

Despite, for others, a generally quiet week, "Cleopatra" improved over previous session's biz, possibly as result of Academy Awards recognition. Same held true with "Tom Jones" at Cinema 1. Other pix showing slight increases were "The Cardinal" at the Cinerama, Sutton's "Seven Days in May" and the Warner's "It's a Mad (4) World."

Most impressive new bill was "Modern Times" at the Plaza. The fourth in house's Chaplin series, it showed a great $17,500 in its first session. Ahead of it, "Great Dictator" went seven weeks, the last one grossing $11,500. Embassy's "Yesterday, Today and Tomorrow" continues very strong at both the Tower East and Festival.

"Night Must Fall" was pulled yesterday (Tues.) at the Embassy after fourth week only did $5,300. Replacement was moveover of "Mistress for a Summer" from the Guild.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"From Russia With Love" (UA) (3d wk). First holdover session ended yesterday (Tues.) with $26,000 after $35,000 for opener. Also Showcase.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Cardinal" (Col) (subrun) (5th wk). Fourth week finished yesterday (Tues.) was $20,000 after $19,000 for third. Also Showcase.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (10th wk). The ninth round ended yesterday (Tues.) was $15,300 after $14,399 for eighth. Pic is also at Sutton and, since the 15th, on Showcase.

DeMille (Reade) (1,463; $1.50-$2.50)—"Fall of Roman Empire" (Par) (4th wk). This stanza winding tomorrow (Thurs.) is heading for $22,000 after $24,000 for third.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Night Must Fall" (MGM). Fourth and final session completed yesterday (Tues.) was $5,300 after $6,000 for third. "Mistress for the Summer" moves over today (Wed.) from Guild.

Forum (Norel) (813; $1.25-$1.80)—"False Shame" (Embassy) (2d wk). This week finishes tomorrow (Thurs.) with $16,000 after $18,500 in first.

Palace (RKO) (1,642; $1.25-$2)—"Flight From Ashiya" (UA) opens today (Wed.). Last week, two reissues, "Operation Petticoat" (U) and "Pillow Talk" (U) did good $11,000 in one-week stand.

Paramount (AB-PT) (3,665; $1-$2)—"Paris When It Sizzles" (Par) (3d wk). Second stanza ended yesterday (Tues.) was $19,000 after $22,000 in first. Also at T-L 52nd St. and on Showcase.

Radio City Music Hall (Rockefellers) (6,200; 99-$2.85)—"World of Henry Orient" (UA) with Easter stage show sans 'Glory of Easter' portion (5th-final week). This final session, ending today (Wed.), looks like $113,000 after $135,000 in fourth. "Pink Panther" (UA) and new stage show opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $2.50-$5.50)—"Cleopatra" (20th) (46th wk). The 45th week ended yesterday (Tues.) was $18,300 after $17,000 for 44th week. Upsurge may be result of Academy Award recognition.

State (Loew) (1,850; $1.50-$3.50)—"Becket" (Par) (6th wk). This session winding today (Wed.) is heading for $29,000 after $34,500 for fifth week. Stays on indefinitely.

Rialto (Brandt) (600; $1.25-$2.50)—"Silence" (Janus) (11th wk). The tenth week ended Sunday (19) was $6,000 after $8,500 for ninth round. Also at Trans-Lux East.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (13th wk). The 12th week finished yesterday (Tues.) was $14,000 after $20,000 for 11th session. Also at Baronet. Starts Showcase today.

Warner (SW) (1,504; $2.50-$4.80)—"It's a Mad (4) World" (UA) (23d wk). The 22d stanza ended Saturday (18) was $24,500 after $22,000 for 21st week. One of few pix to improve over previous week.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Dr. Strangelove" (Col) (13th wk).

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'Sunday' Fancy $11,500, Denver; 'Soldier' Sharp 12½G, 'C'baggers' 27½G

Denver, April 21.

Biz is brisk in most downtown spots even with drive-ins now open. Of the three fresh firstrunners "Sunday in New York" is fancy at the Centre, "Soldier in the Rain" is sharp at the Denver and "Macbeth" is fair at the arty Vogue. "Carpetbaggers" is socko in second Paramount frame.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Dr. Strangelove" (Col) (7th wk). Strong $4,500. Last week, $5,000.

Centre (Fox) (1,270; $1.25-$1.45)—"Sunday in New York" (MGM). Fancy $11,500. Last week, "Captain Newman" (U) (4th wk), $6,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (57th wk). Great $9,850. Last week, $8,750.

Denham (Indie) (800; $1.45-$2.50)—"Fall of Roman Empire" (Par) (3d wk). Good $7,000. Last week, $10,000.

Denver (Fox) (2,432; $1.25)—"Soldier in Rain" (AA). Sharp $12,500. Last week, "Muscle Beach Party" (A-I) and "Young Swingers" (20th) (2d wk), $7,500.

Esquire (Fox) (600; $1.25)—"Cleopatra" (20th) (2d wk pop run) Big $3,500. Last week, $4200.

Paramount (Wolfberg) (2,100; $1.25-$1.45) — "Carpetbaggers" (Par) (2d wk). Socko $27,500. Last week, $38,000.

RKO International 70 (RKO) (1,530; $1-$1.50)—"Paris When It Sizzles" (Par) (4th wk). Thin $4,000. Last week, $4,500.

Towne (Indie) (600; $1.25-$1.45)—"Tom Jones" (UA) (9th wk). Smooth $5,500. Last week, $4,500.

Crest (Wolfberg) (700; $1.25-$1.45)—"Tom Jones" (Par) (9th wk). Smart $6,500. Last week, $4,200.

Vogue (Art Theatre Guild) (450; $1.25) — "Macbeth" (Indie) Fair $1,400. Last week, "Devil and 10 Commandments" (Union) $1,100.

'Ashiya' Fair $7,000, Balto; 'Paris' Trim 12G, 'Jones' Virile 16½G, 8th, 'Mad' 15G

Baltimore, April 21.

"Flight From Ashiya" is fair in bow at the Hippodrome. "Paris When it Sizzles" is strong in opener at the Stanton. Leading the holdovers is "Tom Jones," boff in eighth week at the Charles. "It's a Mad World" is stout in ninth week at the Town. "Lilies of the Field" is big in first week of reissue at Playhouse. "Pink Panther" is fine in fifth week at the Senator.

Estimates for This Week

Charles (Fruchtman) (500; 50-$1.80)—"Tom Jones" (UA) (8th wk). Boff $16,500. Last week, $16,500.

Five West (Schwaber) (435; 90-$1.50)—"To Bed or Not to Bed" (Cont) (4th wk). Light $1,300. Last week, $2,000.

Hippodrome (T-L) (1,800; 50-$1.50) — "Flight From Ashiya" (UA). Fair $7,000. Last week, "Captain Newman" (U) (3d wk), $10,000.

Little (T-L) (300; 60-$1.50)—"Cleopatra" (20th) (4th wk). Fair $2,400. Last week, $2,900.

New (Fruchtman) (1,600; 50-$1.50) — "Dr. Strangelove" (Col) (9th wk). Down to $5,000. Last week, $7,500.

Mayfair (Fruchtman) (700; 50-$1.50)—"Seven Days in May" (Par) (8th wk). Nice $7,500. Last week, $8,000.

Playhouse (Schwaber) (365; 90-$1.50)—"Lilies of the Field" (UA). Big $5,500. Last week, "High and Low" (Toho) (4th wk), $2,000.

Senator (Durkee) (960; 60-$1.50) —"Pink Panther" (UA) (5th wk). Solid $11,000. Last week, $11,500.

Stanton (Fruchtman) (2,800; 50-$1.50)—"Paris When it Sizzles" (Par.) Pleasing $12,000. Last week, "Mr. Limpet" (WB), $6,000.

Town (T-L) (1,125; $1.50-$2.65)—"It's A Mad World" (UA) (9th wk). Strong $15,000. Last week, same.

Rex (Freedman) (500; $1.50)—"Have Figure, Will Travel" (Indie). Good $3,000. Last week, "Bell, Bare and Beautiful" (Indie), $2,300.

Holdovers Perk Det. Biz; 'Strangler' Lively $15,000, 'Jones' Happy 23G, 10th

Detroit, April 21.

Biz continues big among the hot holdovers, but the overall total is dipping slightly this week. "Greatest Show on Earth" is slow in reissue at the Palms while revival of "South Pacific" is moderate at the Michigan. "Psychomina" is quiet in Grand Circus bow. "Strangler" looks good in initial frame at the Fox.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49) — "Strangler" (AA) and "Secret Door" (AA). Good $15,000. Last week, "7 Faces of Dr. Lao" (MGM) and "Centurion and Gladiator" (Indie), $7,500 in third week.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"South Pacific" (20th) (reissue) (2d wk). Down to $10,000. Last week, $15,000.

Palms (UD) (2,995; $1.25-$1.49) —"Greatest Show on Earth" (Par) and "Buccaneer" (Par) (reissues). Fair $10,000. Last week, "Horror of Party Beach" (20th) and "Curse of Living Corpse" (20th), $11,000 in second week.

Madison (UD) (1,408; $1.25-$1.49)—"Dr. Strangelove" (Col) (6th wk). Swell $14,000. Last week, $17,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Psychomania" (Indie) and "Witch's Curse" (Indie). Slow $7,000. Last week, "Two Women" (Emb) and "8½" (Emb) (reissues), $6,000.

Adams (Community) (1,450; $1.23-$1.50)—"Pink Panther" (UA) (4th wk). Strong $9,000. Last week, 9,500.

United Artists (UA) (1,667; $1.50-$2.50)—"Cleopatra" (20th) (43d). Up to $6,000. Last week, $5,009.

Music Hall (Beacon Enterprises) (1,213; $1.80-$3)—"It's a Mad World" (UA) (10th wk). Great $25,000. Last week, $24,400.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Captain Newman" (U) (4th wk). Good $6,000. Last week, $6,797.

Trans-Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (10th wk). Great $23,000. Last week, $25,000.

BROADWAY

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The 12th session ended yesterday (Tues.) was $16,000 after $16,500 for 11th week.

Beekman (Rugoff) (590; $1.50-$2) —"Adorable Julia" (Indie) (3d wk). Second round finished Monday (20) was $3,500 after $3,890 for opener.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Dimka" (Artkino) (5th wk). This week winding tomorrow (Thurs.) looks like $7,600 after $8,200 for fourth.

Cinema One (Rugoff) (700; $1.50-$2) — "Tom Jones" (UA) (29th wk). The 28th session completed Sunday (19) was $20,300 after $17,300 for 27th week.

Cinema Two (Rugoff) (300; $1.50-$2) — "Cool World" (Indie). Opened Monday (20). Last week "Tom Jones" (UA) (10th wk) was $11,300 after $10,500 for ninth week.

Coronet (Reade) (590; $1.50-$2) —"Best Man" (UA) (3d wk). First holdover stanza finished Sunday (19) was $12,000 after same gross for initial week. Daydates 34th Street East.

Festival (Embassy) (546; $2-$2.50) — "Yesterday, Today, Tomorrow" (Embassy) (6th wk). Fifth round ended Monday (20) was $18,500 after $21,000 for fourth. Also at Tower East.

Fifth Ave. Cinema (Rugoff) (250; $1.25-$2)—"Open The Door And See All The People" (Indie) (4th wk). Third week ended yesterday (Tues.) was very lean $800 after $1,900 for second week.

Fine Arts (Davis) (468; $1.80-$2) —"La Bonne Soupe" (20th) (6th wk). Fifth session completed Saturday (18) was $7,000 after $8,000 for fourth week.

Guild (Guild) (450; $1-$1.75) — "Grand Olympics" (Times) opened yesterday (Tues.). In ahead, "Mistress For The Summer" (Indie) (4th wk-4 days) was $3,000 after $5,000 full third week. Moves to Embassy today (Wed.).

Little Carnegie (Landau) (520; $1.25-$2) — "Servant" (Landau) (6th wk). Fifth week completed Sunday (19) was $13,100 after $14,500 for fourth.

Murray Hill (Rugoff) (565; $1.50-$2) — "The Hustler" (20th) (reissue) (3d wk). Second week ends tomorrow (Thurs.) with $6,900 after $8,000 for first.

Paris (Pathe Cinema) (568; $1.50-$2)—"Bandits of Orgosolo" (Indie) (2d wk). Initial week ended Sunday (19) was $3,100.

Plaza (Lopert) (525; $1.50-$2)—"Modern Times" (Indie) (reissue). Initial week ending tomorrow (Thurs.) looks to reach $17,500. In ahead, "Great Dictator" (Indie) (7th wk) was $11,500. "Modern Times" is fourth in series of Chaplin pix.

Sutton (Rugoff) (561; $1.50-$2) —"Seven Days In May" (Par) (10th wk). The ninth session finished yesterday (Tues.) was $7,750, up from $7,500 for eighth week. Also at Criterion and on Showcase.

34th Street East (Reade) (456; $1.50-$2)—"Best Man" (UA) (3d wk). First holdover week finished Sunday (19) was $10,000 after same figure for initial week. Daydates with Coronet.

Toho Cinema (Toho) (299; $1.50-$2) — "Life of Oharu" (Toho) opened Monday (20). Last week, "Challenge to Live" (Toho) (2d week-6 days) was $3,800. Opener was $4,200.

Tower East (Loew) (588; $1.50-$2) — "Yesterday, Today, Tomorrow" (Embassy) (6th wk). Fifth round ended Monday (20) was $15,000 after $16,500 for fourth. Also at Festival.

Trans-Lux East (T-L) (600; $1.25-$2) — "The Silence" (Janus) (12th wk). The 11th session ended Sunday (19) was $5,000 after $5,500 for 10th week. Also at Rialto. "Third Secret" (20th) opens April 28.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Paris When It Sizzles" (Par) (3d wk). First holdover week ended yesterday (Tues.) was $9,500 after $12,000 opener. Also at Paramount and Showcase.

World (Perfecto) (390; 90-$1.50) — "Psychomania" (Vic) plus "Flamboyant Sex" (Ellis) (10th wk). Current week ending tomorrow (Thurs.) looks like $8,000 after $7,500 last week.

BOSTON

(Continued on page 10)

"Dime With Halo" (MGM). Hotsy $8,000. Last week, "Mr. Limpet" (WB) (2d wk), $7,000.

Memorial (RKO) (3,000; 90-$1.80) — "Captain Newman" (U) and "Dream Maker" (U) (5th wk). Fifth week began Friday (17). Fourth was stout $12,000.

Music Hall (Sack) (4,400; 90-$1.80) — "A Tiger Walks" (BV). Opened yesterday (Monday). Last week, rented to Metropolitan Opera Co. on four wall deal.

Orpheum (Loew) (2,900; 90-$1.80) — "Advance to Rear" (MGM). Good $9,000. Last week, "L-Shaped Room" (Col) and "Sundays and Cybele" (Indie) (reissues), $7,200.

Paramount (NET) (2,357; 90-$1.80)—"Seven Faces of Dr. Lao" (MGM) and "Girls at Sea" (Indie). Okay $9,000. Last week, "Night Fall" (MGM) (2d wk), $11,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Day of Stripper" (Indie) and "Girl of Night" (Indie). Good $7,000. Last week, "Girl in Trouble" (Indie) and "Love on Riviera" (Indie), $6,000.

Park Square Cinema (Indie) (300; $1.80) — "Connection" (Indie). Okay $3,000. Last week, "Billy Liar" (Cont) and "David and Lisa" (Cont) (subruns) (3d wk), $2,500.

Paris Cinema (Indie) (608; $1.75) —"America, America" (WB) (7th wk). Oke $3,400. Last week, $4,000.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (19th wk). Sock $18,000. Last week, same.

State (Trans-Lux) (730; $1-$1.50) —"Paris After Midnight" (Indie) and "Sun Place" (Indie). Hotsy $9,000. Last week, "Heavenly Bodies" (Indie) and "White Slavery" (Indie) (2d wk), $8,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"War of Buttons" (Bronston). Perky $5,200. Last week, "Of Women and Pleasure" (Indie) (2d wk), $3,000.

LOS ANGELES

(Continued from page 8)

(7th wk). Nice $13,000. Last week, $12,000.

Cinerama (Pac) (915; $1.49-$3.50) —"Mad World" (UA) (24th wk). Big $25,000. Last week, $23,900.

Crest, Los Angeles, Loyola (State-Metropolitan-FWC) (750; 2,049; 1,298; $1-$1.49) — "Captain Newman, M.D." (U) and "Brass Bottle" (U) (2d wk). Soft $10,200.

El Rey, Hillstreet, Hollywood, Village (FWC-Metropolitan) (856; 2,752; 856; 1,535; $1-$1.49)—"Hud" (Par) and "L-Shaped Room" (Col) (reissues). Lush $25,000.

Fine Arts (FWC) (631; $1.50-$2) —"Best Man" (UA). Sock $10,000. Last week, "The Silence" (Jan) (10th wk), $3,500.

Four Star, Warren's (UATC-Metropolitan) (868; 1,757; $1-$2) — "Lilies of Field" (UA) and "America, America" (WB) (reissues). Hot $17,500. Last week, Four Star, "Sunday in N.Y." (MGM) (moveover), "The Prize" (MGM) (repeat) (1st wk), $1,300.

Egyptian (UATC) (1,392; $1.55)—"South Pacific" (20th) (reissue) (3d wk). Nice $12,000. Last week, $11,800.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Yesterday, Today, Tomorrow" (Emb) (5th wk). Loud $18,000. Last week, $21,000.

Hollywood Paramount (State) (1,468; $2-$2.40)—"Pink Panther" (UA) (5th wk). Tall $14,000. Last week, $16,000.

Iris, Lido (FWC) (825; 876; $1.25-$2)—"Federico Fellini's 8½" (Emb) and "The V.I.P.'s" (MGM) (reissues). Slender $7,500. Last week, Lido, "To Bed—Or Not to Bed" (Cont) (3d wk), $2,500.

Music Hall (Ros) (720; $2-$2.40) —"The Cardinal" (Col) (moveover). Okay $5,800.

Pantages (RKO) (1,512; $2.50-$5.50) — "Cleopatra" (20th) (44th wk). Bustling $18,600. Last week, $17,900.

Picfair, Vogue (State-FWC) (750; 810; $1.25-$2)—"Tom Jones" (UA) (17th wk). Torrid $18,000.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Becket" (Par) (5th wk). Fine $19,300. Last week, $19,100.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "How West Was Won" (MGM) (61st wk). Sizzling $22,800. Last week, $20,700.

Lewis Milestone purchased **Gretchen Travis'** novel, "She Fell From Thieves," for indie production and is negotiating with majors for filming under the title, "The Second Time Around."

'Newman' Moderate 10G, K.C.; 'Order' Healthy 2G, 'Jones' Rousing $7,000

Kansas City, April 21.

One new film and a major revival hit the firstrun marquees, with "Captain Newman" showing moderate strength in the Uptown and Granada, and "South Pacific" shaping solid for a returne at the Plaza. Kimo is continuing to score with "Tom Jones."

Paramount, looking to cash in on Oscar honors, moved in "Hud" for a return date. "Cleo" is closing strongly at the Capri while "It's a Mad World" stays stout in Empire and "Seven Days in May" holds up in a fourth frame at the Roxy, as does "Strangelove" in a fifth week at the Brookside. "Point of Order" bows in the art Rockhill and holds.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen.) (800; $1.50)—"Dr. Strangelove" (Col) (5th wk). Durable $4,000. Last week, $4,500.

Capri (Durwood) (1,260; $1.85-$3)—"Cleopatra" (20th) (23d wk). Satisfying $7,500 in final five days.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars) — Playing subruns. Last week, with Granada "Horrors of Party Beach" (20th) and "Curse of the Living Dead" (20th), $12,500.

Empire (Durwood) (866; $1.50-$2.50)—"It's a Mad World" (UA) (18th wk). Muscular $12,000. Last week, $11,500.

Kimo (Dickinson) (504; $1.50-$2)—"Tom Jones" (UA) (9th wk). Excellent $7,000. Last week, same.

Paramount (Blank-UP) (1,900; $1.25-$1.50) — "Hud" (Par) (reissue) and "Paris Pick-Up" (Par). Looking for $6,000 or better. Last week, "Incredible Mr. Limpet" (WB) (3d wk), $5,500.

Plaza (FMW) (1,630; $1.25-$1.50) —"South Pacific" (20th) (revival). Heading toward $8,000 with three-a-day. Last week, "Paris When It Sizzles" (Par) (3d wk), $3,500 for five days.

Rockhill (Art Theatre Guild) (821; $1-$1.25)—"Point of Order" (Indie). Lively $2,000. Last week, "Trial & Error" (MGM) and "Kill or Cure" (MGM), $1,300.

Roxy (Durwood) (664; 75-$1.50) —"Seven Days in May" (Par) (4th wk). Smooth $7,000. Last week, $7,500.

Uptown, Granada (FMW) (2,043; 1,219; $1.25 - $1.50) — "Captain Newman M.D." (U). Moderately strong $10,000. Last week, Uptown only, "Tiger Walks" (BV) (3d wk), $3,500.

PHILADELPHIA

(Continued from page 9)

lence" (Janus) (3d wk). Trim $3,500. Last week, $6,500.

Midtown (Goldman) (1,200; 95-$2.50) — "Tom Jones" (UA) (8th wk). Lusty $24,000. Last week, $20,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Dr Strangelove" (Col) (8th wk). Firm $6,900. Last week, $7,800.

Stanley (SW) (1,450; $2.50-$2.75) —"Fall of Roman Empire" (Par) (2d wk). Good $15,000. Last week, $19,000.

Stanton (SW) (1,483; 95-$1.80)—"Shock Treatment" (20th) (2d wk). Mild $7,500. Last week, $8,000.

Studio (Goldberg) (383; 95-$1.80) —"Sin on Beach" (Indie). Sunny $7,000. Last week, "Naked Island" (Indie) and "Nudes of All Nations" (Indie), $4,000.

Trans-Lux (T-L) (500; 95-$2)—"Charade" (U) (17th wk). So-so $3,800. Last week, $4,200.

World (Rugoff) (499; 95-$1.80)—"America, America" (WB) (6th wk). Fair $2,900. Last week, $3,400.

Yorktown (SW) (1,000; $1.49)—"8½" (Embassy) (reissue) (2d wk). Neat $4,200. Last week, $4,200.

Stanley's Brand New Unit

Pittsburgh, April 21.

Stanley Warner chain opened its first brand new house in over 20 years on Thurs. (9) in the North Hills Shopping Center. Called the North Hills, the theatre was built from the ground up and stresses comfort, the latest in projection, sound and airconditioning equipment.

There is a wall to wall screen that can show any existing process, including Cinerama. Seats are large, plush and have plenty of leg room. Sam Gould is the manager with B. F. Moore as the district zone manager in the area.

'Rear' Fat $13,000, Frisco, 'Sea' 4½G

San Francisco, April 21.

Two newcomers, "Advance to the Rear" and "My Enemy, the Sea," shape solid at the Paramount and Vogue, respectively. Latter film has strong Coast and local appeal. Oscar award is giving "Tom Jones" a healthy lift in its 18th week at the United Artists. "It's a Mad World," however, is the town's top coin getter in a 17th Orpheum frame.

Estimates for This Week

Alexandria (Un. Calif.) (1,444; $3-$4)—"Cleopatra" (20th) (43rd wk). Solid $11,000. Last week, same.

Bridge (Schwartz) (500; $1.50-$1.75)—"Purlie Victorious" (Hammer) (2d wk). Okay $1,500. Last week, $2,000.

Clay (Ros) (360; $1.75)—"Dr. Strangelove" (Col) (9th wk). Steady $3,600. Last week, $4,300.

Coronet (Un. Calif.) (1,250; $2-$2.50)—"The Pink Panther" (UA) (5th wk). Fast $11,500. Last week, $12,000.

El Rancho Drive-In (Affil.) (925 cars; $1.25 per person)—"Night Must Fall" (MGM). Light $3,000. Last week, "Incredible Mr. Limpet," $6,000.

Embassy (Dibble-McLean) (1,400; $1.49)—"Night Must Fall" (MGM) Fair $6,000. Last week, "Incredible Mr. Limpet," $5,000.

Golden Gate (RKO) (2,850; $1.25-$1.50)—"Captain Newman" (U) (5th wk). Down to $4,300. Last week, $6,500.

Metro (Un. Calif.) (1,000; $2-$2.50)—"The Silence" (Janus) (9th wk). Okay $3,000. Last week, $3,500.

Orpheum (Cinedome) (1,439; $1.50-$3.50)—"It's a Mad World" (UA) (17th wk). Great $30,000. Last week, $29,500.

Paramount (Par) (2,646; $1.50-$1.75)—"Advance to Rear" (MGM). Good 13,000. Last week, "Paris When It Sizzles," $12,500.

Presidio (Art Theatre Guild) (750; $1.25-$1.50)—"My Life to Live" (Union) (3d wk). Thin $1,800. Last week, $3,600.

St. Francis (Par) (1,400; $2)—"Sunday in New York" (MGM) (3d wk). Slipped to $7,500. Last week, $9,500.

Stage Door (A-R) (444; $1.75-$2) —"Dr. Strangelove" (Col) (9th wk). Steady $5,000. Last week, $7,000.

United Artists (No. Coast) (1,148; $2-$2.40)—"Tom Jones" (UA) (18th wk). Smash $14,000. Last week, $11,000.

Vogue (S.F. Theatres) (365; $2-$2.25)—"My Enemy, the Sea" (Ichikawa). Lively $4,500. Last week, "The Easy Life" (Emb), $2,200.

CHICAGO

(Continued from page 9)

Bright $18,500. Last week, "A Tiger Walks" (BV) and "Arizona Sheepdog" ((BV) (3d wk), $9,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Pink Panther" (UA) (5th wk). Busy $14,000. Last week, $15,000.

Surf (H&E Balaban) (664; $1.50-$1.80)—"Point of Order" (Indie). Excellent $4,500. Last week, "And Suddenly It's Murder" (Cont) (2d wk), $2,500.

Todd (Todd) (1,089; $1.75-$3.50) —"Fall of Roman Empire" (Par) Tall $21,000. Last week, "Tom Jones" (UA) (17th wk), $14,500 for five days.

Town (Teitel) (640; $1.25-$1.80) —"Trial and Error" (Indie) and "Wrong Arm of Law" (Indie) (reissues). Nice $3,000. Last week, "Beat the Devil" (Indie) (reissue) (2d wk), $2,000.

United Artists (B&K) (1,700; 90-$1.80)—"Seven Days in May" (Par) (8th wk). Brisk $12,000. Last week, $14,000.

Woods (Essaness) (1,200; 90-$1.80)—"Night Must Fall" (MGM) (3d wk). Light $10,000. Last week, $13,000.

World (Teitel) (608; 90-$1.80)—"The Doll" (Indie) (3d wk). Lively $5,000. Last week, $6,000.

Allied to Detroit May 1

Detroit, April 21.

The spring board meeting of National Allied will be held at the Sheraton Cadillac Hotel in Detroit May 1-3, instead of in Pittsburgh May 22-4, as previously set.

No explanation for the switch given.

Gibes Anglo & Yank Showmen

Glasgow, April 21.

Tony Richardson, harvesting nothing but prizes for "Tom Jones" just now, hit out at both the British and American film industries in an interview on the film-clip program "Star Parade," televised by Tyne-Tees Television.

About London's Film Row (Wardour Street) he said: "They're a sour and seedy lot in Wardour Street. The cinema doesn't really interest them at all. All they are concerned about is making a quick buck."

About Hollywood, he declared: "They take you to the top of a high hill, and show you the world. But they won't let you make a film the way you want to make it. You've got to make it their way."

Cost of Distribution in Australia

Becomes Acutely Worrisome — Talk of One Big Sales Office and Other Economies

Sydney, April 21.

It is touted here in film circles that major distributors set up one key outlet for the distribution of films and front-of-house advertising. This as a curb upon rising overhead costs. Columbia and British Empire Films-Rank have been operating film dispatch under the one roof for some time now and other distributors are tipped to follow suit in the not too distant future on a New York say-so.

In New Zealand 20th-Fox and Metro joined forces about three years ago and it was figured these companies would do likewise in Aussie, but hook-up has been delayed on question of terms. However, with pic revenue downtrending here on an overall basis a link between these two majors is seen as an early possibility.

Skull practice here also sees distributors putting the shutters up on some unprofitable branch offices, gearing business through one outlet coast-to-coast, likewise as an operational costs saver. Distribs for a long span now have been handling their Tasmanian biz (a minor centre) through their Melbourne branches.

Exhibitors here say they would welcome one pickup centre for pix and front-of-house advertising, instead of presently having to make about eight calls in conjested areas of the keyers.

With a heavy staff reduction by the major U.S. distributors operating here, more economic moves are seen with the bow in of winter and the usual slump in cinema attendances in the suburbs, country and the drive-ins. Hardticket pix are doing well at city cinemas but run-of-the-mill pix are pulling nix here, hence the prediction here that major changes will be made in the distribution setup in the near future.

Dublin Festival Theatre Endangered by Owners Seeking a Dance Hall

Dublin, April 21.

Local authority here in Dublin has nixed project to convert Olympia Theatre, now shuttered and sold to London-Irish group, into a dance spot.

Buyers, headed by London terpery owner Tom Gorman, have lodged an appeal with Minister for Local Government to over-rule municipal decision. Gorman has said that his group will permit use of the building for Dublin Theatre Festival this year, and Fest group has purchased seating and theatre fittings which remain in the building.

AUSTRIA & HUNGARY UNITED–VIA CONCERTS

Vienna, April 21.

Austria and Hungary are geting together again, at least musically. Partial lift of the iron curtain resulted in the first folk music exchange—a conceret by the Austrian-founded Tamburizza Ensemble at Kophaza, near Sopron, Hungary.

A Croatian tambuizza ensemble will reciprocate with a concert in the Austrian Burgeland (formerly Hungarian territory.)

Tamburizza? It's a Croatian guitar-like instrument.

Irish Hail Bard, Indirect

Dublin, April 21.

Opera "Otello" by Verdi will be main Irish tribute to 400th anniversary of William Shakespeare's birth. Piece will top Dublin Grand Opera season opening May 18 with Italian soprano Virginia Zeani singing Desdemona role.

Season will star about 20 Italian singers and works on sked are "Turandot," "Andrea Chenier," "La Traviata" and "La Boheme."

Event gets subsidy from Italian government and also from Irish official funds.

Seymour Mayer On Japanese Mkt.

Tokyo, April 21.

Even if Japan becomes a free market, as expected in July, Metro will not substantially step up its number of imports, according to Seymour R. Mayer, first v.p. of Loew's International.

Mayer said the company expects to release 19 new pictures here during the current fiscal, the same number as the last fiscal annum under the import license restrictions. (With 19 import licenses, Metro and Warner had more than the other U.S. distribs.) In addition, Mayer said, MGM will place a trio of re-releases in the market during the period—"Quo Vadis," "Seven Brides for Seven Brothers" and "Never So Few," the latter aimed at cashing in on the big popularity here of Steve Mc Queen.

Mayer was here for a week setting releases through the yearend. He also visited Hong Kong and Manila on his territorial swing.

The exec noted with pleasure that Toto is setting up a circuit of four 70m houses in Tokyo for day-dating roadshows, on the order of the splash four-theatre showcasing by the Shochiku and Tokyu circuits, which have found success in recent years with action and other mass-appeal fare at popular prices. Roadshowing in single houses will also be retained, of course.

Mayer noted too that "How the West Was Won," which played longrun Cinerama dates in Tokyo, Osaka and Fukuoka, will be released in 70m roadshows in July in other keys followed by general releases in all cities.

He cited too that Metro will give comedies another try in this market, where they have not found big favor before. Mayor cited "Sunday in New York," "Wheeler Dealers" and "Ticklish Affair" on the schedule "just to see if they can go here."

Mayer was supposed to meet Loew's Inc. prez Robert H. O'Brien and Loew's International prez Maurice Silverstein here, but they were detained in England and were to go directly to Australia.

Foreman to N.Y.

London, April 21.

Carl Foreman, following a swift trip to Kenya, where he is overseeing the production of "Born Free," returned to London last Saturday and next day (19) planed to Hollywood. There he celebrated his daughter's birthday.

Tomorrow (Wed.) he heads for New York for huddles over the pic with Columbia Pictures' Abe Schneider and Leo Jaffe.

FORMOSA FILM FEST DELAYED BY POLITICS

Tokyo, April 21.

Japanese toppers are making preparations for full participation in the 11th Asian Film Festival, to be held this year in Taipei. Fest was postponed to June 15-19 from the identical dates in April.

Delay came about because of political embroilment involving Formosa and Japan after a would-be Red Chinese defector was turned over to the Communist Chinese by the Japanese government.

The incident ignited anti-Japanese demonstrations on Formosa and a ban of Japanese products on that island stronghold. With that atmosphere, the Japanese film industry figured to have only token representation at the film fest, had it been held when originally scheduled.

But since Japan is the backbone of the Asian picture industries, it was decided to postpone the event. Relations between the two nations show signs of becoming less heated and are expected to permit a more favorable climate for Japanese film execs and their pictures by the time of the rescheduled fest. In addition to Japan and Formosa, participating countries will be Hong Kong, the Philippines, Republic of Korea, Malaysia, Indonesia and Thailand.

Simone Signoret Exits 'Zorba the Greek,' Sez 'It Didn't Work Out'

Paris, April 21.

Simone Signoret made it clear that her leaving the cast of "Zorba the Greek" (20th) was completely amicable and she parted with reluctance and is still friends with producer-director-writer Michael Cacoyannis.

"It was just one of those things," said she, where a role was tempered by the love of the book and a chance to do one of the characters. Though she had some misgivings, since it was the part of a rather frilly, oldish, leftover French courtesan in Greece, the isle of Crete exactly, he felt she would like to try it.

She also was an admirer of Greek director Cacoyannis and was ready for an English-speaking role. So off she went to Crete for tests and also, since the part was not too big, to be on call there for her episodic appearances.

She opined it was a sad solution but it was something she decided quickly. It was no use trying to force something that was not at once forthcoming in her early tests and scenes. Miss Signoret firmed it was hard to leave and she stayed a few days extra to say goodbye to everybody.

Pic is based on the Niko Kazantsakis novel and deals with a young, too-intellectualized Englishman (Alan Bates) initiated into life by a goat-like older man, Zorba (Anthony Quinn). Irene Papas also stars.

Film, originally a United Artists project, was taken over by 20th Fox. Several actresses have been asked to come to Crete for tests to fill the role vacated by Miss Signoret. Latter also pointed out that since it was something she really wanted, and it did not work out, she had decided to take no renumeration for her services. Her next project, and first truly American pic role is in Stanley Kramer's "Ship of Fools," which begins in June.

Indie German Preds. Like James Chase

Frankfurt, April 21.

American thriller writer James Hadley Chase is becoming a big favorite with indie German producers. Currently, there are three German productions in the works based on his bestsellers.

In Venice, there's a German-French coproduction filming "Mission to Venice" (retitled "Murder on the Grand Canal") starring Karin Baal, Sean Flynn and Hannes Messemer.

In Hamburg the book "Choose or Die" is being filmed with Hildegard Neff in the lead, under the German title "Waiting Room for Eternity."

And in Hongkong, Wolfgang Hartwig is making "A Coffin from Hongkong."

Spain's Valladolid Film Week Had A Busy Schedule, Debating Forum For Catholic Viewpoint on Films

Vallodolid, April 21.

The ninth annual Valladolid film week of religious and human values opened last week with only two religious films in contest for the Golden Labrador and 11 in the human values race for the Golden Sheaf of Wheat.

Valladolid fest has acquired some definite characteristics over the years. One, is the loyal support it gets from local filmgoers. As in the past, the film meet is SRO for every night session; almost filled for the evening sessions and about three-quarters of the Avenida Cine seating capacity occupied for afternoon retrospective screenings.

Audience participation has become a rule of thumb. Spectators applaud or stomp to express reactions at each session, rarely, as happened with the Swedish tinter "Brief Summer," does the audience exit without a vocal judgment. The beautifully-photographed film story of uninhibited summertime amour in the far north ended in uncertain silence.

Film week curtain raiser, "Train Halt at Marienborn," a German coproduction starring Jose Ferrer, Sean Flynn and Nicole Courcel registered the first "pateo" (feet stamping protest), while out-of-competition "Night Train" (Poland), "I Basilischi" (Italy) and "This Sporting Life" (Britain) drew solid applause in early screenings.

Heavy Sked

Daily round of activities is prodigous. Day begins with a.m. film conversations and continues well past midnight with three screenings of films in an out of contest, as well as several retrospective cycles, this year embracing Carl Dryer and Leo Jannon.

Year after year, delegates to Valladolid from many parts of Spain and Europe ask each other why the film week fails to progress from the stable plateau it has reached to become a major international motion picture gathering as the only film event of its kind on the annual festival calendar.

Partial selection of films discourages world-wide interest. Pix have already been in release or screened at other festivals, producers of films entered rarely show since films are submitted by Spanish distributors seeking an extra dubbing license and a national exploitation peg the Valladolid awards provide, Scope is consequently reduced to the Spanish scene.

Further explanation of Valladolid's status quo is provided by the film conversations, where young Catholic priests and lay delegates contend that the hierarchy is moving all too slowly in adopting specific film policies and attitudes needed to win over modern moviegoers for more positive moral and religious values on the screen.

Under the general theme of "Religion in Motion Pictures," conversation panelists and floor debaters, representing the film specialists within the Catholic Church, voiced regret that Vatican pro-cinema directives in recent years have not reduced hostile distrust of the film medium in high church circles.

In the opening seminar, presided over by Rev. Jos Burvenich of Belgium, Catholic screen writer Charles Ford historically traced the positive, but belated steps taken on a Papal level to achieve a benevolent recognition of motion pictures as a fundamental in-

(Continued on page 13)

Dancing in Streets

Vienna, April 21.

On May 23, to celebrate the opening of the annual music festivals by the President of the Republic, traffic will be stopped between 9-11 p.m. and public dancing will be permitted to the music of 87 combos on most main streets.

Robert Stolz's "Spring Parade" will be given in the Volksopera, Franz Lehar's "Count of Luxembourg" in the Theatre au der Wien.

Osaka Festival's Tokyo Repeaters

Tokyo, April 21.

All of the major foreign groups appearing at the Seventh Osaka International Festival, April 11-May 7, will also give performances in Tokyo.

Cappella Coloniensis of the West German Broadcasting Corp., will give Tokyo concerts on May 6 and May 8 at the Metropolitan Festival Hall. The group of 40 musicians will play works by Telemann, Vivaldi, Handel, Johann Christian Bach, Sebastian Bach and Mozart.

Yugoslav Ballet from Belgrade will perform four times in Tokyo April 29-30 and May 3-4 at the same hall. Accompanied by the Tokyo Philharmonic, the company's program will be selected from "The Miraculous Mandarin," "Swan Lake," "Romeo and Juliet" and "Symphonie."

State Symphony of the USSR and the Paris Conservatoire Orch will give five concerts each. The Russians will be at the Metropolitan Festival Hall April 25-May 2. The French orch will be at the same hall May 7-11.

Theatre Of the Absurd In 'Pendulum,' Comedy Nearing End of Prod.

London, April 21.

The wind of change, which has been blowing hot and cold through the West End theatre for the last decade, is now, apparently, penetrating British film studios. For the first time, a prominent example of what is commonly known as the Theatre of the Absurd is forming the basis of a new British picture. Interestingly, this is being financed by an American major.

Film in question is "One Way Pendulum," based on N.F. Simpson's comedy which first started out as an experimental presentation at the Royal Court Theatre, and subsequently had a successful West End run at the Criterion. It was later staged off-Broadway.

The pic project is under the Woodfall Films banner (the Tony Richardson company currently riding high with "Tom Jones") and is being produced by Michael Deeley and directed by Peter Yates. Lead roles are portrayed by Eric Sykes, Julia Foster, Jonathan Miller, George Cole and Mona Washbourne.

It is being produced for world release through United Artists, which, it is understood, has advanced the entire budget of around $150,000. Simpson wrote the screenplay from his own stage original, and has widened the background to the extent that about 20% of the five-week schedule was on exterior locations in and around London.

Although acknowledging that the project took a year or so to promote, both producer Deeley and director Yates are confident that the pic will get top release billing on a major British circuit. In spite of any labels that may have been attached to the stage version, they insist they are making a comedy film which should command wide popular acceptance.

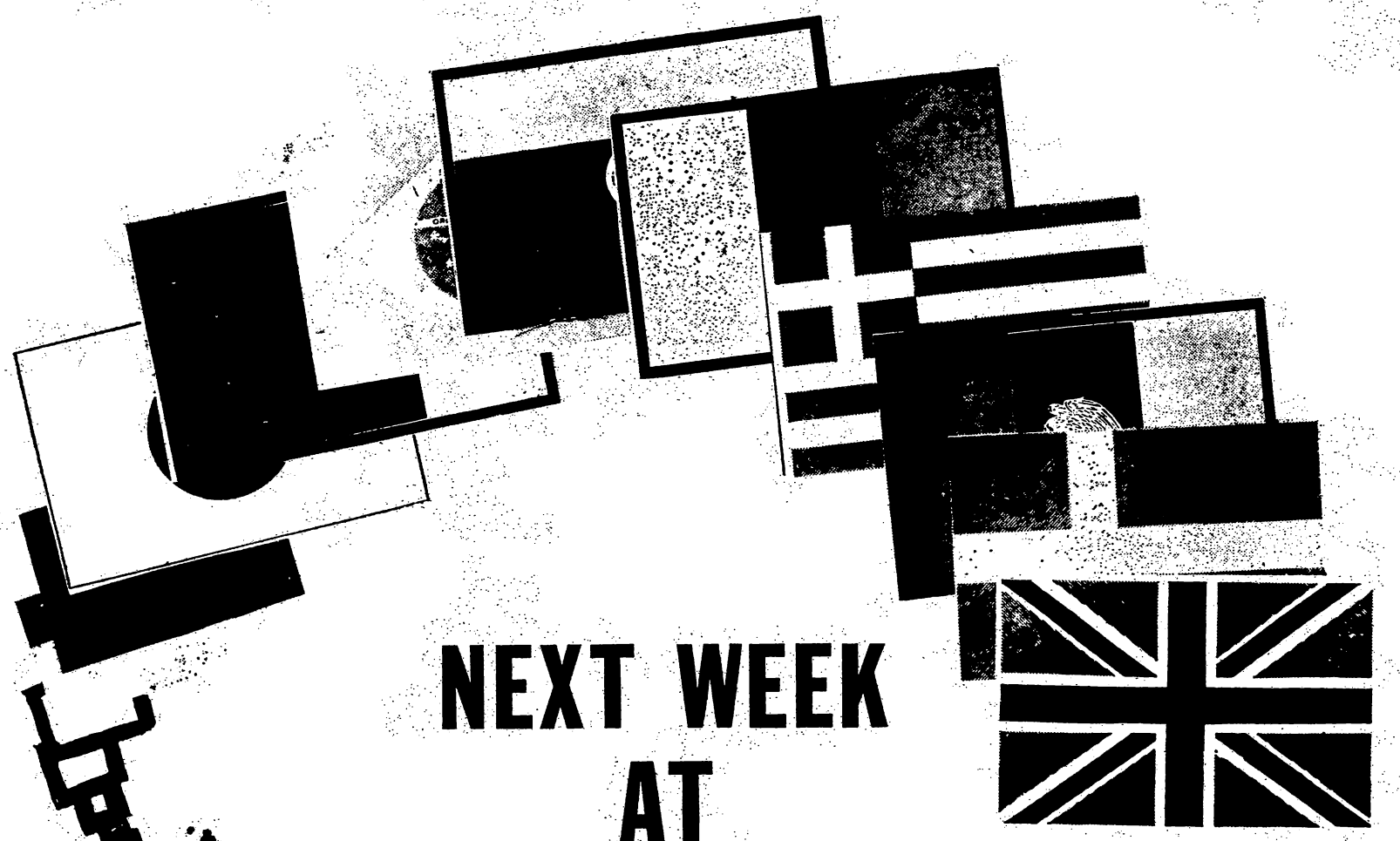
Pic started its final week of studio interiors yesterday (Mon.).

NOT FOR ZEALANDERS IS 'CHRISTINE KEELER'

Auckland, April 14.

D. C. McIntosh, chief New Zealand film censor, has banned the screening of "the Christine Keeler Affair" throughout the Dominion of New Zealand. He simply ruled that the Danish-made feature was opposed to public order and decency.

"Keeler" was given the greenlight in Australia following heavy cuts and an "adults only" edict No theatre has yet been set here and pic may stay on the ice for a term.

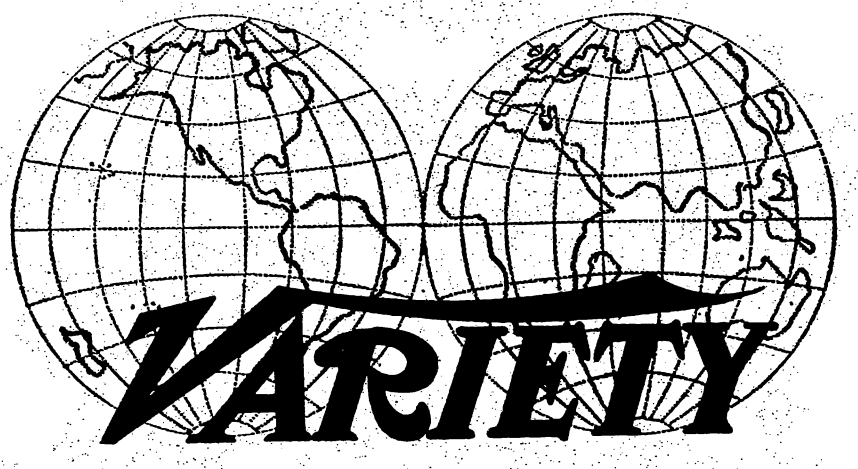


NEXT WEEK AT CANNES, FRANCE

The flags will flap in the sea breezes, the lights will play and the cameras will snap the producers, directors, writers, critics, actors and visiting film importers. It will be a time to see again what the international market promises the box office. In short, there begins the first of the great summer festivals of the summer of 1964.

To this important marketplace, as is the annual custom, will go the indispensable directory of titles and talent, of trade insights and buyer-seller aids.

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International Sound Track

London

Henry Geddes has resigned his membership of the Federation of British Film Makers because of his appointment as executive producer of the Children's Film Foundation. Le Vien Films, however, which has just completed "The Finest Hours," has joined the Federation ranks . . . Director **Joseph Losey** went to Paris for the triple openings of "The Servant." The pic was also shown at a gala performance in aid of the Association de la Critique Francais du Cinema et Television . . . **Otto Preminger's** "The Cardinal" has just opened engagements in Dublin and Glasgow. At the Metropole, Dublin, the first week's gross is reported to have topped the "Lawrence of Arabia" take . . . Plastic eyes by Metro on posters advertising "Children of the Damned" started to disappear from the hoardings within a few hours of being posted. They were glued on to the posters to highlight the eeriness of the children . . . Art directors have formed their own guild, known as the Guild of Film Art Directors. **Pamela Alcott**, of the Pinewood Art Department library, is assistant secretary and **Maurice Carter** has been named vice chairman . . . German-born **Gert Frobe**, a star on the Continent for some 20 years, is to play the title role in the **Ian Fleming** thriller "Goldfinger," now in production at Pinewood for release through United Artists. It will be his first English-language role.

Paris

Yank **Eddie Constantine**, who became a Continental star in G-Man parody pix here, doing a change via a situation comedy opposite **Michele Morgan** to be directed by **Gerard Oury**, to wit, "La Belle Et La Brute), with Constantine playing a U.S. officer . . . Big scale costumer "Angelique," being produced by **Francis Cosne**, will have several sequels . . . A firstrun house inaugurating on **Ingmar Bergman** week with seven pix of the Swedish filmmaker being shown each day for a week. If it goes it will be repeated for another week and as long as it pays off. Most items are early ones. His "The Silence" got fine reviews and is doing well here . . . **Terence Young**, after his two hit James Bond pix in Britain, "Dr. No" and "To Russia With Love" (UA), prepping part of an international sketch pic "Cold War," a **John Wayne** action pic and the 16th century picaresque tale of a femme's adventures "Moll Flanders." He dreams of **Liz Taylor** or **Shirley MacLaine** for the role . . . **Robert Aldrich's** "Four for Texas" (WB) opening in seven firstrun houses with oke biz seemingly in store . . . A 20-year-old script girl, **Francine Vainer**, was pressed into service as actress when a suitable girl could not be found for **Antoine D'Ormesson's** "Les Faux Pas" (The Mistakes). Since pic is being made as it goes along, with many story changes, Miss Vainer's part grew till she now is as important as stars **Jean-Claude Pascal** and **Dominique Paturel**. She still doubles on script . . . "The Longest Day" (20th) had a firstrun Paris gross of $1,618,342 in 82 weeks while "West Side Story" (UA), in only one small house, in 109 weeks has taken in $1,515,000 . . . A recent study shows that 9% of the people living in Paris and its suburbs never go to see films . . . Stage actress **Elvire Popesco** comes back to films in Yves Allegret's new pic about a mother who uses her son for robbing and killing purposes. Son will be played by **Michel Serrault**.

Rome

Norman Wooland plays Saul in **DePaolis** Film's "Saul and David" currently sole tenant at Cinecitta' Studios . . . **Pia Lindstrom** set for two pix in week: "Zorba the Greek" and "Marriage, Italian Style," latter current in Naples under **Vittorio DeSica's** direction . . . **Joseph C. Glotz**, Embassy Pictures sales exec, off to Athens and Mid-East on sales tour . . . **Aldo Pugliosi**, discovered by **Pietro Germi** for "Seduced and Abandoned," signed with **Marilu Tolo** for **Ponti-Levine** pic, "Marriage, Italian Style" . . . Hungarian Film Week in for three shows at Fiammetta Theatre, with Unitalia hosting affair on reciprocal deal with curtain visitors.

"Mondo Nudo" (Naked World) released by Fida Film seized by court at Lodi, Italy because of its alleged "eroticism" . . . **Princess Soraya** of Iran perfecting her English and role in upcoming "The Secret" under coach **Rhodelle Heller** . . . **Edward Dein** scouting local locations for pic in mind . . . **Jorgen Bitsch**, Danish picmaker to Congo for pic filming o.o. . . . **George Cukor** given mass Rome press turnout by Warner Brothers even though "My Fair Lady" can't get Italo release before Dec. 1, 1964: the Italo version of stage play may still be running until then . . . **Stewart Granger** here for pic conferences . . . **Akim Tamiroff** left town . . . **Anton Karas** here for pic scoring stint, staying at Hilton.

Madrid

Spain seat on the Cannes Film Festival jury goes to Spanish ASCAP chief **Joaquin Calvo Sotelo** . . . Uniespana is sending "Nina de luto" (Girl in Mourning) to compete at Cannes . . . Filming of "Treasure of the Amazons," a Produsa coproduction, continued normally under the direction of **Eugenio Martin** on Brazilian locations during recent government upheavel . . . "This Sporting Life" is a last-minute entry at Valladolid, adding England to the dozen nations in contest . . . "Miss Jude" will locate on the Costa Brava instead of Minorca Island, according to producer **Alan Brown**, who sends the U feature before cameras first week in May. **Richard Thorpe** directs . . . **Christian Jacques** attended opening of "The Black Tulip," **Alain Delon**-starrer that marks first Spanish preem in 70m, though Agata Films coproduced with France . . . Gijon's mid-summer Festival of Children's Films broadens this year to include specialized tv fare for youngsters . . . Security producers **Les Sansom** and **Bernie Glasser** will roll "Crack in the Earth" on April 21 with two units. **Janette Scott** and **Kieron Moore** have starring roles under **Andrew Marton's** direction . . . Ministry of Information opened award competition of $25,000 for a film feature and $5,000 for a film script that best promotes Spain's booming tourist trade . . . **David Lean**, who spent months in Andalucia and Almeria filming "Lawrence of Arabia," recently scouted norther Spanish locations (Leon, Asturias) for the **Carlo Ponti** production, "Dr. Zhivago" . . . Backing **Mel Ferrer** in his title role on "Monsieur La Salle" are Spanish stars **Vicente Para, Fernando Rey, Fernando Cebrian, Amelia Latorre, Mabel Karr, Endique Diosado** and **Roberto Camardiel** with **Luis Amadori** helming.

Berlin

"Cleopatra" (20th) now in its sixth month at Delphi Palast. After 20 weeks the take amounted to about $160,000 . . . **Frank Wisbar's** "Durchbruch Lok 234" was Germany's feature entry at Buenos Aires Film Fest. Pic depicts the flight of East Germans into West Berlin based on authentic happenings . . . **Michael Pfleghar's** "The Dead One of Beverly Hills," Germany's entry at upcoming Cannes Festival, had its German preem April 3 . . . **Eugen York**, of whom nothing had been heard for quite some time, is directing "Nebelmoerder" (Murderers in the Fog) for Nora release in Baden-Baden . . . Melodie-Film is prepping filmization of "Uncle Tom's Hut" which **Geza von Radvanyi** will direct . . . Lineup of reissues includes such pix as Warners' "Rio Bravo," Metro's "Blackboard Jungle" and Disney's "Bambi" . . . **Hans Helmut Kirst's** novel, "Night of the Generals," reportedly was purchased for filming by **Anatole Litvak** and **Sam Spiegel** . . . **Rudi Flatow's** RCF-Film which successfully dedicates itself to the production of short and documentary pix observed its 10th anni . . . Actor **Paul Dahlke** celebrated his 60th birthday . . . The new managing committee of SPIO, top organization of West German film industry, includes the name of American **Leon Feldun**, United Artists manager for Germany. Feldun and **Walter Proehl** (Munich) take care of SPIO's distribution matters.

OPERETTA FILM RIGHTS FOR SCANDIA ONLY

Copenhagen, April 21.

Merry Film, Nordisk Film and indie producer and top-drawer comedian Dirch Passer have bought the film rights of the Austrian operetta "Summer in Tyrol" from the book's author Eric Charell, but the film rights are only for Scandinavian countries.

"Summer in Tyrol" will be shot in and around Salzkammergut in the Alps in June by an all-Danish cast and camera crew. The film will be in color, and the director will be Erik Balling of Nordisk Film.

Religious Fest

Continued from page 11

fluence in modern society and as "an insuperable instrument of education and culture."

In the battle for man's mind and soul, Rev. John Burke, International Catholic Film Office (OCIC) delegate to Valladolid, cited pix like "Diary of a Country Priest," "Rome, Open City" and "On the Waterfront" as evidence that the Church has something to say and the courage to say it, while mentioning such films as "Going My Way," "Bells of St. Mary," "St. Francis of Assisi" and the biblicals as inocuous, film fare that does not express Catholic concern with advancing the divine word in film production, and among Christian filmgoers.

Little Influence on Pix

The Church, Rev. Burke stated, has avoided the problem film and its concurrent moral issues while displaying a bit more tolerance for those entertainment films paying a conventional tribute to Christian thought or personalities. As a result, Catholic cinetastes have contributed little influence in motion pictures during the past 25 years of OCIC existence.

Speakers and delegates felt the Vatican Council's schema on communications media justified a more direct and tolerant approach to the cinema, but some thought the Council did not sufficiently delineate practical measures to achieve a more fruitful involvement.

Major resistance to Vatican film pronouncements, according to several young members of Catholic orders, comes from church dignitaries who have traditionally held motion pictures suspect as a seven-headed source of peril to man's soul.

Opinions Vary

Illustrating the divergence of opinion within the Church on motion pictures was the widely-commented statement issued by the Archbishop of Valladolid in advance of film week, recalling vigorous prohibitions for diocese clergymen to enter local cinemas, including those which show films recommended for spiritual or religious values, and limiting film-viewing to Catholic film halls in religious colleges, schools and parochial buildings.

Statement exceptionally granted clergy the right to attend only the religious pix screened during the film week. Visiting priests, authorized to attend, were permitted to attend all screenings, previously approved by official censors.

Finally, the Archbishop counseled clergymen as a general rule to desist from any of the film week's late film sessions.

Valladolid has the potential of becoming a vast forum for the clarification of Christian and Catholic relationships with the world of cinema. The film week could also serve as a springboard for film-making more closely identified with moral and religious themes. But without the approval and support of the Church fathers, Valladolid will remain a limited, but lively assembly of religious film specialists dedicated to the task of extricating moral values and positions from modern films, where the Church sees little evidence of God and religion.

'Yeah, Yeah, Yeah'

London, April 21.

Brian Epstein, manager of The Beatles, was paying his first visit to the 21 Club in Mayfair as guest of the VARIETY man in London.

As he left the restaurant the waiters, in an unrehearsed scene, chanted in unison, "Yeah, Yeah, Yeah."

Gloria Films of Denmark Absorbs Local Eagle-Lion Distribution

Copenhagen, April 21.

As of May 1, Gloria Film Inc. of Denmark swallows up the Eagle-Lion Inc. that has existed in this country as an independent release company since 1945, when it was founded as a Danish outlet for most of the films produced in England by the J. Arthur Rank organization.

Gloria Film is under the management of Tage Rasmussen. It distributes all Walt Disney product in Denmark along with such art films as the Japanese "Harakiri" and similar production. Rasmussen is a canny bidder.

In the future Gloria Film will distribute the British films that remained the specialty of Eagle-Lion under its 19 years management by Ingolf Madsen who now retires entirely from the film scene. At the same time, Gloria Film has also signed with Samuel Bronston Productions of Madrid for Danish distribution of Bronston recent films, "Fall of the Roman Empire" and "Circus World."

Japan's Film Export Goal Is $4,650,000

Tokyo, April 14.

Target for Japan's export earnings in new fiscal year, which began April 1 was set at $4,650,000 by the Export Council's Motion Picture Committee of the Ministry of International Trade and Industry (MITI).

Export earnings in fiscal annum just concluded was reported as $3,935,439, a record high, but still below expectations. Target for the past year was $4,650,000.

Philipsen Joins Danish TV To Roll a Theatrical Film On Danes' Defeat in 1864

Copenhagen, April 21.

Biggest production of the season in the Kingdom of Denmark will be Preben Philipsen's "Time," based on a Danish novel by Herman Bang. A script, written by Knud Leif Thomsen, was originally bought by Palladium for production, but Palladium shelved the entire thing when Danish State TV started doing a teleplay on "Time."

"Time" takes place in 1864, the year of a Danish-Prussian war that ended in Danish defeat. Television here wanted to commemorate the centenial but found the undertaking too difficult which brought Preben Philipsen into the picture.

Philipsen, who makes most of his money making German films, likes to do an occasional prestige picture in his own country. Shooting has started under the direction of Knud Leif Thomsen and with Lone Hertz, a leading Danish character actress and only a recent graduate from the pin-up stage, in the title role.

KARMARK TO PARIS FOR FUTURE FILMS

Copenhagen, April 14.

Hot on the heels of Bent Christensen, regarded as Denmark's film leader, Henning Karmark of the ASA enterprises has left Denmark for good. He is heading for Southern France where he plans to live in the future. And he hopes to stay in the film business. One of his first enterprises will be production of tele films just outside Nice.

With another Danish show biz ace, Aage Stentoft, who now lives as an expatriate in Spain, Karmark expects to be doing much film work in the future. Karmark stated he did not run away from the burden of personal taxes since he had taken such a loss on his crop of films during the last two years.

But Denmark, the filmmaker stated, has no healthy working climate for a film industry right now, and maybe it is not all the fault of the amusement tax. Denmark's output of feature films has been an average of 20 a year, possibly too many for a country of only about 4,000,000 population.

Two years ago, Karmark stepped down as chairman of his own ASA distribution company, but he remains on the board.

British Film Institute Picks Stanley Reed

London, April 21.

Stanley Reed, secretary and deputy director of the British Film Institute, has been named to succeed James Quinn as director, effective next July 1. Quinn disclosed his resignation some weeks ago.

Reed, who was chosen from 80 applicants, has been actively concerned in developing the Institute's work in film appreciation, has written and lectured widely on the cinema. He also has broadcast frequently on radio and tv.

Ebbe Langberg Film

Copenhagen, April 21.

Indie producer and actor Ebbe Langberg, perhaps Denmark's most popular young film hero, will soon start shooting a film version of Mogens Brandt's Danish crime comedy "Curtains Up For Murder."

10 More Films Released In France During 1st 3 Mos. Than Last Yr.

Paris, April 14.

First three months this year saw 19 films getting underway here, which is about the same as last year. The use of color and scope, one and seven each, also was unchanged with coproductions for about one-third of the total.

Some 91 pix got firstrun airings during this period, 10 more than 1963, with 57 dubbed films, 21 Yank and 23 French and French majority coproductions.

Pix grosses stayed about equal to last year, with 14 films doing more than 75,000 admissions at firstruns, which usually sets the overall pace. These pix were nine French majority coproductions, four American entries and one Italian.

U.S. pix were "Rampage" (Par), "The Victors" (Col), "McLintock" (UA) and "Johnny Cool" (UA). French items had 20th-Fox bankrolled, via Belstar, "La Bonne Soupe," Luis Bunuel's "Le Journal D'Une Femme De Chambre," also taken for distrib by 20th as well as another acquisition by the same company, "Les Parapluies de Cherbourg" (The Umbrellas of Cherbourg). There were also more foreign pix released in subtitled versions.

'ST. JOAN' APPLAUDED BY PARIS CRITICS

Paris, April 21.

Plays by the late George Bernard Shaw are done fairly often here, but the first version of "Saint Joan," presented since the war, looks to be one of the most successful Shavian entries in some time. At the Montparnasse Theatre, it should finish the season easily and maybe spill over into the next.

Unskimpingly produced by Gueville Productions and G. Herbert, it stars Daniele Delorme who gives the saint a mixture of girlish stubborness, deep unyielding belief and dash. Critics all concurred on the play's fine production and ensemble acting with particular prise for Miss Delorme, as well as Pierre Franck's knowing staging and the gothic sets of Pierre Simonini.

Big nut of about $100,000 will be hard to cover due to its late season start and small $3.50 top. This is Miss Delorme's first stage appearance in two seasons. New adaptation by Georges Neveux also helped.

Capetown's Competition

Capetown, April 21.

A prize of $2,788.25 is being offered in an "art film" competition organized by the Department of Education, Arts & Science's National Advisory Council for Adult Education in South Africa.

There is no entry fee and the competition will be in three sections—narrative and documentary pictures—and they can be black and white or color, silent or sound, and 16 or 35m.

A 'Trailer' For Joe Levine

'Commercials' From Exhibitor Leaders of Two Theatreowning Trade Assns.

By JOHN H. STEMBLER
(President, Theatre Owners of America)

What this industry needs is more Joe Levines.

Mr. Levine, I am proud to say, started in the motion picture industry as an exhibitor, with a single theatre in New Haven. I like to believe that it was this grassroots beginning that gave Levine his feeling for what the public wants in the way of motion picture entertainment.

I believe, too, that his experience in exhibition made him aware of the exhibitor's need for pre-sold product. In these days of lightning communication, coast-to-coast, it is possible to pre-sell a motion picture nationally more effectively than ever before. But this takes effort and money and, most of all, daring—the willingness to gamble a certain amount of money in order to make many times that amount.

I am not certain that "gamble" is the right word—certainly the recognition that a substantial money investment is required to pre-sell a motion picture thoroughly can hardly be termed a gamble. But let's say that it requires daring to back this recognition with cold, hard cash without any certainty of return.

It took time, effort and—most of all—money to make "Hercules" an unprecedented success. Before the picture came to our theatres, it was pre-sold to everyone in the land. We all know, because it has become industry legend, that many times more money went into the pre-selling of "Hercules" than into its production.

"Hercules" could have fallen flat on its face. There is never any guarantee that the public will buy any picture, no matter how much it is advertised in advance of showing. But the man who distributes a motion picture has a responsibility to himself, his company and his customers to go all out in pre-selling it—really all-out, in national publication, the trades, newspapers, and on tv and radio—not just to go through the motions.

If the picture is worth making, it is worth pre-selling. If it is worth pre-selling, it is worth the most honest, most thorough pre-selling job possible. This is a lesson the great showmen of America have been teaching us for a century—from P. T. Barnum through Cecil B. De Mille through Mike Todd and Joseph E. Levine.

Levine is carrying on a unique and great tradition in fathoming what the public wants in the way of entertainment and then shouting to the hemispheres that he's got it. He has demonstrated that he understands the exhibitor's needs for more quality product. I know he is making every effort to see that more fine motion pictures are delivered to our screens—no matter where they are made, or who makes them.

In recent years, Levine has contributed mightily toward broadening the horizons of American moviegoers through his release of pictures created by international talents. He has pre-sold these attractions as if they were money-in-the-bank epics—and a number of them turned out to be money in the bank for many exhibitors.

Not every picture released by Joe Levine is automatically sure of success, but, at the very least, every one gets the showman's try, and his track record is impressive.

Because there is a great need in our industry at this time of showmen like Mr. Levine, we can expect many more like him in the future. Let us hope they show up in great numbers soon.

As I said, what this industry needs is more Joe Levines.

By JACK ARMSTRONG
(President, Allied States)

"There isn't a theatre in the world where a good, firstrate motion picture can't play!"

The showman who said that was Joseph E. Levine, president of Embassy Pictures, who insists that pictures must be thoroughly merchandised to exploit their maximum potentials at the boxoffices. Behind Levine's statement is an object lesson for every exhibitor.

American motion picture exhibitors, faced, over the past decade, with meeting the changing desires and needs of their public for entertainment, have, perhaps, as Levine holds, placed undue emphasis on the "product shortage" and given too little attention to exploiting those pictures that are available to them.

Certainly exhibition has been confronted with a product shortage but, as Levine points out, Hollywood's curtailed production activities have driven out the mediocre. Moreover, the need for product has made exhibitors more receptive to imported pictures of high quality. Needless to say, the public is accepting pictures of quality, both Hollywood and foreign-made, in great numbers.

Behind every successful motion picture today is a great deal of promotional effort. In a word, "showmanship." To speak of showmanship necessarily is to speak of Joseph E. Levine.

It is readily understandable why we, of National Allied, named Joseph E. Levine "Producer of the Year" in 1962, and why he has been cited many times by other organizations and civic officials for his outstanding contributions to the motion picture industry. Levine is a man of action. He is indeed "Mr. Showman" himself, as his record indicates.

When exhibitors look at the overall industry picture in the past five years alone, they recognize a singular driving force in Levine's unending effort to attract more audiences into theatres. While some others contract their efforts, Levine continues to expand his horizons in the fields of production, distribution and exhibition.

Backing every Levine project is a whirlwind of promotional excitement that sweeps up not only the general public, but the rest of the industry as well.

A real producer, in every sense of the word, Levine is doubtlessly the strongest, hottest, most dynamic personality on the international motion picture scene today. To the exhibitor, he has brought a wider variety of films, foreign and domestic, of all types, to offer the moviegoing public. He speaks our language, whatever facet of this industry we are in, the language of showmanship.

Presidents Anonymous

By LEONARD LIGHTSTONE
(Executive V.P., Embassy Pictures)

Success is many things to many people. It can be riches or fame. It can be connections or the courage of your convictions. It can be the ability to look at the past as a shape of the future.

To a banker, success might be a well-insulated balance sheet.

To a motion picture producer, success might be the amalgamation of diverse talents and temperaments into a completely unified and saleable entity.

To a motion picture distributor, success might be getting the right house at the right time and at the right terms.

To a motion picture exhibitor, success might be continuing sidewalk crowds.

Success is as illustrative as it elusive. To us, at Embassy, it has nothing to do with size or form or any of the status symbols in vogue today.

Our single symbol is the chief executive officer of our company who recently told 1,500 delegates to the National Association of Broadcasters in Chicago, "The motion picture industry creates entertainment trends and we are not about to surrender that enviable position."

He is the same person who had his entire life revealed in a five-page Fortune magazine story last month, which stated, "His old-time showmanship and ballyhoo have given the movie business a much-needed lift."

He is the same person who told a meeting of the New York Bookers Club, "This industry is peopled with doubters and doers and you know where I stand."

If material things are a symbol or harbinger of success then we can point to the fact "Zulu" is currently smashing every boxoffice record in England.

Or we might point up the fact that "The Carpetbaggers" broke a 30-year, non-holiday, first week at the Paramount Theatre, Denver.

Or we might mention that "Yesterday, Today And Tomorrow" is smashing records in New York, Los Angeles and Washington, the only three cities where it has opened.

It's difficult to write about our president without getting sticky, so as an alternative we have stuck with the facts.

As an indication of restraint, we haven't once mentioned his name. That's because his name and Embassy are synonymous.

Producer Sees Italo-Russo-U.S. Film As Climax To Triumvirate

By LIONELLO SANTI
(Head of Galatea Films)

Rome.

I would like to emphasize the existence of my friendship with Joe Levine.

This friendship was cemented by the dates when he distributed, or plans to distribute, three of my films: 1957—"Hercules"—a true international success, marking the beginning of the "mythological series"; 1961 — "Divorce-Italian Style"—which won the Oscar for best subject and best setting; 1964—"Italiano Brava Gente"—filmed in Russia.

Back home in Italy, we have a proverb that says "things come in groups of three" and I think it can be applied, particularly, to the films I have produced to be distributed by Joe Levine.

Take the last named. For the first time in the history of the cinema, a troupe composed of American actors (Arthur Kennedy, Peter Falk), Italian actors (Raffaele Pisu, Andre Checchi, Riccardo Cucciolla, Nino Vingelli and Gino Pernice) and Russian actors (Gianna Prokhorenko, Tatiana Samoilova, Grigori Mikhailovic, Lev Prygunov) have played in a picture filmed entirely in Russia. It was easy to obtain the cooperation of the Russian cinema authorities, as the film represents one of their important victories, while for us it stands as another example of courage in a universally important human event.

"Italiano Brava Gente," in the same way as "The Longest Day," picks the theme and tells the story of a great war: the retreat of 300,000 Italian soldiers during the winter of 1942, the worst winter to hit Russia in the last 70 years. The film took almost one year to film, as the story develops with the four seasons, spring, summer, fall and two winters, those of 1941 and 1942.

Russian cooperation was indispensable to achieve a truly grand movie, a gigantic "painting"—indeed, we had to shoot the film in exactly the same places where the Italian army had fought (from Rikovo to the mouth of the Don).

Following the neo-realistic experience, we find today that it is possible to recreate dramatic atmosphere only where the events actually took place. For example, we filmed "Salvatore Giuliano" in the same town and in the same houses where the famous Sicilian bandit actually lived, and we obtained an exceptionally dramatic effect.

Furthermore, it was necessary to use great masses of soldiers, armoured tanks and cavalry, and the Russians lent us those. The results of this fusion of various elements (actors of different tongues and nationalities, Italian and Russian technicians, different mentalities and systems of work) was fully satisfactory.

It took $4,000,000 to produce "Italiano Brava Gente."

Now, the film is being edited under the direction of director De Santis and, in a few months, it will be ready for the public around the world to see. I hope it will represent the third successful film to cement a good working relationship with Joe Levine and my admiration for him.

Director's Idea Of Typecasting

By VITTORIO DE SICA

Rome.

Every time I see Joe Levine, I say to him, "Joe, why don't you let me put you in a movie?" He jokes with me and says, "You must give me a million dollars and the choice of my own leading lady."

Seriously, I would like very much to use Joe Levine in a film. I would not cast him in the role of a movie tycoon but as a "pater familias." He is such a marvellous type for it. Maybe one day he will let me do it.

To like and admire Joe Levine is very easy. Though I speak little English and he understands little Italian, it is easy to communicate with him because of his good nature and enthusiasm.

From a director's point of view he is a perfect producer. He is understanding and respectful of creative talent and never interferes with the director's artistic concept. He is, above all, a born showman.

But what I like most about Joe Levine is that he is a gambler, as all successful producers must be. He is not afraid to gamble in what he believes. He is not afraid to gamble in what he believes the public wants. He believes in himself as well as in others.

There is a new motion picture audience emerging all over the world. It is an audience that wants to see intelligent, well-made and

(Continued on page 15)

A Handshake Deal That Paid Off

By STANLEY BAKER

London.

Sometimes the best insight into a man is an anecdote. And the story which I think best illustrates the traits that have made my friend and associate, Joseph E. Levine, the success he is today, started a couple of years ago.

I was working as an actor in a film called "Sodom and Gomorrah" when Joe visited Rome to see the rushes. On the way out of the screening room he shook my hand and, although up until that moment we had been complete strangers, he said, "Stanley, if you ever have a project of your own, bring it to me."

It so happened I did, and I told Joe about it. It was titled "Zulu" and it was a re-creation of the historic battle of Rorke's Drift in 1879 when 104 heroic British soldiers stood off a highly-trained, well-disciplined army of more than 4,000 Zulu warriors and in the process earned 11 Victoria Crosses, the most ever given for one action.

Joe was interested and asked to see a script. Again, it just so happened that I had a script, one on which John Prebble and my partner, Cy Endfield, had labored for three years.

I gave Joe the script on Saturday. On Sunday, he called me from his hotel. We met again and Joe extended his hand.

"I like it. We have a deal," he said, and we shook on it. The papers were not signed until 18 months later, but we indeed did have a deal, and from the moment we shook hands I had Joe's continued support and assistance without any accompanying interference.

Two years have gone by now and the film is playing in London. Joe's Embassy Pictures will release the film in late spring in the United States and Canada, with Paramount distributing in the rest of the world.

Those two years were spent on minute preparation, planning and execution, an almost Herculean task. After all, we were working with Joe Levine's money, and the least we could do, in exchange for his confidence, was to give the project everything we had.

6,000 Miles From Blighty

This careful preparation, I'm happy to say, paid off for all of us. Cy Endfield and I tried to anticipate every possible contingency that might arise in the making of a film like "Zulu," 6,000 miles away from our London base, on location in Natal.

We had to build virtually complete studio facilities in Africa to supply the best possible working and living conditions, and also leisure-time activities, not only for our imported cast and 63-man crew, but also for the local actors, the thousands of extras and the hundreds of laborers we hired in Africa.

It was this careful planning that allowed us to bring "Zulu" in on schedule and under budget—no mean accomplishment, when dealing with the kind of distances and the vagaries of weather and other complications incident to any such venture.

Since, after all, the Battle of Rorke's Drift, which is the subject of "Zulu," is somewhat akin for the British to what the Alamo is for Americans, every detail had to be just right. Not only did we want to give the British a true picture of this glorious battle, but we had a chance to let the rest of the world get to know about a feat of valor which, though less well-known, outranks the charge of the Light Brigade in British history.

Through it all—and perhaps this is what gave Cy and me our greatest peace of mind—we had several visits and many conferences with Joe Levine. But they were just that: visits and conferences. Constructive, helpful suggestions, yes but otherwise a free hand to produce our pictures as we had planned, without hindrance—that was what Joe provided us.

And now, in the post-production period, as we prepare for the American premiere of the picture, we are finding the same kind of cooperation. All of Joe's vast showmanship experience, his efforts and his organization are at our disposal. And we feel we couldn't be in more helpful or more competent hands.

I started by saying that a story sometimes provides the best insight into a man's character. My story, I think, shows Joe Levine for what he is—a man of his word, a man with instinctively good gambling sense, a man with faith in the future of films.

BEEFCAKE, ART TO BIG B.O.

Par's Commercial for Joe Levine's Showmanship: A $30,000,000 Bankroll

By GEORGE WELTNER
(Executive Vive-President, Paramount Pictures Corp.)

It is my feeling that Joe Levine is far from the zenith of his success, popularity and influence. Paramount is so sure of this that it now has commitments with Joe for eight pictures budgeted at over $30,000,000. These eight films — "The Carpetbaggers," "Where Love Has Gone," "Zulu," "Nevada Smith," "Imperial Woman," "A House Is Not A Home," "The Sands of Kalahari" and "The Idol"—represent the largest number of pictures an individual producer has committed to a major company within a 15-month period.

This unprecedented deal demonstrates not only our admiration for but confidence in Joe Levine's tremendous force and energy which already have revitalized every area of the motion picture business.

He has developed to an art what I like to call "risk showmanship." Because he is not afraid to go out on a limb, he has opened up a whole new area in motion pictures. He has staked enormous sums on stories, actors, producers, directors and writers whom others in his position might have considered poor business risks. Happily, he has been right more times than wrong and these risks have paid off handsomely.

Joe's contributions to our industry go far beyond the monetary. For one thing, he has helped us to grow up. The many fine foreign films he has brought to this country, such as "8½" "Divorce Italian Style," "Two Women," "Boccaccio '70," "Yesterday, Today and Tomorrow," and others, have shown us that the American audience is far more adult and sophisticated than we had ever given it credit for. The tremendous success of these pictures here has led our own filmmakers into injecting more honesty and realism into their pictures, something that has helped us not only in this country but also in the key markets abroad.

We are indebted to Joe for reawakening us to the tremendous importance of showmanship. With offbeat pictures like "The Sky Above—The Mud Below" and "Women of the World" and with some "epics" that had more muscle than entertainment, he has enjoyed greater success than anyone before him. Why? Because he has put his heart and soul into merchandising them. Twentyfour hours a day, he has personally stimulated "want-to-see" for his pictures even if it has meant going out on the road himself to meet every man, woman and child that might buy a theatre ticket.

He is doing this now for "The Carpetbaggers" and he will do it for all of his succeeding Paramount releases. When you remember that he is doing this in addition to his functions as the president of Embassy Pictures, you get some idea of the energy of Joe Levine.

'Euripedes' & The Establishment

Film Producer Puts His Money Where His (Legit) Enthusiasm Is

By SYBIL BURTON

The first time I met Joe Levine I was a little worried. For ages my friend Stanley Baker, who had just finished making "Zulu" for him, had been telling me what an interesting man he was, how he never interfered once he gave you the go ahead and so on and on.

Around this time a group of us including, Peter Cook, David Balding and myself, were working on setting up a theatre. It was a brainchild of Cook's and we called ourselves "The Establishment Theatre Company." The idea was to have the theatre above The Strollers Club in Manhattan and have the plays run there only for 10 to 12 weeks. If a play was very successful, we planned to move it to another off-Broadway house, because we wanted our theatre to have an aura of excitment about it —to have people saying "I wonder what's on at the New Theatre?" That was to be the name of the theatre. We would do both new plays and classics and special projects on Monday nights.

We had all this planned last autumn but we needed a great deal of money. When I heard that Joe Levine was interested in the theatre, as well as in films, I thought he would be the perfect person to go to,to ask for help. So I rang up his office to explain to his top associate, Leonard Lightstone, the gist of it and Lightstone arranged for an interview between us all within days.

The most interesting thing about Joe's office is the marvellous atmosphere. That first time when Cook, Balding and myself were being shown into Levine's office, Carlo Ponti was coming out of the door, hugging Joe and saying goodbye. When we went in the first thing we saw was a larger-than-life cardboard cutout of Sophia Loren standing in the corner, pregnent and saluting.

Joe absolutely made us at ease in a flash. In explaining our project to him we told him that we were raising the money in units of $1,500 and had indeed raised the money needed but our big worry was that he might offer to buy only one unit! We hadn't been able to work out the best way to say that we wanted more, but we needn't have worried. When we finished the story there was a little silence and Joe said. "Well, obviously you three are not sitting here wanting me to buy one unit! How much do you want?" We knew so well and had discussed it so often that we all answered together and in perfect unision. He agreed. Just like that.

Since that time he has always been tremendously interested in what we are planning and every week we write or call him to let him know what has happened. He calls the group "Reservoir of Talent" and I think that is Levine's greatest quality. He recognizes and uses talent.

So, our first production is to be "The Knack" by Ann Jellicoe and it goes into rehearsal at the beginning of April and we are thrilled to have Mike Nichols to direct it.

We of The Establishment Theatre Company are very, very grateful to Joseph E. Levine.

'Typecasting'

Continued from page 14

honest films. It is a sophisticated and curious audience well aware of the world in which it lives. It is an audience that is ever changing, and the films we make for it must change with the times and styles. Joe Levine understands this, and is courageous enough to lead audiences instead of being led by them at a time when so much is changing and uncertain in the cinema world. He is not afraid to take the risks in being the first to recognize change, and for this reason he has become one of the new leaders and forces of the new motion picture industry.

LEVINE RANGES ALL FILM TYPES

By ABEL GREEN

Boston, once called the Athens of America when its scholars' and divines dominated native culture, has produced a Barnum known as Joseph E. Levine. Nor is he, having moved to New York, an obscure product of the Hub. Within a few short years Levine has orbited into bigtime national and international show biz prominence to become a legend in his own time.

With his office in his head and the world his "studio," and with no studio overhead to give him headaches, Levine has commuted the Atlantic with almost the regularity of a commercial jet pilot and piled up packages of pictures and personalities to decorate global screens.

Levine first jet propelled himself only five years ago. He did it circuitously. From Boston to Rome to Hollywood, and New York was the cinematic trajectory. He started with the Roman gladiatorial spear-and-sandal muscle men, segued to the earthy Via Veneto femmes, wheeled-and-dealed in the Continental market places, and today is a top Hollywood "Carpetbagger."

A complete extrovert, Levine's design for the cinematic spotlight was showmanship and merchandising. He has the innate flair which is a tangible intangible that has been recognized from Cinnecita to the Brown Derby belt, from the West End to New York's west side. In his own terms an unabashed sentimentalist, he is alternately a "pater familias" and a shrewd gallant gambler. Levine's "smell" of a boxoffice title and/or the

(Continued on page 99)

THE 'O' AND JOE

By RICHARD SALE

Hollywood.

It took over three years to write "The Oscar" and from the very beginning, I knew that it was going to take guts to do it, and that after it was done, it was going to take more guts for a motion picture producer to flash it on the movie screens of the world. In Hollywood, when they heard the subject matter, the tar was warmed up, and the chicken feathers were carefully plucked from Granny's old pillows in the attic. My fair-weather friends suddenly found that there was a nimbus cloud over my head. Right then, although I had never met him, I prognosticated that Joe Levine was the only man in our industry who would shoot "The Oscar."

I turned out to be a pretty good seer.

Levine walks in where angels fear to tread, and Joe is no angel. But he is a shining example of the kind of man who made the movies great: the fearless showman. It was joes like Joe Levine who plucked jerky one-reelers from the fusty tin-walled nickelodeons, and with courage and imagination, not to mention a daring instinct for garnering loot, created an industry which became the greatest entertainment and communications medium in our time—and without commercials and station breaks and Nielsens.

Joe Levine came in late. It may be that his achievement, in view of the morbid competition of television, H-bombs, bowling, boating and boredom, may prove more significant than the frontrunners who had a brand new toy. When Joe entered, it was Act II, and the play was sick. It was sick because it was loaded with dry-roters, and status-seekers, and cannibals who were eating the business alive for their own pleasure and vanity and bankroll. Many of them did not even know how to make a movie, so they didn't care what happened

(Continued on page 97)

Levine Lusts After Big Features; Frets Meanwhile About His Image & Embassy as 'One-Man Army'

By EDDIE KALISH

A man's success, in the film business or anywhere else, is cumulative. Showmen too often demonstrate an alarming instinct for error, but Joseph E. Levine has shown a sense of what will go and how to get it there. The best businessman in the world he isn't, or so he says. But good deals or bad (and he's made his share of both) Levine is rarely if ever lacking enthusiasm and the showmanly instinct.

It is perhaps enthusiasm which has been his greatest asset. Whatever he does, Levine mobilizes himself all the way. He's Mr. Total Involvement and this is often quite taxing on those who work both for and with him. His speech and actions are often colorfully in keeping with this glandular drive.

When Levine began to move his Embassy Pictures from the limited field of sales and into the more challenging, dangerous but more financially rewarding area of production he did so with a zeal that had friends and associates asking: "Where's the fire, Joe? What's your hurry?" He didn't get started in production on his own until mid-1963 and already has six pix either in release or ready to go. His "big six" he calls them and carries a list of them around in his pocket. In addition there are two others completed and six more being readied for production. Besides these there are another 10 in various blueprint stages. There are also four tv series. That's enthusiasm.

Over First Jump

As Levine began to spend more and more for production, having already laid out other coin purchasing foreign product for his sales force, talk of fiscal over-extention began. But the critical period is past, Levine says. From here on out things look just fine to him. There is no doubt in his mind that 1964 will be his and Embassy's (the two are virtually the same) biggest year ever. His indebtedness to banks, which are the sole source of his financing, is reasonable by industry standards and the anticipated revenues from "Carpetbaggers," "Zulu" and "Yesterday, Today and Tomorrow" will be more than enough to cover his entire annual operating nut and put him in the profits column. He estimates, in fact, that his 50% share in "Carpetbaggers" alone could cover half that nut.

But even with this firmly-established solvency, Levine is constantly holding up a mirror to himself, often using the eyes of those around him to judge his progress. Impulsive, he is an emotional person, operating on instinct and sensitive to what is written, said and (suspectably) thought about him. He has sold himself well but is troubled by the fact that Embassy is basically Joe Levine. He claims that it isn't a one-man company but also proudly admits that it owes its place in the sun to him and the magic he's created about himself. But Embassy is all Levine in other ways. If the company goes bust so does he. "Everything I've got is tied up in my company," he confides.

Making It

Having steered Embassy into production waters, Levine finds an immense sense of satisfaction. "Our hopes, dreams and hard work have become realities, he glowingly reports. "We believe the thing we are best suited for is the production and development of pictures," he says of Embassy. There is no plan to abandon sales now that production looms large but rather to use production to further Embassy's sales activity. "We can't go backward," Levine states. "In order for me to support my sales force I hope to get more U.S.-made and commercial pictures."

He will continue his dealings with Paramount, with whom he already has deals involving eight pictures. This relationship started for reasons of "financial expediency," Levine commented recently, but it has grown into more than that. He remains cautious on the subject of merger, however, still uneager to give up the autonomy that has build himself and his company. He presently has 10 uncommitted projects and plans to retain at least U.S. and Canadian rights to many of these "in order to let my sales organization function as I want it to." Another factor is Levine's estimation that "by the end of the year our cash flow will be the greatest ever."

Simplifying his thinking, the prez says there's just no way we can stay out of distribution." Although he considers U.S.-style commercial pix the prime fuel for his sales machine, Levine will not forsake the foreign sources which have been so good to him either. Embassy will continue both to buy and coproduce abroad, continuing relationships such as that shared with Carlo Ponti over the past year through which Levine and the Italian produced "Yesterday, Today and Tomorrow," "Empty Canvas" and "Contempt," with a fourth, "Casanova," yet to be made. The duo also recently pacted to make "Marriage—Italian Style" which is now lensing.

Withal, Levine firmly believes that "the strength of the business is production." He makes no distinction between film and tv production. "We believe in making pictures for theatres and tv, he states, lumping tv series production with filmmaking. Of tv series making Levine says "we need it, they need it, and we want it." Television is also an important revenue producer and Levine estimates that Embassy can wind up with $5,000,000 eventually out of the "Hercules" series he's to make in color in Italy for ABC-TV. Of the syndication field, he relates that "having the 33 pictures we've sold to tv brought us in several million dollars," $5,000,000 at one estimate.

Hollywood Strategy

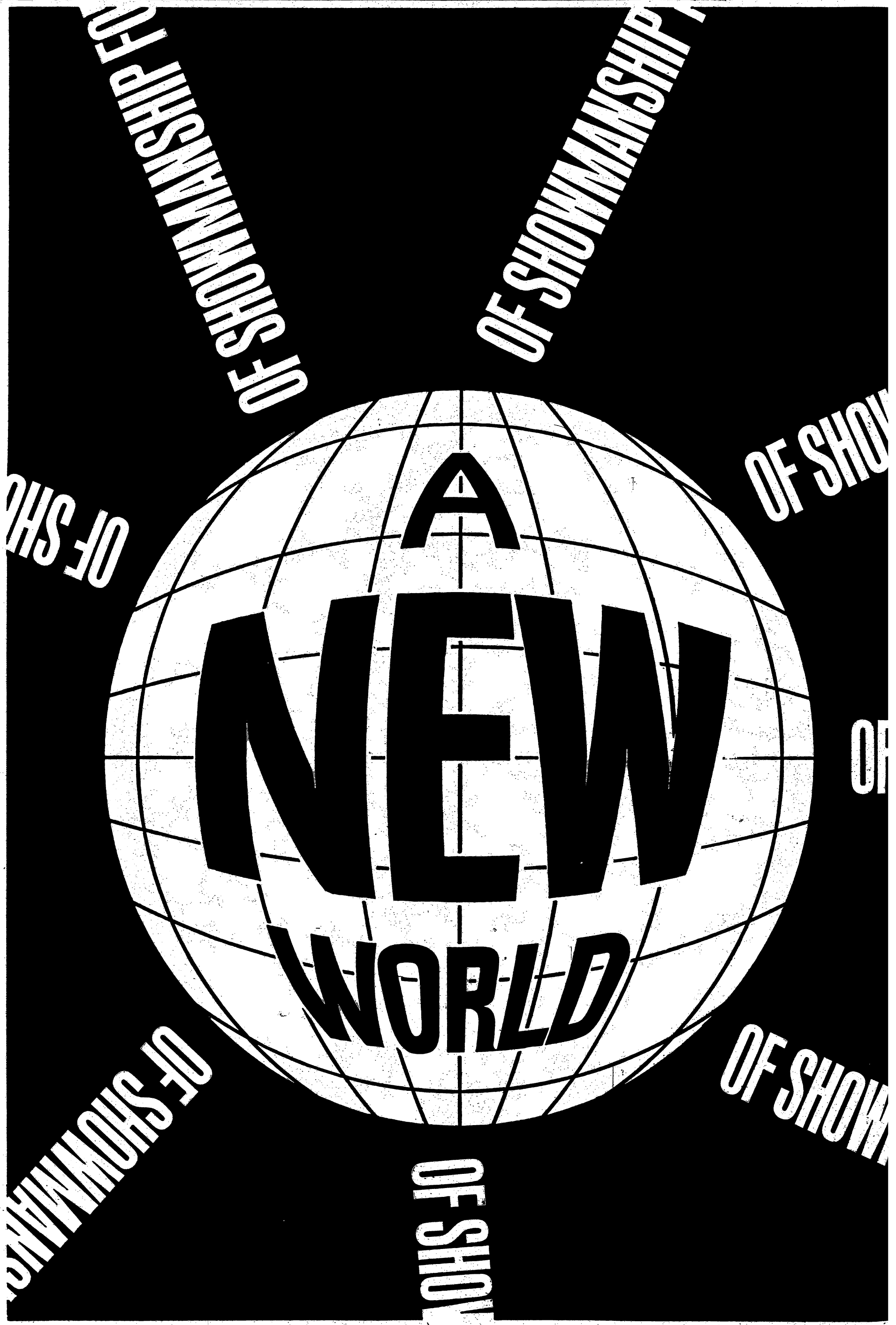
As part of the production thinking Levine says he plans "to establish a beachhead in Hollywood, I believe that I should have a bigger working force in Hollywood," he said recently, and I'll probably set up a production office in our present distribution quarters (at Paramount)." An important, in fact "vital," factor in film company operation today is inventory, he feels, for both theatres and tv. "I'm still making westerns quietly in Yugoslavia," he commented.

Of Embassy and its future Levine has this to say. "I think this company is as powerful as any company in the business. We have stability. This is no get rich quick operation now. The banks go along with us. (He owes them about $6,000,000). Every day we get stronger and stronger. We own our pictures and own 'em in perpetuity. We haven't even tried to sell world rights of pictures to television." As for his plans, the prez says "I'm gonna make any kind of picture wherever it can be made, as many as I can dream up." In line with this and his Hollywood schemes, Levine noted that he intends adding a sizable production staff between now and the first of 1965.

105 on Payroll

Embassy currently has 105 employees and an annual operating nut considerably under $3.000,000. It is cramped into office space in various places in the Time & Life Building and Levine keeps talking about getting new offices. He is bristling with enthusiasm these days and confident of his and Embassy's future. His "Success—Italian Style" days are over and the once-noisy little indie has be-

(Continued on page 97)


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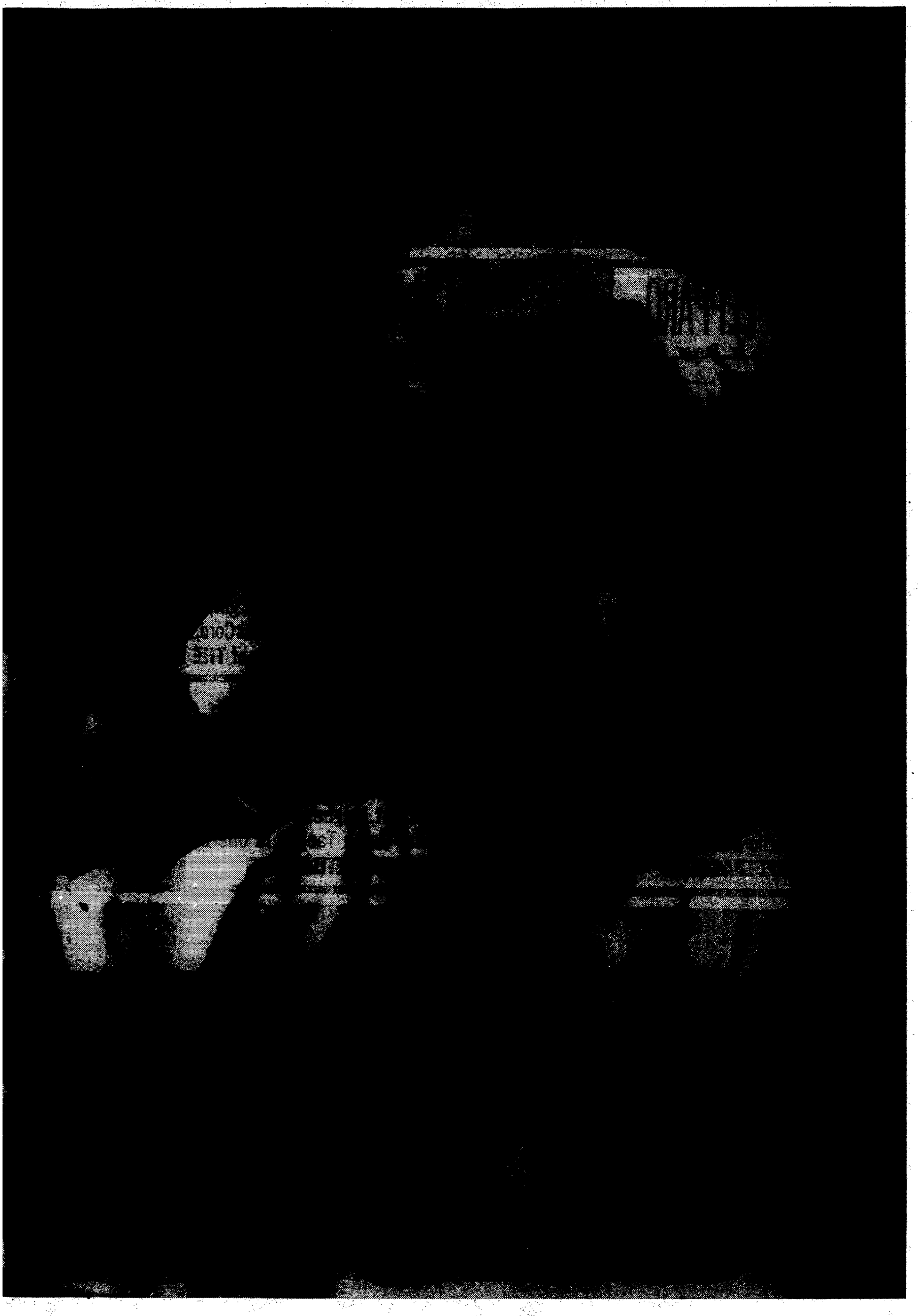
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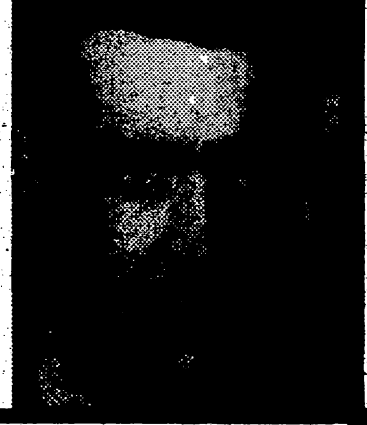


JOSEPH E. LEVINE presents

THE CARPETBAGGERS

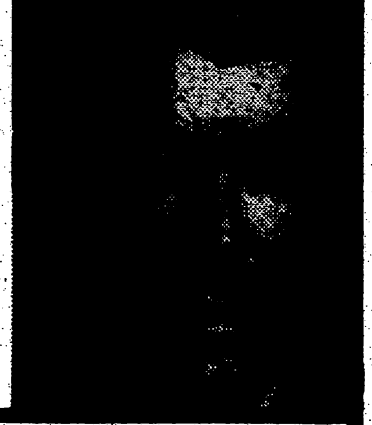
GEORGE PEPPARD as

Jonas Cord, Jr. Buyer, Seller, Builder, Destroyer . . . Cheater and Charmer, Lover and Louse! George Peppard is one of **THE CARPETBAGGERS**



ALAN LADD as

Nevada Smith Man who keeps Jonas' secrets and Jonas' women . . . Quiet man with guts enough to kill! Alan Ladd is one of **THE CARPETBAGGERS**



MARTHA HYER as

Jennie Denton Good-looking in furs, better looking without them . . . Nice girl—until she was fifteen! Martha Hyer is one of **THE CARPETBAGGERS**



ELIZABETH ASHLEY as

Monica Winthrop Rich man's daughter, rich men's plaything, nice girl, wild girl . . . wild Mrs. Jonas Cord, Jr.! Elizabeth Ashley is one of **THE CARPETBAGGERS**

MARTIN BALSAM as

B. B. Norman The big man, the big loser . . . because he was the second smartest man in Jonas' world! Martin Balsam is one of **THE CARPETBAGGERS**

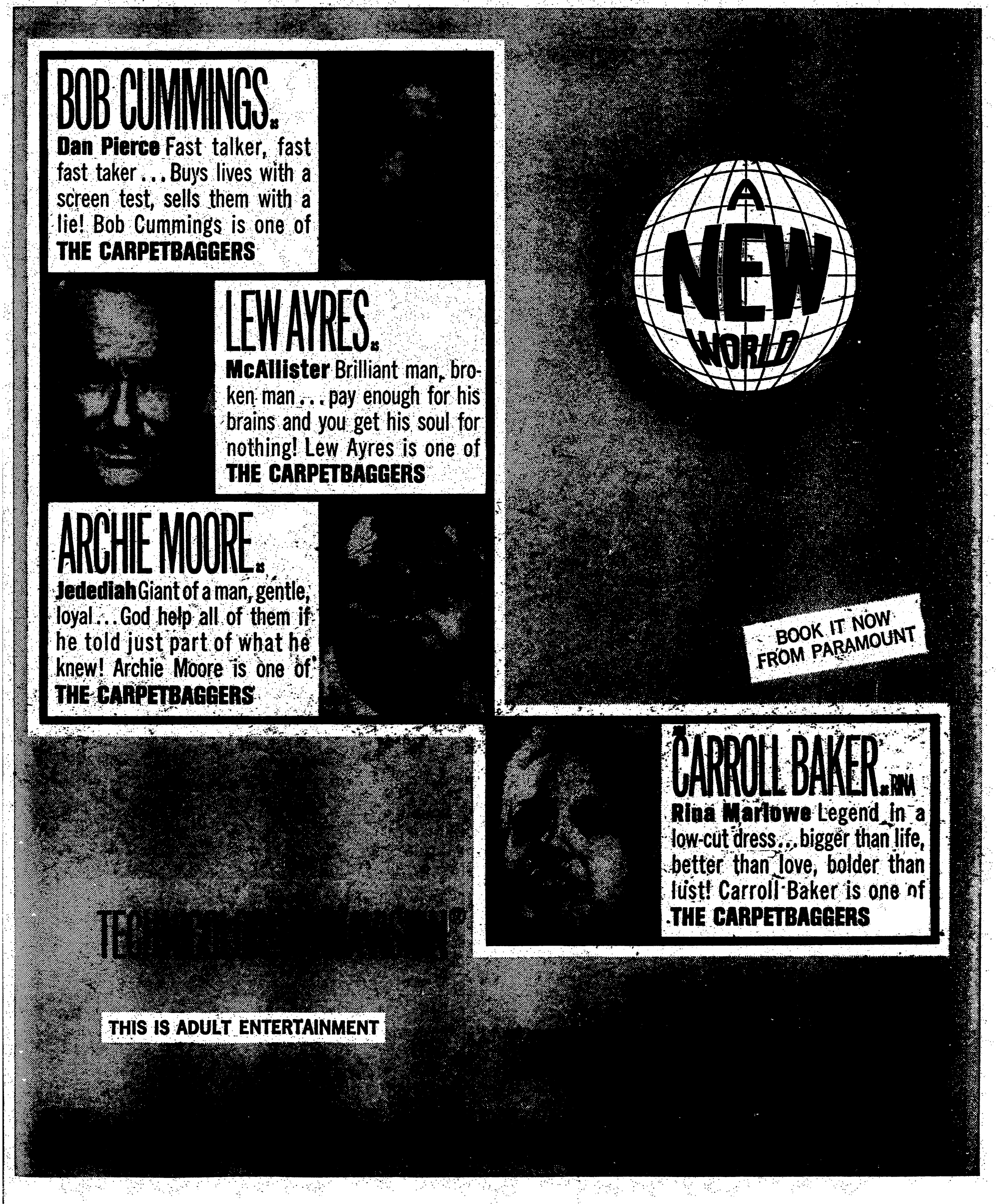


RALPH TAEGER as

Buzz Dalton The pilot who went along for the ride . . . the fastest, highest ride of his life! Ralph Taeger is one of **THE CARPETBAGGERS**



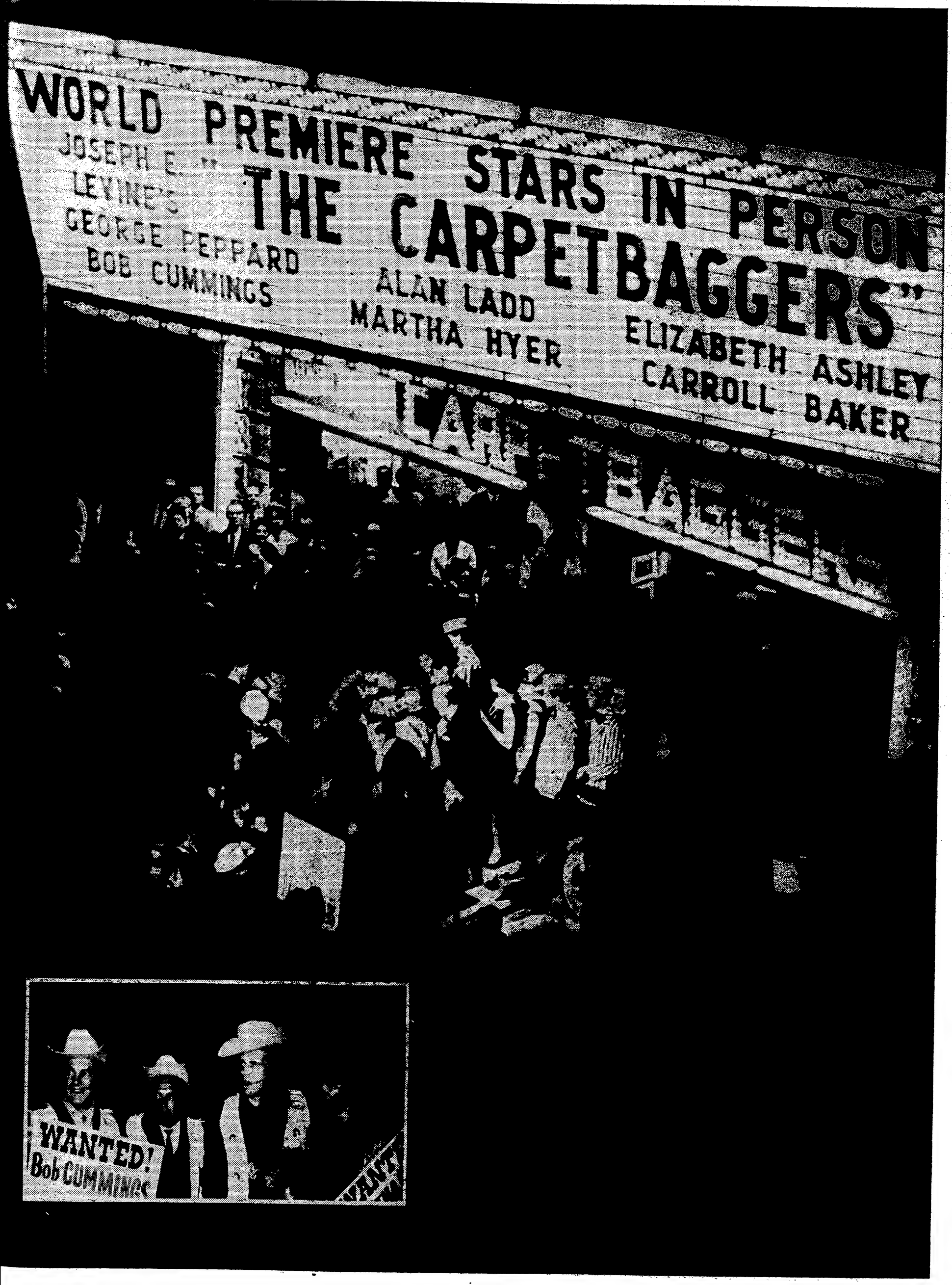
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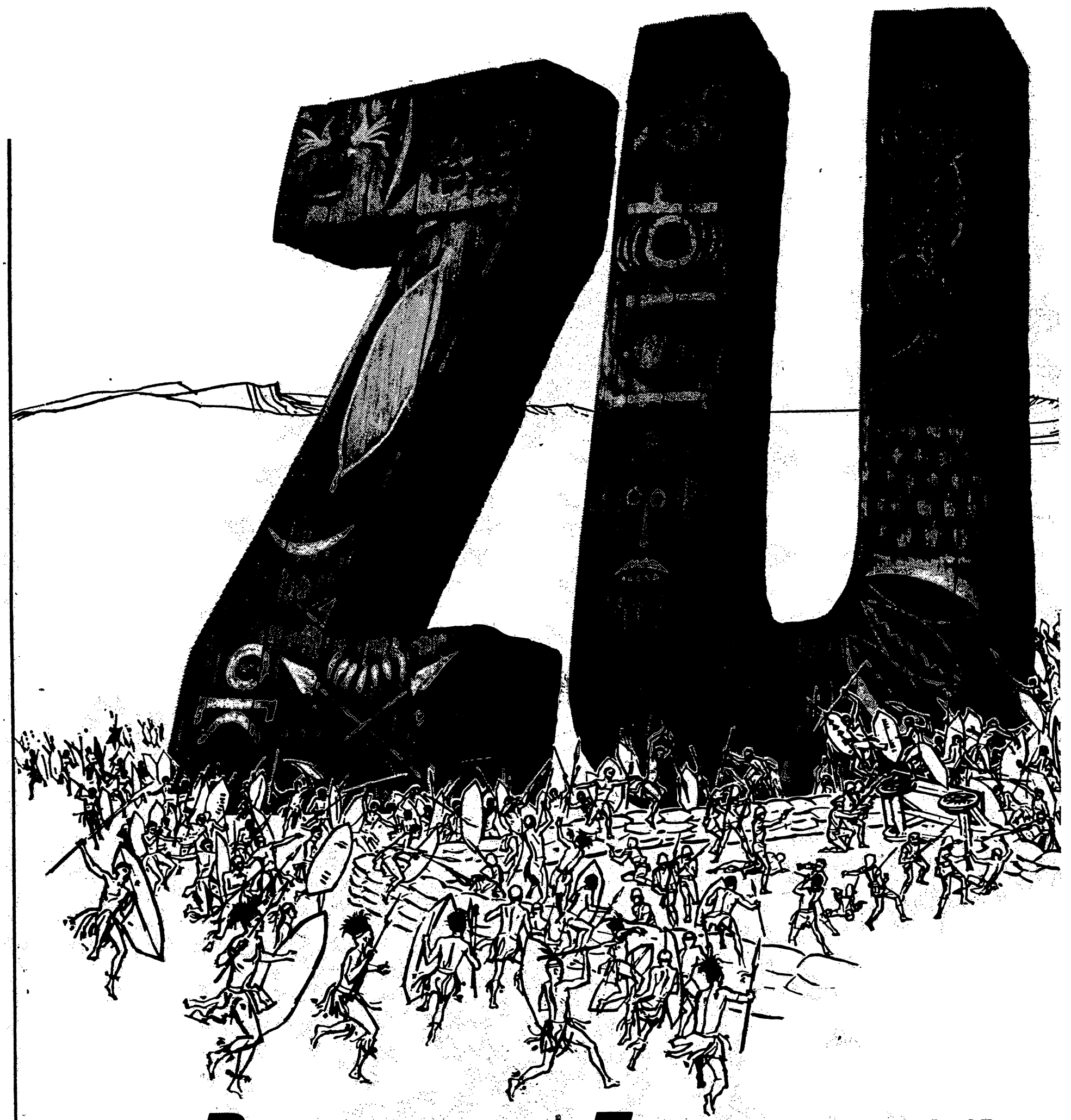


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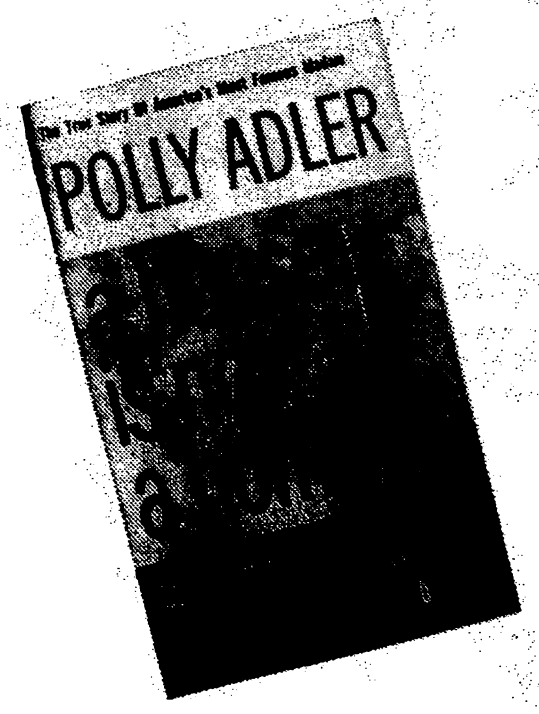
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the most controversial figure in England
was Richard Francis Burton. He was, variously, and
often simultaneously, a scholar, a poet, a world traveller,
a distinguished explorer, a prolific writer, a soldier, a great
pistol shot, a superb swordsman, an adventuresome lover,
an expert horseman, a brilliant linguist, a unique
literary translator, a military undercover agent, a doctor,
a psychologist, a botanist, a geologist, a British
consul and a knight of the British Empire.
He was the first non-Moslem to enter the forbidden Mecca.

"Half-god, half-devil."

A girl fell in love with him at a distance. She was Isabel Arundell,
born of an aristocratic English Catholic family. Isabel was
brought up and educated in an elegant and refined
atmosphere. Everything in her life separated her from
Richard Burton by an enormous chasm, but she bridged it
with persistence and love, and walked across.

She was sacred, he was profane.

On the surface, two more unlikely people could hardly have
come together. The wild and the tame. The satyr and
the virgin. The proper and the improper.

But they came together, stayed together until death parted them.

John Michael Hayes



JOSEPH E. LEVINE presents

ISABEL *and* BURTON

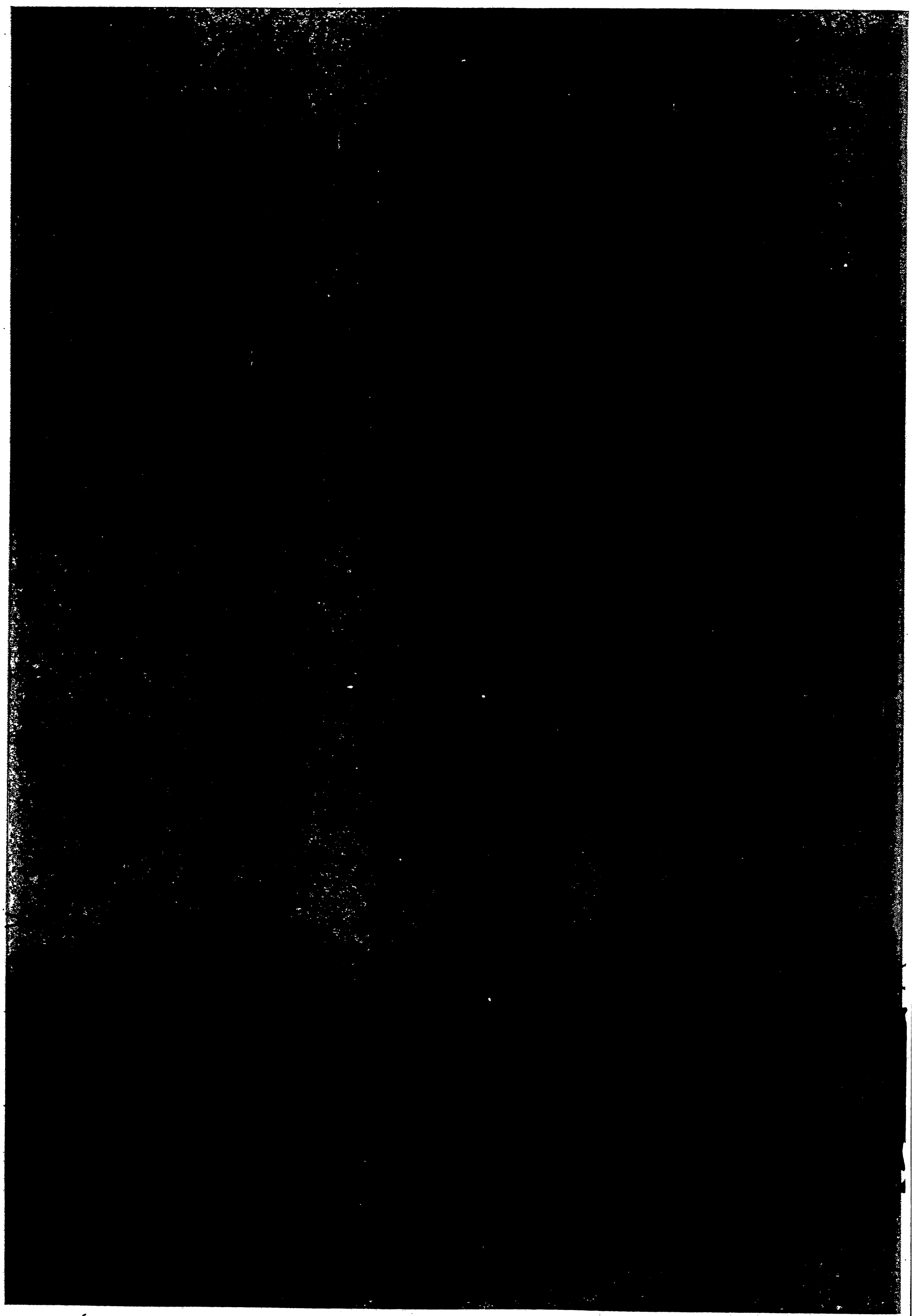
Original Screenplay by JOHN MICHAEL HAYES

Produced by JOHN MICHAEL HAYES

Executive Producer JOSEPH E. LEVINE

To be Filmed on Location
on Three Continents
in Color and Widescreen.

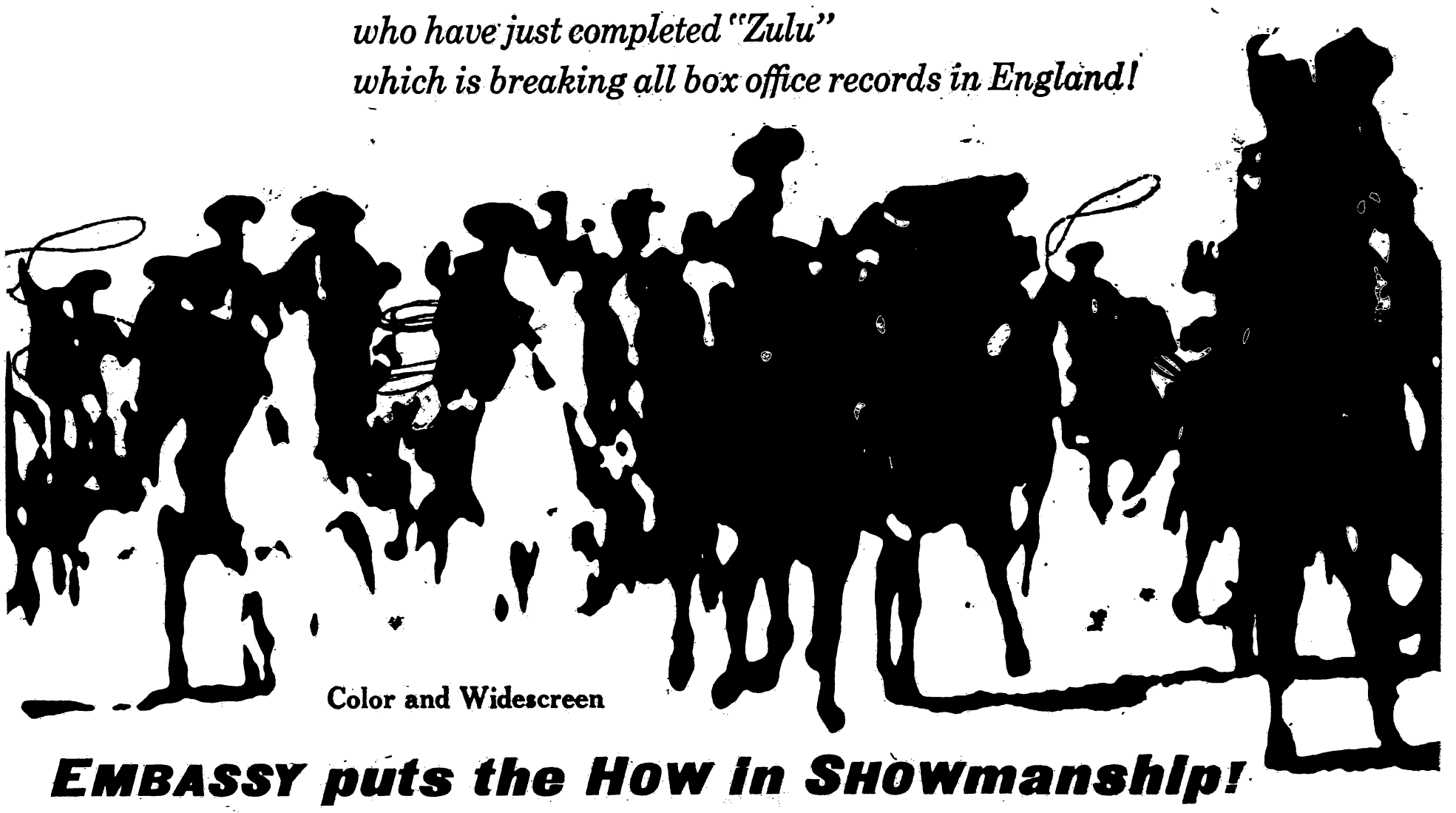
EMBASSY puts the HOW in SHOWmanship!



JOSEPH E. LEVINE presents

THE WAR HORSES

To be filmed on the Great Plains of Africa
and the American West by
the sensational new producing team—
STANLEY BAKER *and* **CY ENDFIELD**
who have just completed "Zulu"
which is breaking all box office records in England!



Color and Widescreen

EMBASSY puts the HOW in SHOWmanship!

Will Adams came to Japan as a ship-wrecked sailor.
Immediately upon landing, he was indicted for a capital crime
and sentenced to be executed.
Single-handedly, through his strength, his sexual charm and
the open honesty of his heart, he not only saved his own life
but rose to a position of immeasurable influence. Although
his loyalty to his queen never wavered, he alone stood at the
side of the ruler of all Japan. His ability, wit and character
carried him through political intrigues and bitter wars and he
became the first white Samurai.

JOSEPH E. LEVINE presents

Wild Adams

Produced by JOSEPH E. LEVINE and EUGENE FRENKE

Original Screenplay by DALTON TRUMBO

to be filmed in Japan and Hollywood in Color and Widescreen

10

The novels of Harold Robbins have sold more than 40,000,000 copies and have been translated into 29 languages. His position as one of the world's most successful authors is undisputed.

In THE ADVENTURERS Harold Robbins tells of the new breed of international playboy. He is the man with one hand on the girl's waist and the other in a man's pocket. His friends are statesmen and gangsters. He looks and lives like a millionaire; usually he's broke.

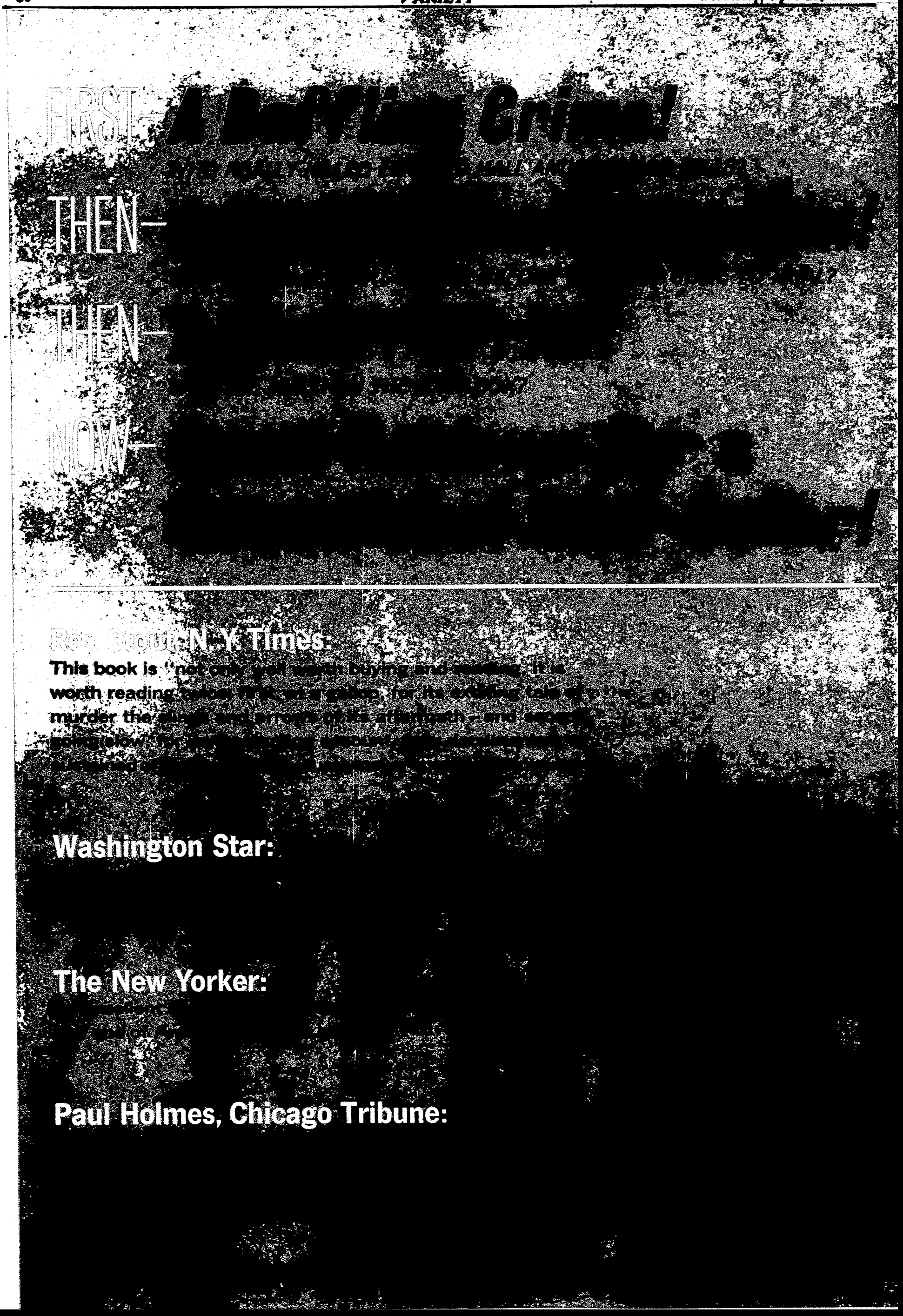
He has many dimensions. He is hard to figure out and almost impossible to understand. Harold Robbins understands him and his world. So will you, when you see

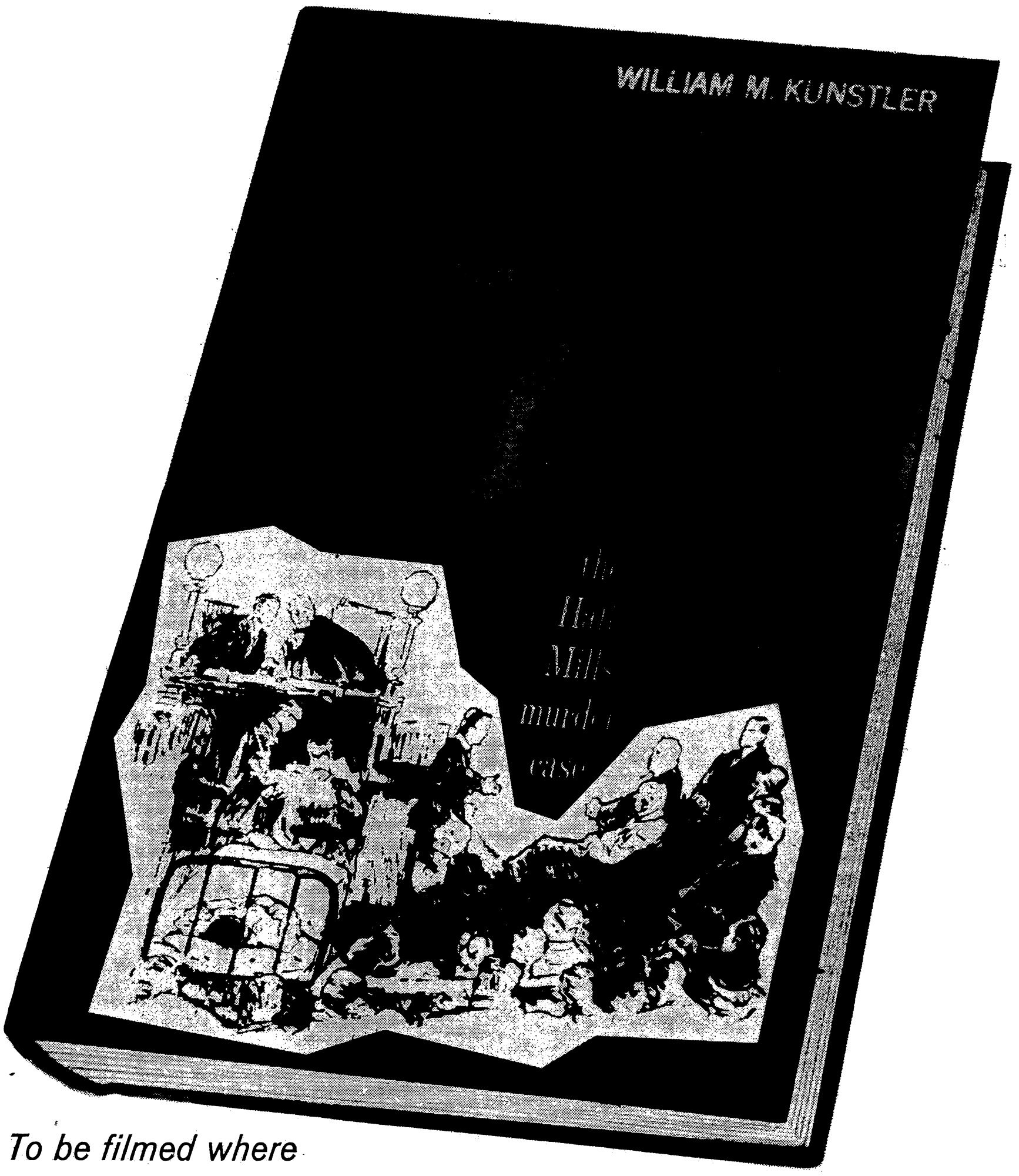
Joseph E. Levine presents

ntur ers

To be filmed in Color and Widescreen in the Jet Capitols of the World

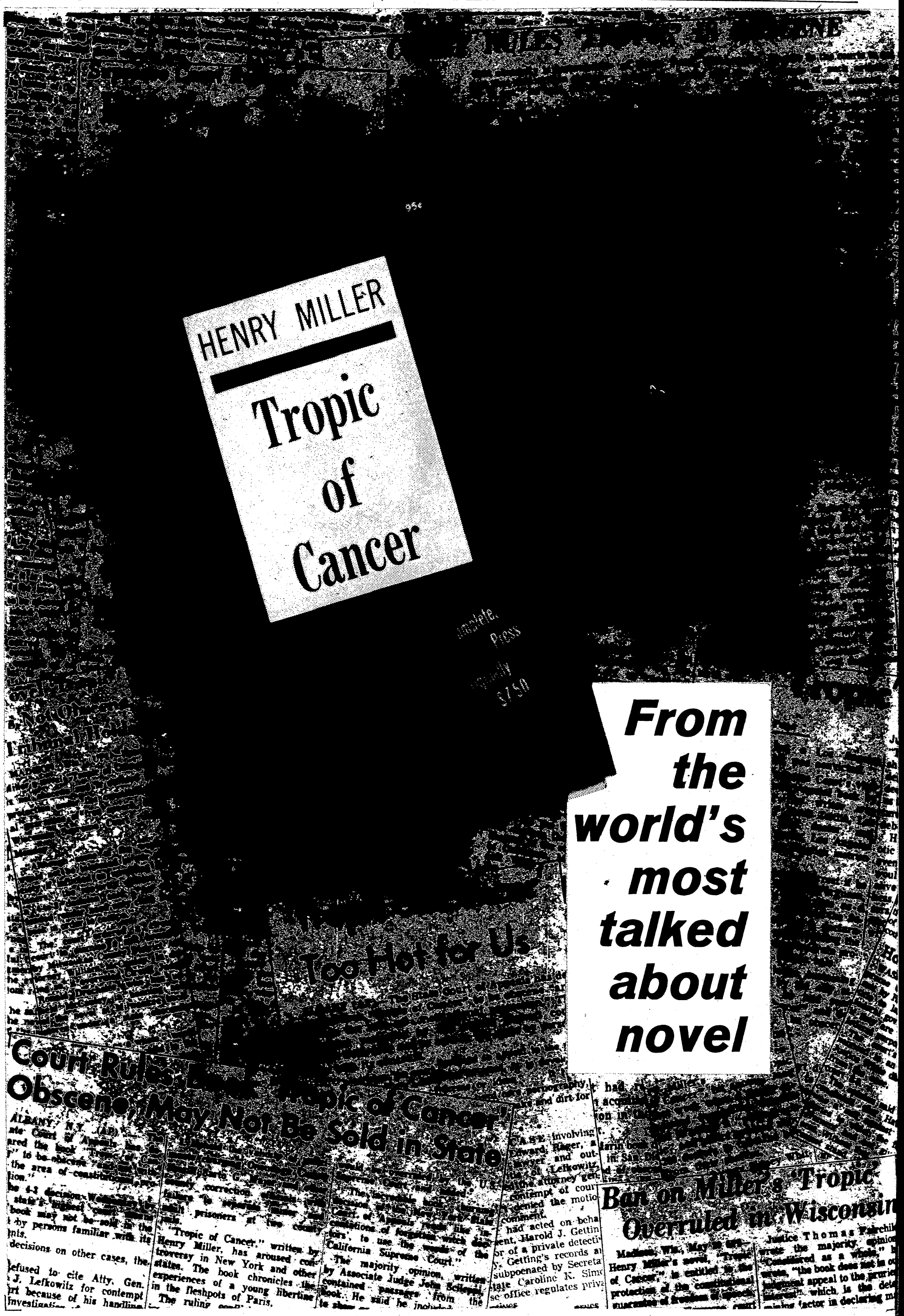
EMBASSY puts the HOW in SHOWmanship!


FIRST—
A brilliant crime!
THEN—
THEN—
NOW—
Rex Stout, N.Y. Times:
This book is "not only worth buying and
worth reading;
murder the
going slow
Washington Star:
The New Yorker:
Paul Holmes, Chicago Tribune:



To be filmed where
it actually happened.
To be written, produced and directed by RUSSELL ROUSE and
CLARENCE GREENE who are now filming "A HOUSE IS NOT A HOME"

EMBASSY puts the HOW in SHOWmanship!


HENRY MILLER
Tropic of Cancer
From the world's most talked about novel
Too Hot for Us
Court Rules 'Tropic of Cancer' Obscene, May Not Be Sold in State
Ban on Miller's 'Tropic' Overruled in Wisconsin

JOSEPH E. LEVINE
presents

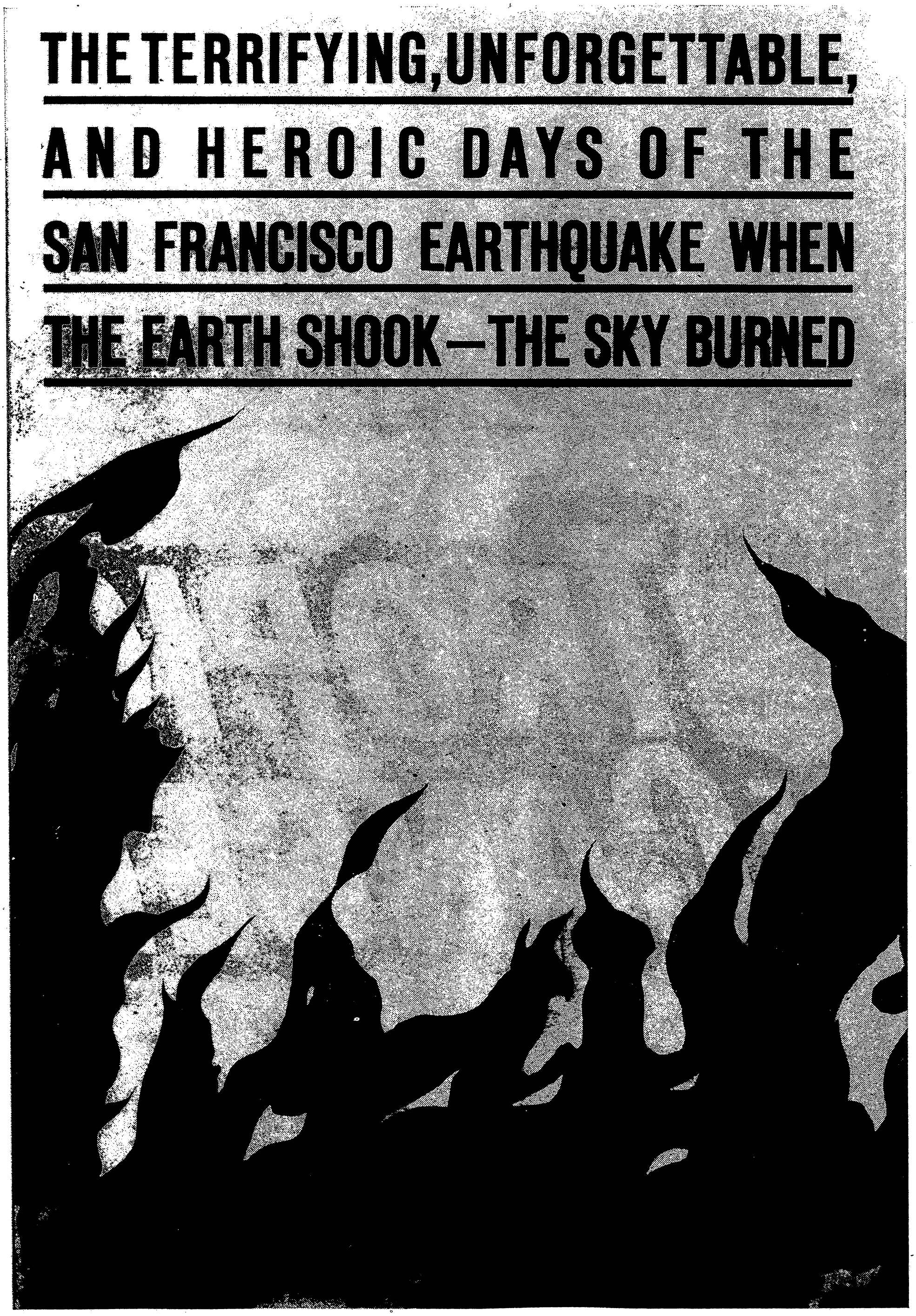
TROPIC OF CANCER

to be filmed in Paris

EMBASSY puts the HOW in SHOWmanship!

Color and Widescreen

10


THE TERRIFYING, UNFORGETTABLE,
AND HEROIC DAYS OF THE
SAN FRANCISCO EARTHQUAKE WHEN
THE EARTH SHOOK—THE SKY BURNED

JOSEPH E. LEVINE presents

THE EARTH SHOOK THE SKY BURNED

To be Filmed on Location in Color and Widescreen

ORIGINAL SCREENPLAY BY **NIVEN BUSCH**

10

is a dramatic and explosive
story about Hollywood's most glittering
prize, set against the glamour of the movie
world–the fast drives to Palm Springs, the
gambling rooms at Las Vegas, the luxury
yachts moored off Catalina, the pervading
odor of big money and instant fame–and
the constant lure of the biggest prize of all, the
Oscar, and the climactic night of its award.

It is the story of five world-famous actors who
have been nominated for the award...a tough,
ruthless, slum-bred young man, ambitious and
corrupt;

an arrogant Method actor, self-righteous and
cynical, who has made good in Hollywood;

a Grand Old Man of the screen, legendary
king of actors, twice winner of the Oscar,
now a jaded drunk;

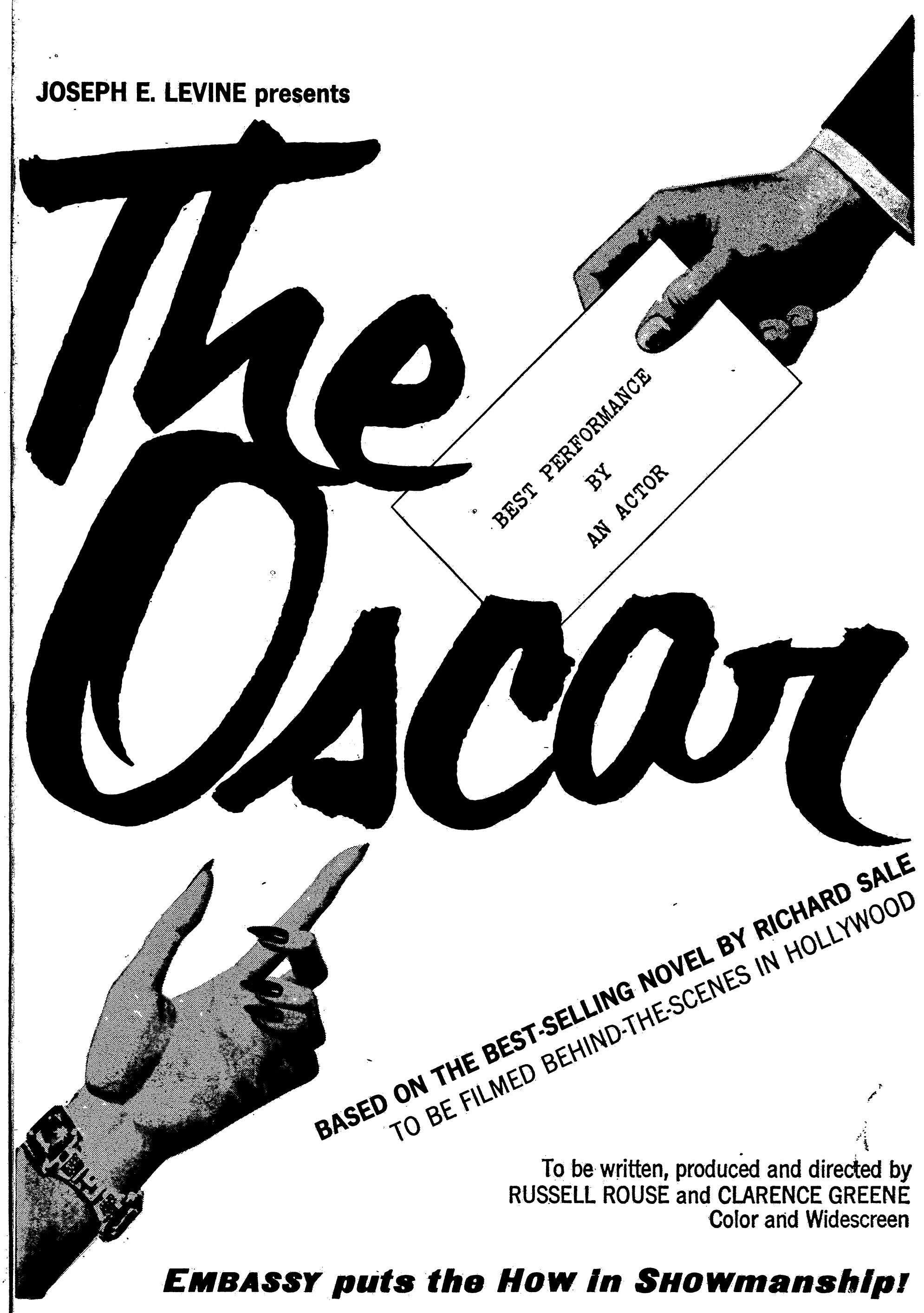
a flag-waving, right-wing superpatriot, who
has made millions playing the hero in war
movies despite his record as a draft dodger;

a talented actor from England, legendary
for his charm and well known in movie circles
for his homosexuality . . .

Pitted against each other in a cutthroat compe-
tition for the Oscar, they are plunged into a
campaign of blackmail, scandal and innuendo,
as each seeks to secure his chances.

JOSEPH E. LEVINE presents

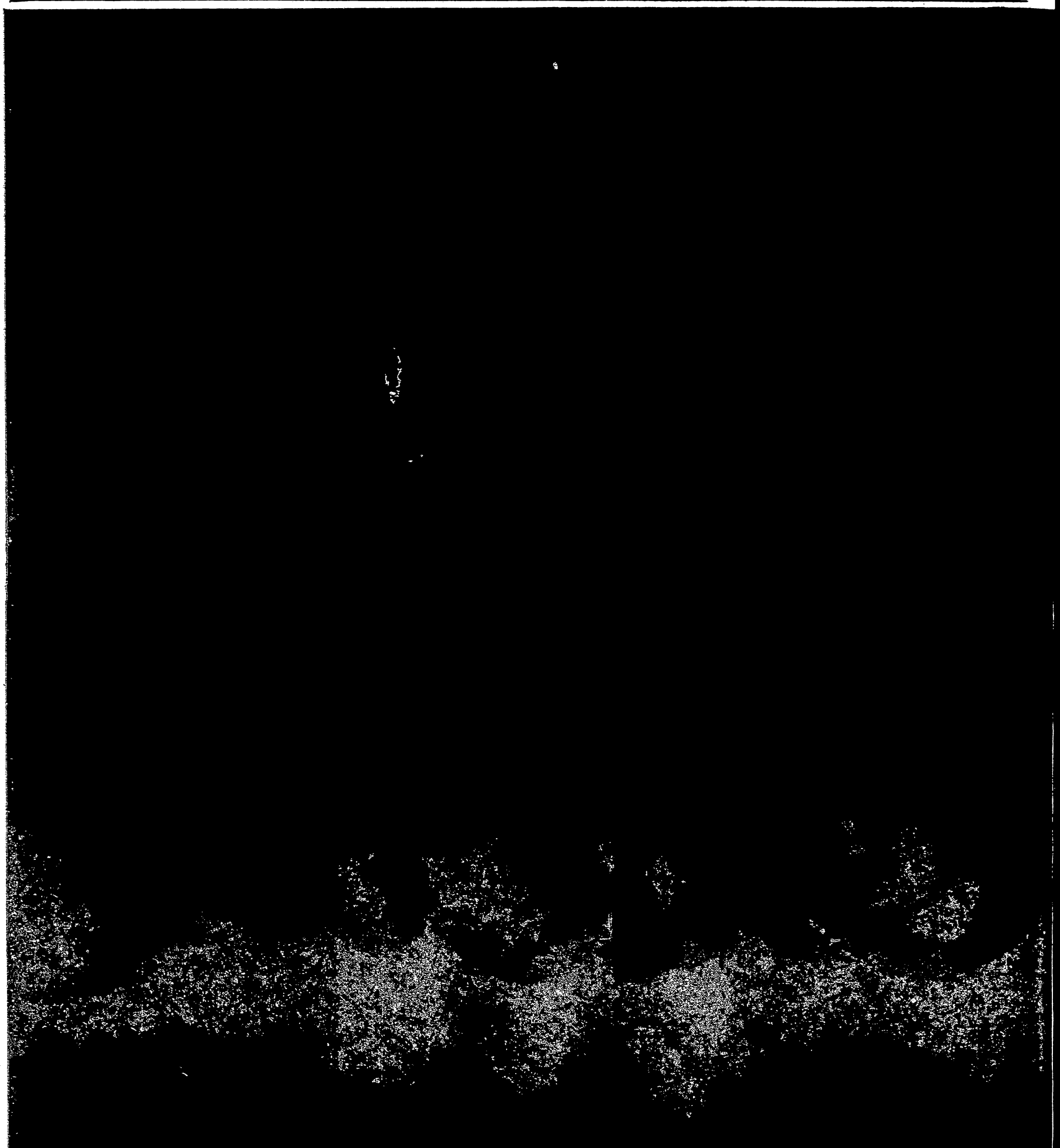
The Oscar



BASED ON THE BEST-SELLING NOVEL BY RICHARD SALE
TO BE FILMED BEHIND-THE-SCENES IN HOLLYWOOD

To be written, produced and directed by
RUSSELL ROUSE and CLARENCE GREENE
Color and Widescreen

EMBASSY puts the HOW in SHOWmanship!



...From the production team that
brought you "TWO WOMEN", "BOCCACIO '70"
and this year's record-breaking hit
"YESTERDAY, TODAY AND TOMORROW"!



...and starring
the greatest team
since
GILBERT and GARBO,
GABLE and HARLOW!

JOSEPH E. LEVINE presents

SOPHIA Loren MARCELLO Mastroianni



EMBASSY

in Vittorio De Sica's

Marriage Italian Style

PRODUCED BY
Carlo Ponti

SCREENPLAY BY
EDUARDO DE FLIPPO

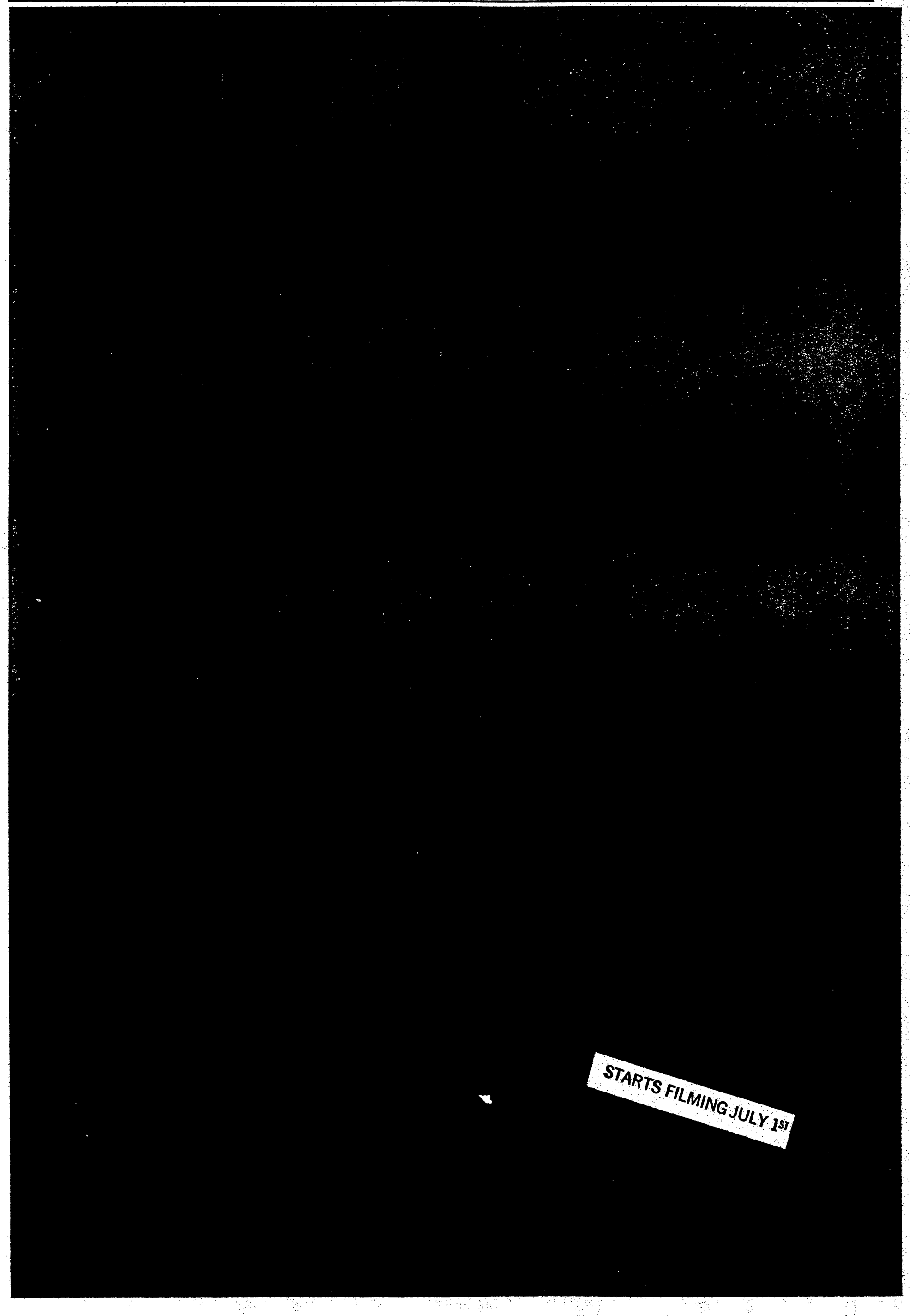
COLOR and WIDESCREEN

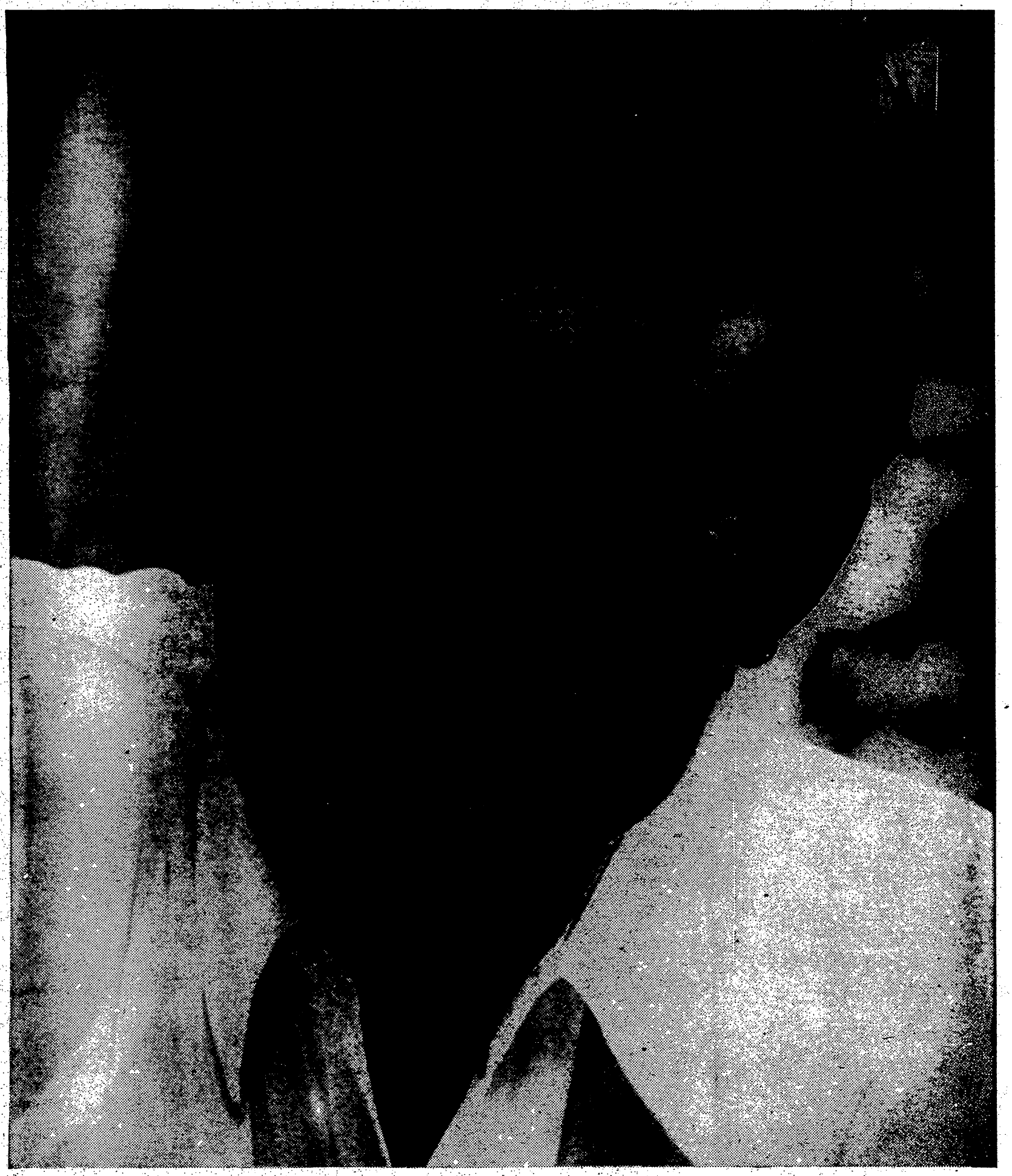
NOW FILMING IN ROME AND NAPLES

AVAILABLE FOR CHRISTMAS RELEASE

FOR THE WHOLE WORLD FROM EMBASSY

puts the How in Showmanship!


STARTS FILMING JULY 1ST

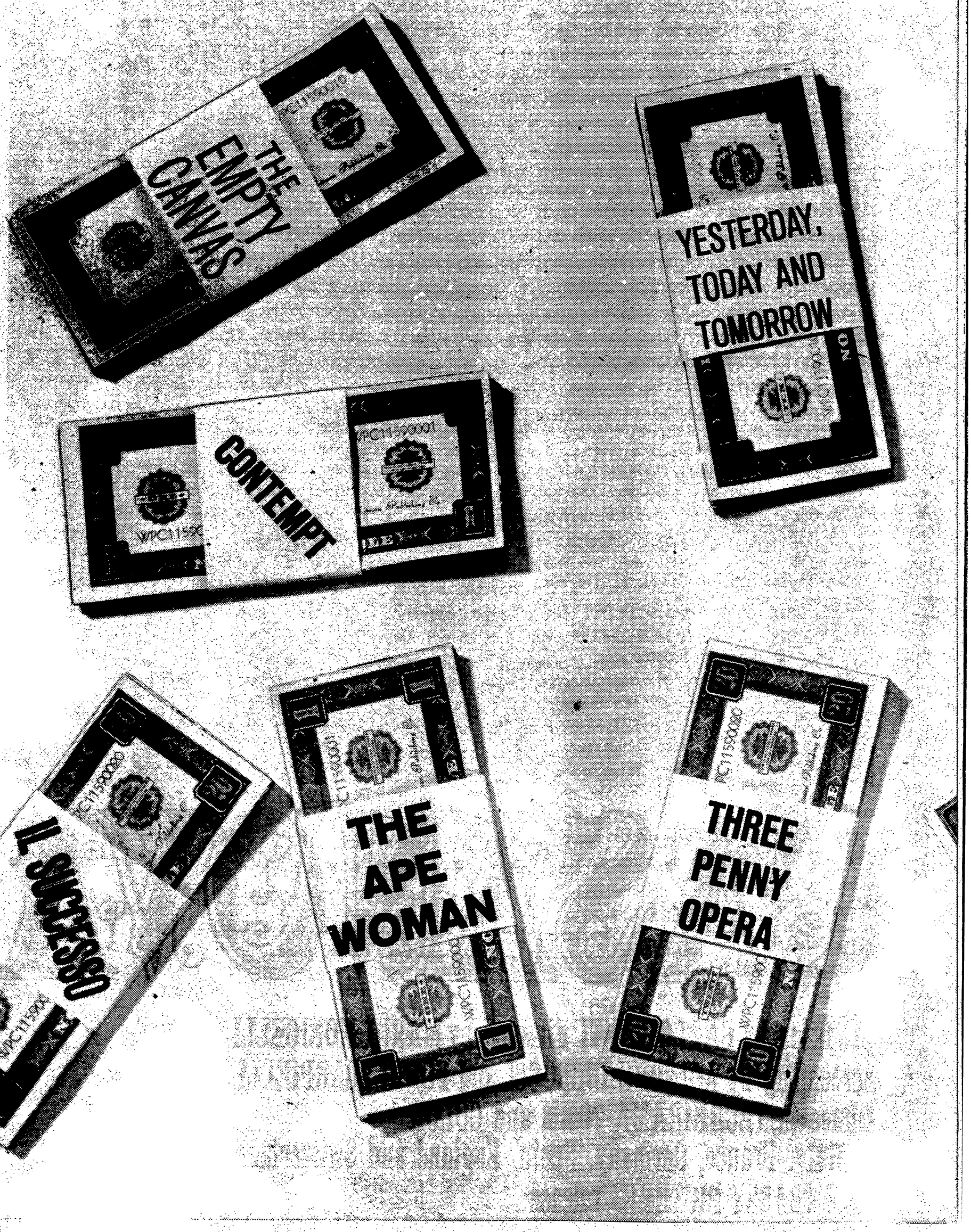


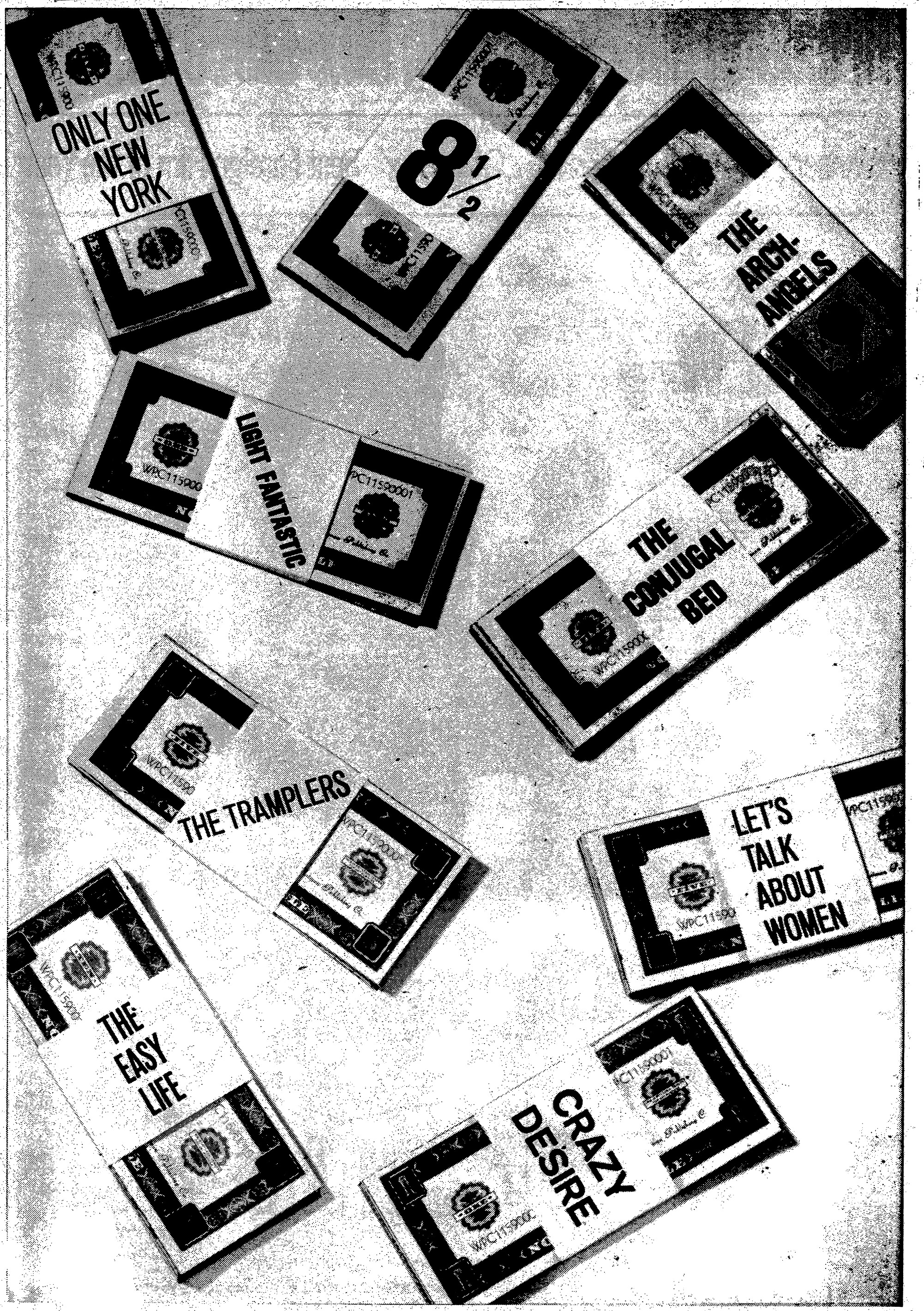
CASANOVA

produced by CARLO PONTI directed by MARIO MONICELLI
screenplay by AGINORE INCROCCI and FURIO SCARPIELLI
filmed in TECHNIRAMA 70MM and COLOR
in Italy, France, Germany, Spain, England and Switzerland
an EMBASSY PICTURES release

A NEW WORLD

of box-office entertainment from Joseph E. Levine!




ONLY ONE NEW YORK
8 1/2
THE ARCH-ANGELS
LIGHT FANTASTIC
THE CONJUGAL BED
THE TRAMPLERS
LET'S TALK ABOUT WOMEN
THE EASY LIFE
CRAZY DESIRE

Breaking every existing box-office record

Winner–*Golden Globe Award*–Best Foreign Film of the Year

A NEW WORLD
SHOWMANSHIP FOR SHOWMEN OF THE WORLD

AVAILABLE NOW FOR THE WHOLE WORLD



JOSEPH E. LEVINE presents

SOPHIA LOREN AS THE COURTESAN, THE WIFE, THE MISTRESS...

MARCELLO MASTROIANNI AS THE LOVER, THE LOVER, THE LOVER...

in VITTORIO DE SICA'S

YESTERDAY, TODAY AND TOMORROW IN COLOR

Produced by CARLO PONTI

Screenplay by ALBERTO MORAVIA, CESARE ZAVATTINI, EDUARDO De FILIPPO

A CHAMPION-CONCORDIA FILM • AN EMBASSY PICTURES RELEASE

In New York, Washington and Los Angeles!

"'Yesterday, Today and Tomorrow' is a wonderfully elaborated burlesque... the details had better go undescribed, because they **defy description.** Miss Loren is a female of dazzling temperament and Mr. Mastroianni is hilarious as a hot voluptuary, Italian style."

— Bosley Crowther, N. Y. Times

"SEX SEX SEX! You can now spend two hours wallowing in Sophia Loren's lavish and wonderful charms as she cavorts in various stages of undress, pregnancy and promiscuity, climaxed by a final strip-tease that sets the screen a-sizzle!"

— Judith Crist, Herald Tribune

"ONE OF THE MOST SCREAMINGLY FUNNY PICTURES OF ALL TIME!"

— James O'Neill, Jr., Washington Daily News

"IT WILL BE WISE TO LOOSEN THE GIRDLE OF THE NEW EASTER FINERY WHEN YOU SET DOWN TO LAUGH WITH 'YESTERDAY, TODAY AND TOMORROW.' **Sophia Loren lets down her hair and bodice to show just how thoroughly the right girl can take over a picture! Laughter is the tone of the picture, but there is variety enough to permit Sophia to romp from rowdy, raucous, violence all the way to (for her) quiet subtlety. It is a merry carnival of fun with Sophia always the queen!"**

— Alton Cook, World Telegram

"Loren and Mastroianni are the day's most dynamic film actors!"

— Richard L. Coe, Washington Post

"Rowdy, earthy, full of laughs!"

— George H. Jackson, Los Angeles Herald Examiner

"HILARIOUS!"

— Time Magazine

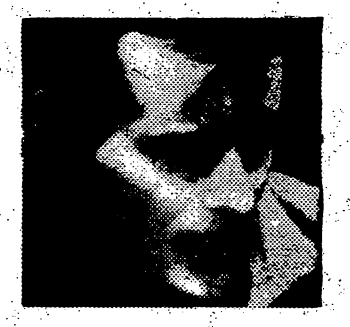
EMBASSY puts the HOW in SHOWmanship!

In a villa...in a garret... couch...on a beach...there is the most startling film

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD

Joseph E Levine presents

HORST BUCHHOLZ



CATHERINE SPAAK



and Miss BETTE DAVIS



in

THE EMPTY CANVAS

AVAILABLE NOW FOR THE WHOLE WORLD

in a car...in a park...on a are six reasons why this that you will ever see!!!



Based on the novel by Alberto Moravia

Produced by
CARLO PONTI

Directed by Damiano Damiani

A Champion-Concordia Film

An Embassy Pictures Release

EMBASSY puts the How in SHOWmanship!

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD

Bardot at her bold, bare and brazen best!



EMBASSY puts the HOW in SHOWmanship!



JOSEPH E. LEVINE
presents

BRIGITTE BARDOT
JACK PALANCE

Contempt!

Co-starring MICHEL PICCOLI · GEORGIA MOLL · FRITZ LANG

Produced by CARLO PONTI

A Film by JEAN-LUC GODARD

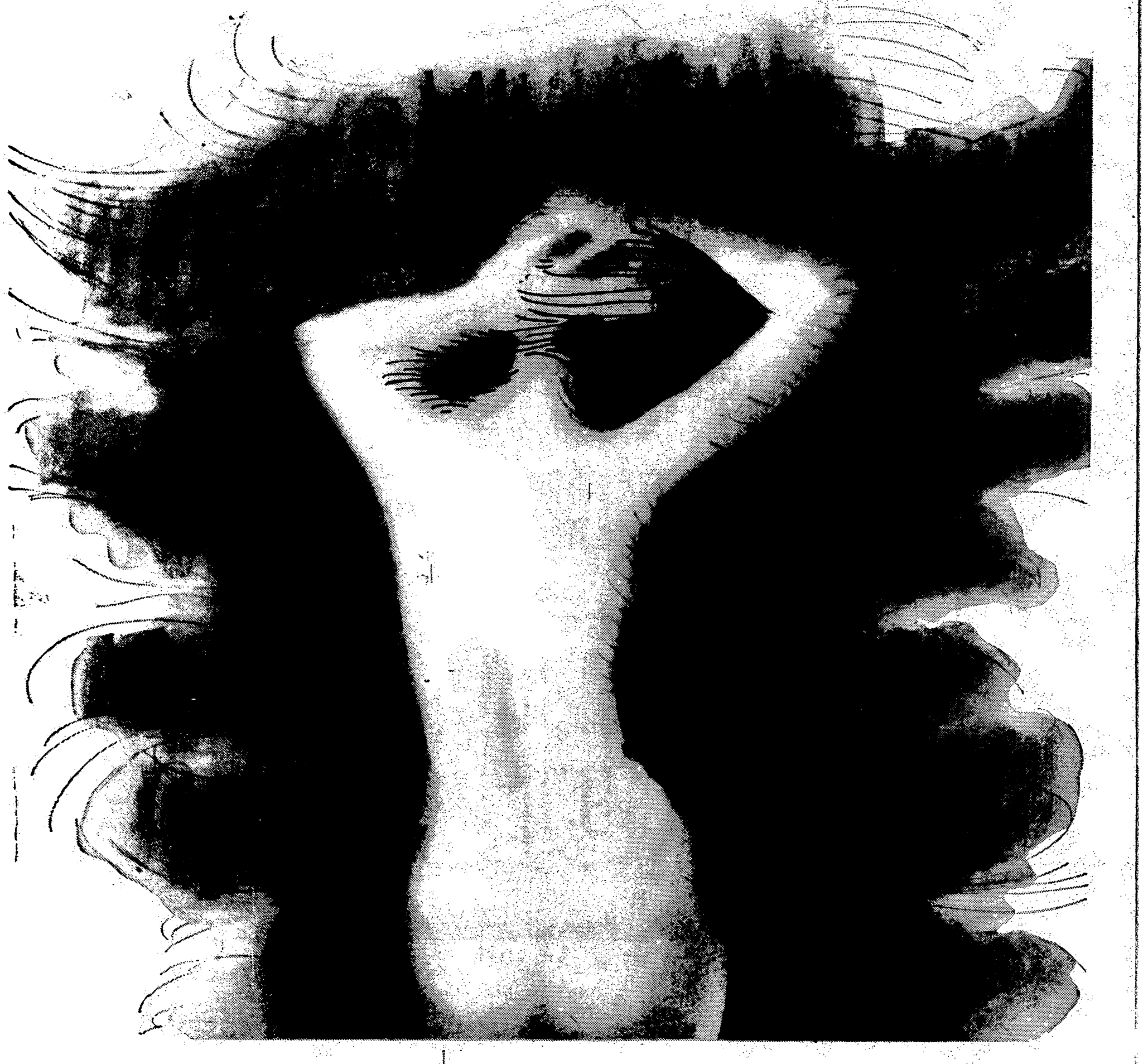
Based on the novel by ALBERTO MORAVIA

IN COLOR AND FRANSCOPE

AN EMBASSY PICTURES RELEASE

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD

No other woman looked like her, felt like her, loved like her



AVAILABLE NOW
FOR THE WHOLE WORLD

JOSEPH E. LEVINE
Presents

The Lye Woman

Starring

UGO TOGNAZZI
ANNIE GIRARDOT

Directed by

MARCO FERRERI

Produced by

CARLO PONTI

STORY AND SCREENPLAY BY RAPHAEL AZCONA & MARCO FERRERI
A CHAMPION-CONCORDIA FILM · AN EMBASSY PICTURES RELEASE

EMBASSY puts the How In SHOWmanship!

THE GIRLS ALONE ARE WORTH THE PRICE OF ADMISSION!

The saga-in-song-and-sin.....of
Mack the Knife and Madam Jenny
Mack the Knife and Innocent Polly
Mack the Knife and the Sheriff's Daughter
Mack the Knife and ALL the girls at Jennie's Place
Mack the Knife, etc., etc., etc., etc., etc.,

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD



EMBASSY puts the HOW in SHOWmanship!

AVAILABLE NOW
FOR THE WHITE MOVIE

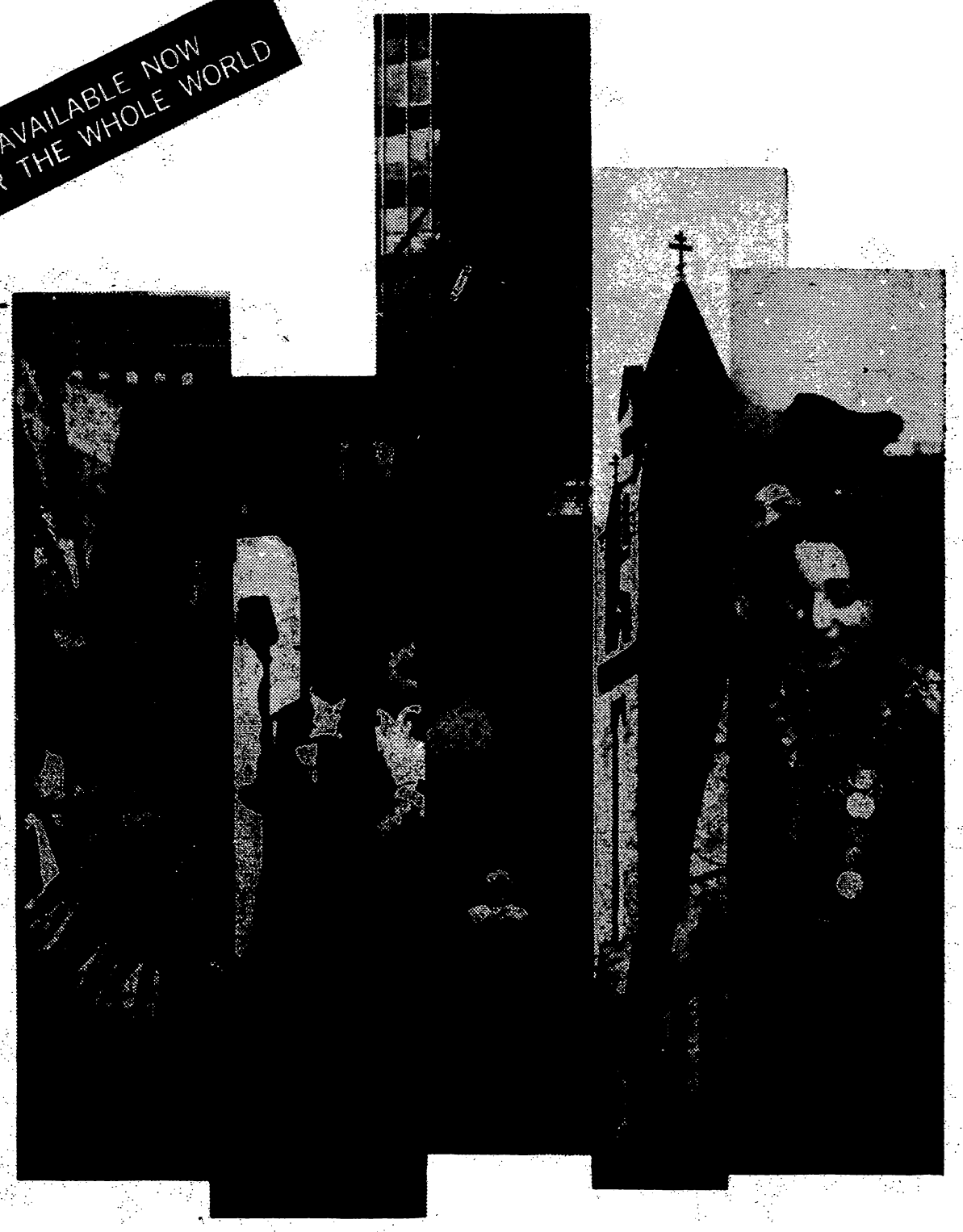


JOSEPH E. LEVINE
presents

ONLY ONE NEW YORK

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD

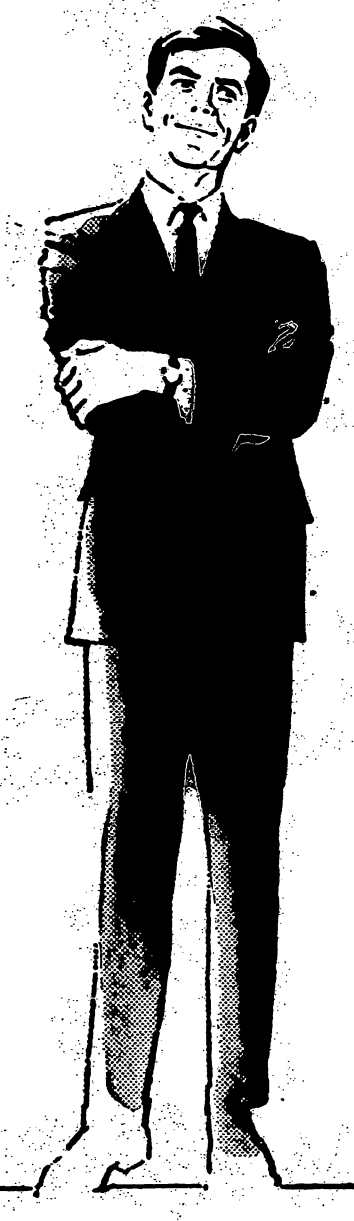
AVAILABLE NOW FOR THE WHOLE WORLD



written,
directed
and
photographed
by the
Academy Award creator of "THE SKY ABOVE—
THE MUD BELOW," PIERRE-DOMINIQUE GAISSEAU

Her
name
is
Beverly





Today
she is
going
to fall
in love
for the
very
first
time

JOSEPH E. LEVINE *presents*

Light Fantastic

AVAILABLE NOW
FOR THE WHOLE WORLD

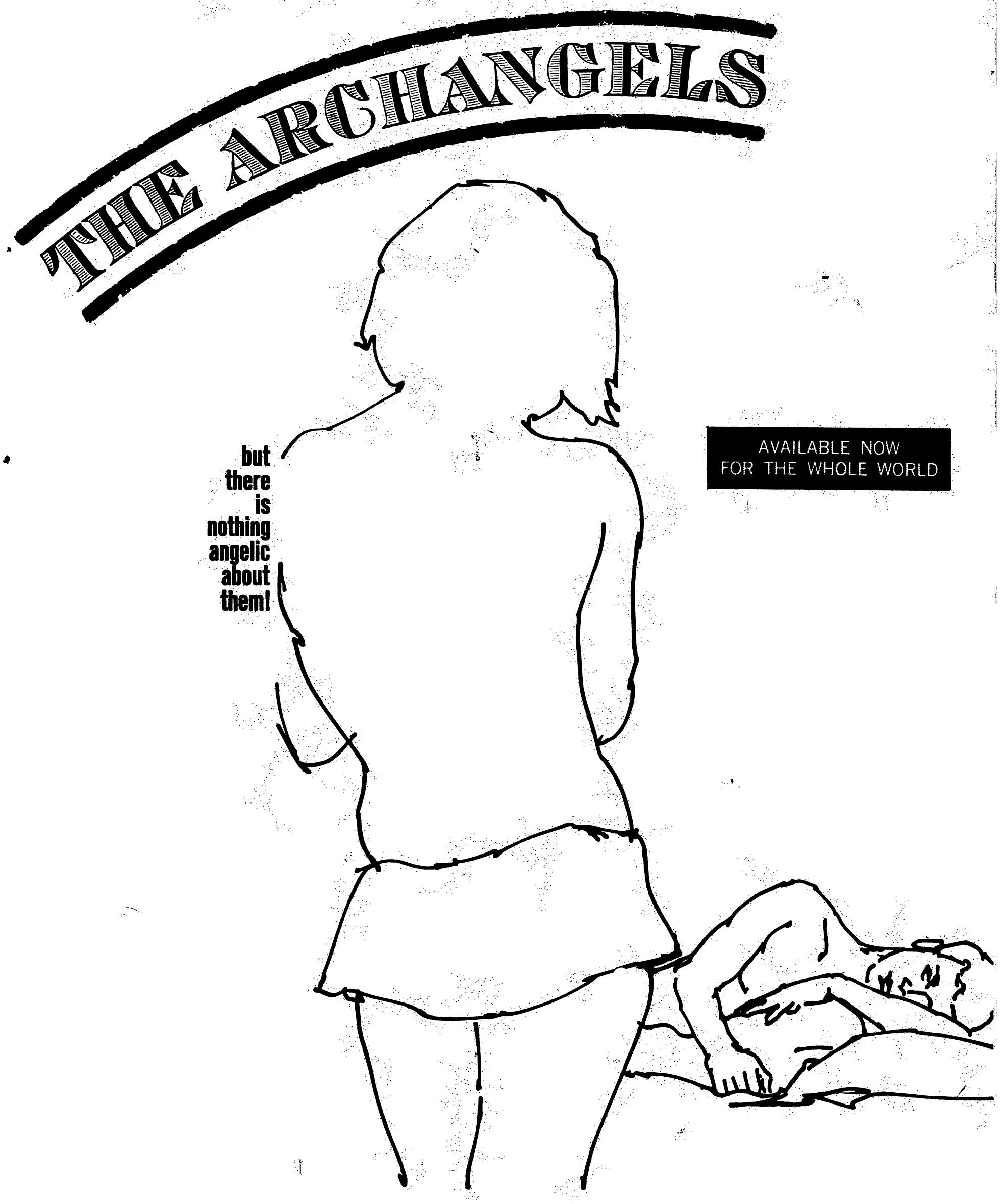
starring
DOLORES McDOUGAL • BARRY BARTLE • JEAN SHEPHERD

PRODUCED BY ROBERT GAFFNEY • DIRECTED BY ROBERT McCARTY
A SENECA PRODUCTION • AN EMBASSY PICTURES RELEASE

Hear **EYDIE GORME** Sing
"THE THEME From
LIGHT FANTASTIC"
on Columbia Records.

EMBASSY puts the HOW in SHOWmanship!

Their behavior is often shocking, but because they have risen above the society that bred them, they are called...



A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD

a wickedly witty view of...

The Queen Bee



JOSEPH E. LEVINE PRESENTS

UGO TOGNAZZI MARINA VLADY

Best Actress – Cannes Film Festival, 1963

"The Conjugal Bed"

DIRECTED BY MARCO FERRERI WITH WALTER GILLER AND RICCARDO FELLINI ACHILLE MAIERONI IGI POLIDORO

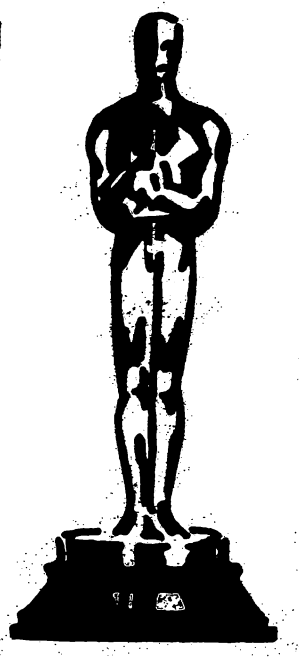
STORY AND SCREENPLAY BY RAPHAEL AZCONA AND MARCO FERRERI PRODUCED BY HENRYK CHROSCICKI AND ALFONSO SANSONE

FOR SANCRO FILM, ROME – LES FILMS MARCEAU, PARIS AN EMBASSY PICTURES RELEASE

EMBASSY puts the How in SHOWmanship!

WINNER 2 ACADEMY AWARDS
BEST FOREIGN FILM

BEST COSTUME DESIGN

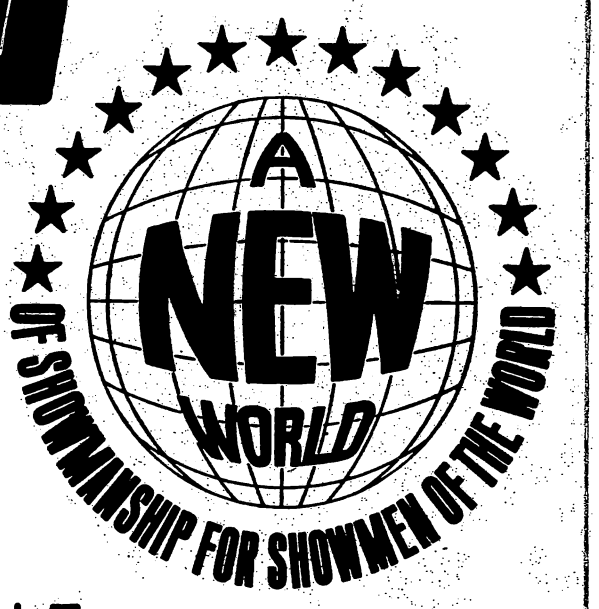


Joseph E. Levine presents

FEDERICO FELLINI'S



IN RELEASE



with

MARCELLO MASTROIANNI · CLAUDIA CARDINALE
ANOUK AIMEE · SANDRA MILO · ROSSELLA FALK · BARBARA STEELE

Produced by ANGELO RIZZOLI · Story by FEDERICO FELLINI · ENNIO FLAIANO
Screenplay by FEDERICO FELLINI · TULLIO PINELLI · ENNIO FLAIANO · BRUNELLO RONDI · AN EMBASSY PICTURES RELEASE

"BRILLIANT! A 'TOM JONES' WITH JETAWAY!" —Time Mag.

"A MARVELOUS COMEDY!" —The New Yorker



JOSEPH E. LEVINE presents

the Easy Life

(TITLED IN ITALY "IL SORPASSO")

starring

VITTORIO GASSMAN CATHERINE SPAAK

JEAN LOUIS TRINTIGNANT

Directed by DINO RISI

Produced by MARIO CECCHI GORI

AN EMBASSY PICTURES RELEASE

EMBASSY puts the HOW in SHOWmanship!



JOSEPH E. LEVINE presents

VITTORIO GASSMAN

in

Let's Talk About Women







with

SYLVA KOSCINA

ELEONORA ROSSI DRAGO

ANTONELLA LUALDI

JEANNE VALERIE

GIOVANNA RALLI

WALTER CHIARI





Directed by

ETTORE SCOLA

Produced by

MARIO CECCHI GORI

for

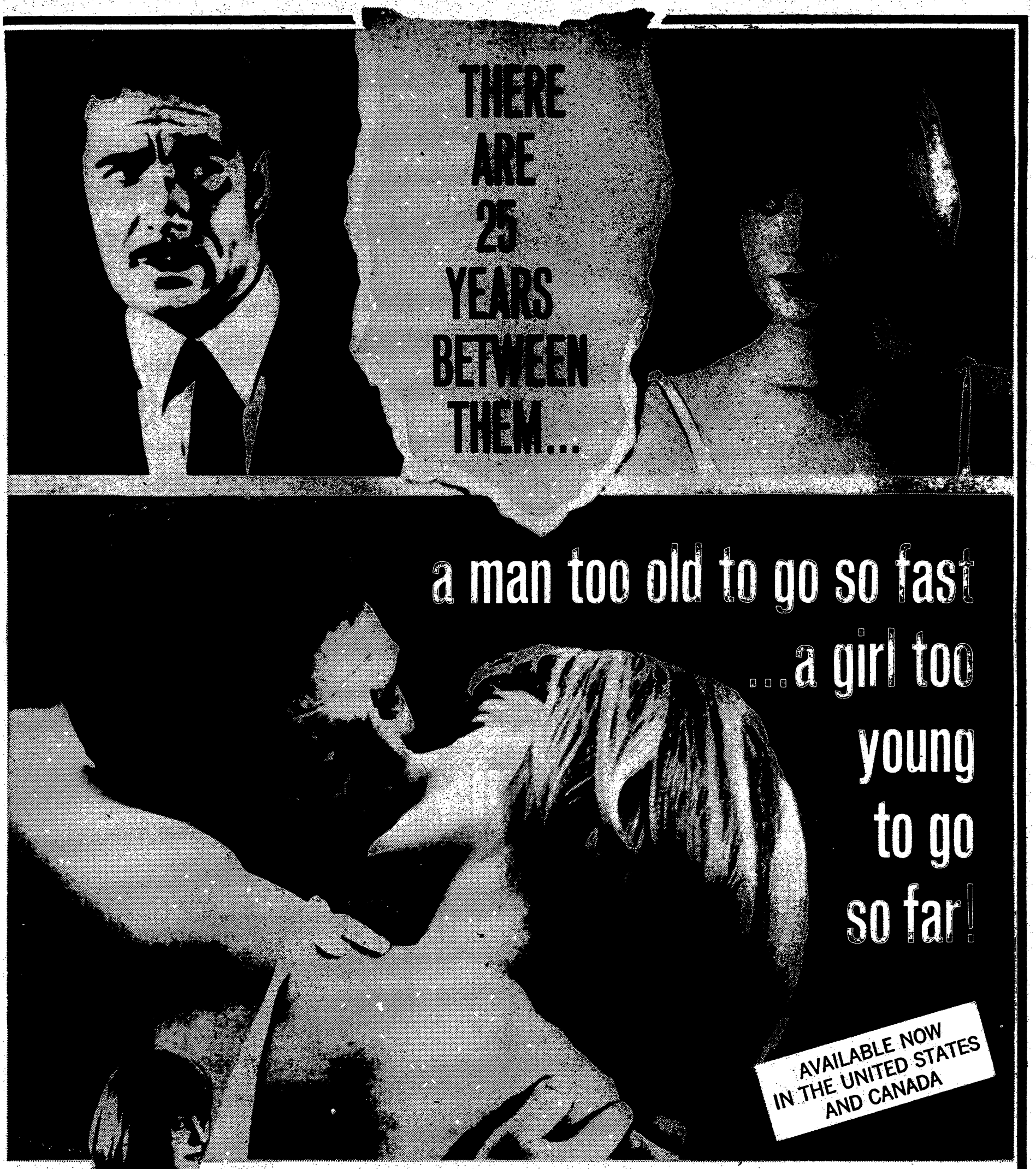
FAIR FILM

in cooperation with

CONCORDIA FILM—PARIS

TO BE RELEASED SOON

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD


THERE ARE 25 YEARS BETWEEN THEM...
a man too old to go so fast
...a girl too young to go so far!
AVAILABLE NOW IN THE UNITED STATES AND CANADA
THEY MEET IN THE PASSION OF...
JOSEPH E. LEVINE presents
CRAZY DESIRE
starring UGO TOGNAZZI · CATHERINE SPAAK
Produced by ISIDORO BROGGI and RENATO LIBASSI Directed by LUCIANO SALCE AN EMBASSY PICTURES RELEASE
EMBASSY puts the How in Showmanship!

TO BE RELEASED SOON



Joseph E. Levine presents

Vittorio Gassman
Anouk Aimee
Jean Louis Trintignant

in IL

Successo

(TENTATIVE TITLE)

with
Riccardo Garrone Cristina Gaioni Filippo Scelzo

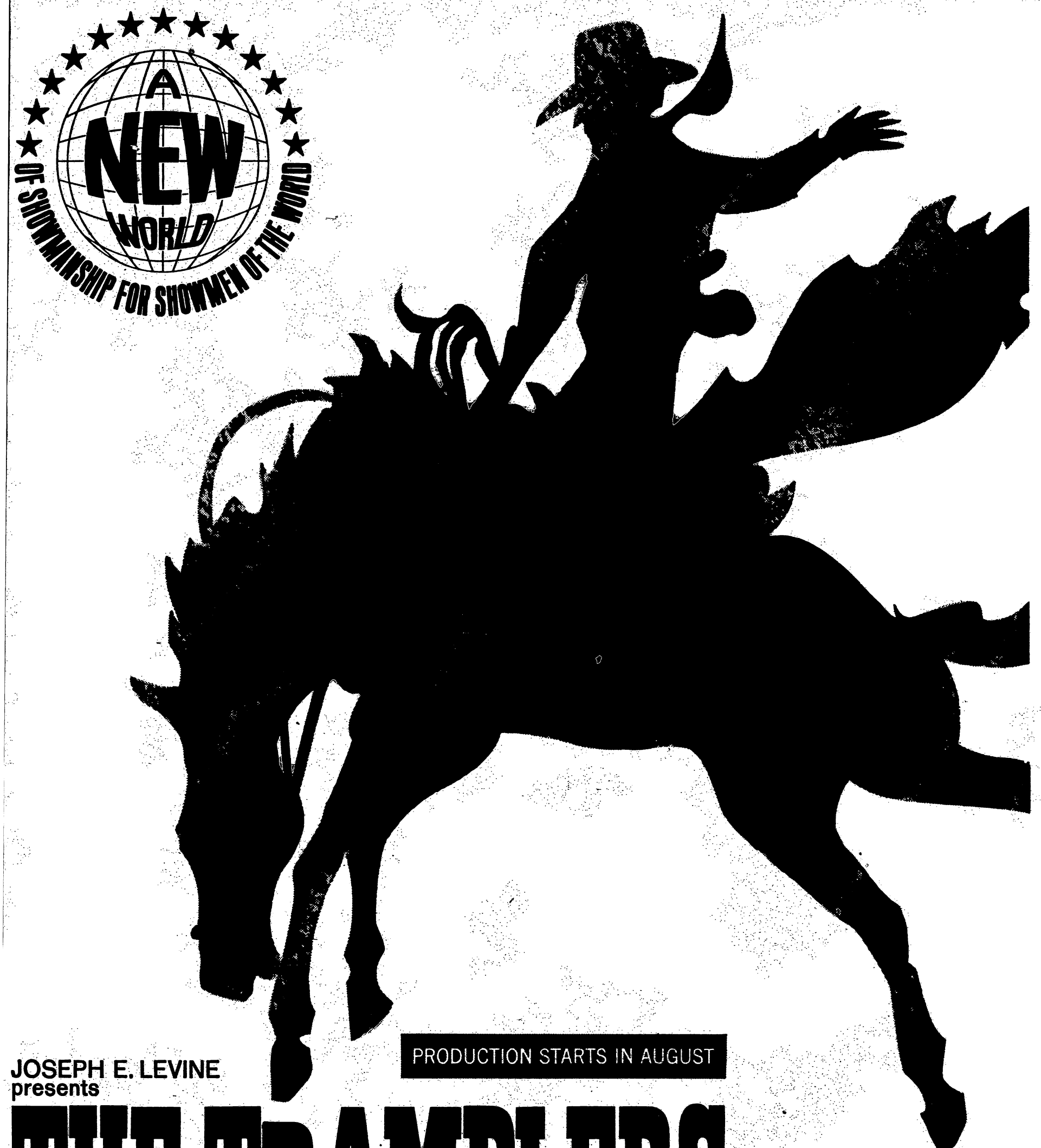
directed by Mauro Morassi

story and screenplay by Ettore Scola and Ruggero Maccari

produced by Mario Cecchi Gori for Fair Film Incel Film
Mountfluor Film (Roma) Cinetel (Paris)

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD

EMBASSY puts the HOW in SHOWmanship!



PRODUCTION STARTS IN AUGUST

JOSEPH E. LEVINE
presents

THE TRAMPLERS

(Tentative Title)

starring

JAMES MITCHUM

Produced and Directed by
ALBERT BAND
Based on the novel
"Guns of North Texas" by
Will Cook
CINEMASCOPE and EASTMAN COLOR

EMBASSY puts the HOW in SHOWmanship!

Societe Cocinor
10 Rue Hamelin
Paris, France

is pleased to be associated with **Joseph E. Levine** and **Embassy Pictures Corp.** We will distribute **"The Empty Canvas"** in France and Belgium—and **"Yesterday, Today** and **Tomorrow"**, and **"Contempt"** in France.

Paul Kijzer
Amsterdam, Holland

is happy to continue his association with **Joseph E. Levine** and **Embassy Pictures Corp.** by distributing the following pictures:

The Empty Canvas, Bluebeard, The Conjugal Bed, Contempt, Casanova, Yesterday, Today and Tomorrow, Three Penny Opera, Long Day's Journey Into Night, Boccaccio '70, Only One New York, The Ape Woman and Marriage Italian Style.

Nippon Herald Motion Picture Co., Ltd.
Osaka Building
No. 1, 2 Chome, Uchisaiwai-Cho
Chiyoda-Ku, Tokyo, Japan

is delighted to be associated with **Joseph E. Levine** and **Embassy Pictures Corp.** We are distributing the following pictures in

Japan, Okinawa, South Korea . . . . . **Contempt, The Empty Canvas, Yesterday Today and Tomorrow, Casanova, and The Ape Woman.**

Alo Films
Huerfanos 812
Santiago, Chile

considers it an honor to be associated with **Joseph E. Levine** and **Embassy Pictures Corp.** We are distributing the following pictures in
Chile ....**Bimbo The Great, Bluebeard, Boccaccio '70, Casanova, Constantine and the Cross, The Empty Canvas, Contempt, Yesterday, Today and Tomorrow, Three Penny Opera, Sky Above-Mud Below, and Long Days Journey Into Night.**

Sven Nygren
Ralambsvägen 27
Stockholm, Sweden

is delighted to be associated with **Joseph E. Levine** and **Embassy Pictures Corp.** in the distribution of **"Yesterday, Today and Tomorrow,"** and **"Contempt"** in Sweden.

Ster Film-Import (Edms.) Bpk. (Pty.) Ltd.
99 Polly Street
Johannesburg, South Africa

is pleased to distribute the following motion pictures in South Africa for **Joseph E. Levine** and **Embassy Pictures Corp.**

South Africa ..... **Boccaccio '70, Casanova, Constantine and The Cross, The Empty Canvas, Contempt, Light Fantastic, Madame, The Conjugal Bed, Yesterday, Today and Tomorrow, and Three Penny Opera.**

Ocean Films S. A.
Lavalle 2190
Buenos Aires, Argentina

takes pride in its association with **Joseph E. Levine** and **Embassy Pictures Corp.** to distribute the following pictures in

Argentina .... **Bluebeard, Casanova, The Empty Canvas, Contempt, Yesterday, Today and Tomorrow, and The Conjugal Bed.**

Paraguay ..... **Bluebeard, Casanova, The Empty Canvas, Contempt, Yesterday, Today and Tomorrow, and The Conjugal Bed.**

Uruguay .... **Bluebeard, The Empty Canvas, The Conjugal Bed, Yesterday, Today and Tomorrow, Casanova, and Contempt.**

Paris Israel Films Ltd.
10 Pinsker Street
Tel Aviv, Israel

takes pleasure in its association with **Joseph E. Levine** and **Embassy Pictures Corp.** We will be distributing the following pictures in

Israel ..... **..Casanova, The Empty Canvas, The Conjugal Bed, Yesterday, Today and Tomorrow and Contempt.**

Commonwealth Theatres of Puerto Rico, Inc.
Box 9537
Santurce, Puerto Rico

is happy to be associated with **Joseph E. Levine** and **Embassy Pictures Corp.** We will be distributing the following pictures in

Virgin Islands ..... **Bluebeard, Sky Above-Mud Below, The Gentle Art of Murder, Strangers in the City, Divorce-Italian Style, The Love Makers, Boccaccio '70, Long Days Journey Into Night, The Bear, The Conjugal Bed, Light Fantastic, The Empty Canvas, Love At Twenty, Face In The Rain, Three Penny Opera, Constantine and The Cross, and Contempt.**

Puerto Rico ..... **Bluebeard, Sky Above-Mud Below, Divorce-Italian Style, The Gentle Art of Murder, The Lovemakers, Boccaccio '70, Long Days Journey Into Night, The Bear, Love At 20, Face In The Rain, Three Penny Opera, Constantine and The Cross, The Conjugal Bed, Light Fantastic, The Empty Canvas, Strangers in the City, and Contempt.**

Blake Films Pty. Ltd.
Adam's Chambers
482-484 George Street
Sydney, Australia

proudly announces its association with **Joseph E. Levine** and **Embassy Pictures Corp.** We will distribute the following pictures in

Australia ..... **..The Conjugal Bed, Divorce-Italian Style, Boccaccio '70, The Lovemakers, Bimbo The Great and The Fabulous World of Jules Verne.**

New Zealand .... **.....Divorce-Italian Style, Bimbo The Great, The Lovemakers, Boccaccio '70, The Conjugal Bed, and The Fabulous World of Jules Verne.**

A. Russell Graham
A. Russell Graham Film Agency
12 Slipe Road
Kingston, Jamaica

takes pride in the association with **Joseph E. Levine** and **Embassy Pictures Corp.** to distribute these motion pictures in

Jamaica ..... **.....Bluebeard, Casanova, The Empty Canvas, Contempt, Light Fantastic, The Conjugal Bed, Yesterday, Today and Tomorrow, and Three Penny Opera.**

Producciones Sotomayor, S. A.
Atletas No. 2
Apartado Postal 26465
Mexico 21, D. F.

is proud to be associated with **Joseph E. Levine and Embassy Pictures Corp.** and distribute **"Constantine and the Cross" in Mexico.**

United Producers De Colombia Ltda.
(a partnership of
Ricardo Canals
and Edward Sarlui;
Ricardo Canals,
Manager)
Apartado Aereo No. 14219
Bogota, Colombia

considers it a privilege to be associated with **Joseph E. Levine** and **Embassy Pictures Corp.** for the Distribution in Colombia of . . .

The Bear, Bluebeard, Face in the Rain, Light Fantastic, Long Days Journey into Night, Three Penny Opera, Strangers in the City and The Conjugal Bed.

Dollar Cedca S.A.L.
Ayas Building-Allenby Street
P. O. Box 544
Beirut, Lebanon

is delighted to be associated with **Joseph E. Levine** and **Embassy Pictures Corp.** We will be distributing the following pictures in

Egypt, Sudan, Syria, Lebanon, Transjordan, Ethiopia, Iraq and Saudia Arabia ..... **Boccacio '70, Yesterday, Today and Tomorrow, and Casanova**

Iran ..... **Yesterday, Today and Tomorrow, and Casanova**

National Films (West Indies) Co.
12 Film Centre St. James
P. O. Box 968
Port-of-Spain, Trinidad

takes honor in being associated with **Joseph E. Levine** and **Embassy Pictures Corp.** to distribute these films in

The West Indies.. ..... **Bluebeard, Boccaccio '70, Casanova, Constantine and The Cross, The Empty Canvas, Contempt, Light Fantastic, The Conjugal Bed, Yesterday, Today and Tomorrow, Only One N. Y., and Three Penny Opera**

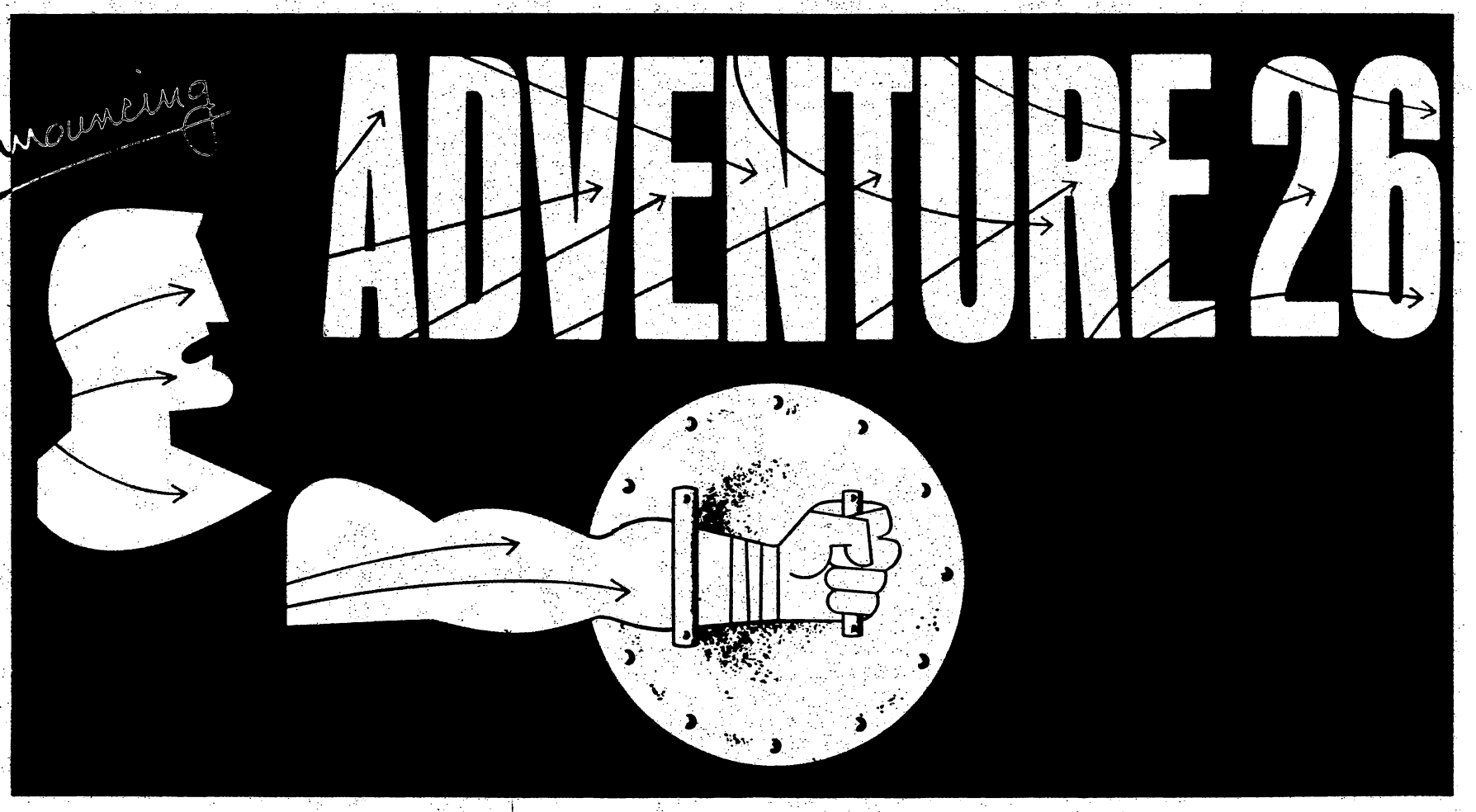
The most exciting company in Entertainment presents the most exciting feature films in Television!

One year ago Embassy Pictures quickened television's pace and sharpened its taste for adventurous entertainment with 35 point pulling feature films. Spectacles like HERCULES, HERCULES UNCHAINED, ATTILA, MORGAN THE PIRATE, WONDERS OF ALADDIN and other pre-sold action titles. With the help of imaginative programming and show-wise exploitation methods, these blockbusters broke rating records in markets all over the country. The trend was set. Audiences responded to action adventure films. 79 markets among the nation's top 100 contracted for the pictures during the first year.

This first exciting year Embassy also introduced 13 "Sons of Hercules" features, all in color. These are offered both as full length adventures for prime-time programming, specially prepared with "see-part-two" end titles, recaps and narration-over flashback sequences. Among the leading stations—63 have already leased the series. The results have been excellent: larger and more satisfying shares of audience.

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD

Now Embassy offers 26 NEW WORLDS OF EXCITING ENTERTAINMENT



26 ACTION-ADVENTURE-COLOR SPECTACLES FILMED IN DIFFERENT PARTS OF THE WORLD! THE MOST EXCITING STORIES OF ALL TIME!

Great Titles: The Mongols, The Trojan War, Cartouche, Helen of Troy, Triumph of Robin Hood, Devil of Paris, Lion of St. Mark, Joseph And His Brethren and many others . . .

Great Stars: Jack Palance, Anita Ekberg, Robert Morley, John Drew Barrymore, Jill Haworth, Gordon Scott, Lex Barker and many others...

Already Stations Sold Prior To General Release

WOR-TV	New York, N. Y.	KHJ-TV	Los Angeles, California
WXYZ	Detroit, Michigan	KBOI-TV	Boise, Idaho
KTVT	Fort Worth, Texas	KHVH-TV	Honolulu, Hawaii
WTTV	Indianapolis, Indiana	WKZO	Kalamazoo, Michigan
KOIN-TV	Portland, Oregon	KATC-TV	Lafayette, Louisiana
WWL-TV	New Orleans, Louisiana	KLAS-TV	Las Vegas, Nevada
KONO	San Antonio, Texas	WTEV,	New Bedford, Massachusetts
WNEP-TV	Scranton, Pennsylvania	KAKE-TV	Wichita, Kansas
KXLY-TV	Spokane, Washington	WOW-TV	Omaha, Nebraska
WHEC-TV	Rochester, N. Y.	KDKA-TV	Pittsburgh, Penna.
KPIX	San Francisco, California		

Thrilling, romantic costume melodrama with sword, pistol, cannon, mace, lance, crossbow ...Passion and politics, heroes and heroines, derring-do and daring-duels in the dashing, flashing style of the screen's greatest ADVENTURE films!

HERE ARE 26 REASONS FOR LOOKING TO EMBASSY FOR RATING LEADERSHIP IN 1964!

13 NEW HERCULEAN FEATURE FILMS FOR TV!

A NEW WORLD OF SHOWMANSHIP FOR SHOWMEN OF THE WORLD

SPONSOR Magazine reports: **"Track records of spectacle-type films on tv such as Joe Levine's HERCULES have proved ratings blockbusters."** Now Embassy offers 13 full-length action spectacles, styled in the same epic manner as HERCULES and ATTILA—styled to score the same record breaking ratings!



Each of these 13 exciting feature films is available two ways:

1. As full length features for prime-time programming. **2.** As one hour versions for "cliff-hanger" programming, specially prepared with "see-part-two" end-titles, recaps and narration-over flashback sequences.

ALL IN COLOR
ACCESSORIES INCLUDE:
Trailers / Slides / Ad Mats / Stills

EMBASSY puts the HOW in SHOWmanship!

'By His Tearsheets You Know Him'

By MARTIN DAVIS
(Ad-Pub V.P., Paramount)

"By his tearsheets shall you know him."

This might well be the motto of Joseph E. Levine. In a few short years, his name has become legend in an industry that thrives on "names."

I am sure that everyone who has worked with him has his own favorite "Joe Levine Story" to tell. My favorite about Joe is that, unlike other company presidents who call for the box-office reports first thing every morning, he calls for the daily newspaper tearsheets.

To this observer, the key to Joe's success has been his phenomenal ability to break into print. Although he will be the first one to admit that this has not been done without the help of some of the best pressagents in the business, there is still something about the man himself that commands attention and recognition.

Be it warmth, showmanship, business sense and all other values that build an image of a man, the result has been that he has been able to acquire the cream of the international films and many outstanding exploitation pictures. He is also now in the front rank of American producers with some high-calibre pictures destined to be top grossers.

Ottawa Photographer's Prose Impressions of Joseph E. Levine

By YOUSUF KARSH

Although I had been doing interpretive photography for Joseph E. Levine in Morocco during the filming of "Sodom and Gomorrah," it was not until some months later that I felt the full impact of the Levine dynamism. As we met face-to-face in my New York apartment, where he had come to be photographed, among his first remarks were, "I'm going to go broke giving away your book, 'Portraits of Greatness' to all my friends."

My first impression of him was of a benign Roman conqueror in a Savile Row suit coming home victorious to Rome.

His bubbling enthusiasm could hardly be contained within the confines of his stocky person. As I was manipulating my lights, Levine explained to me how he would like to promote his then forthcoming "Boccaccio '70" by having the three leading ladies, Sophia Loren, Anita Ekberg and Romy Schneider, photographed with the director responsible for their particular sequence. I confided to him that when I photographed Anita Ekberg, my assistant, overcome by her obvious charm, placed the same film back in the camera, and we ended up by having several double exposures. Levine countered by remarking that double exposures were especially suited to Miss Ekberg's particular brand of allure. When Levine left my apartment he said that we should meet again and again.

It was not too long after that he telephoned me in Ottawa to ask if I had the following May free to go to South Africa where "Zulu" was being filmed. This was a complete departure—and a welcome change for me. "You can do anything you want," Levine said, "as long as it spells 'Zulu'."

And, indeed, this policy of "you can do anything you want"—giving his creative people free rein, and having faith in their ability, is one of the joys of working with Joe Levine. He assumes that you know your job, and he is wise enough to let you work out your own particular problems and challenges for yourself.

But the beginning of May found me still in Moscow, and when I finally tracked down Levine in Rome to explain that I would be somewhat delayed in getting to South Africa, I was amazed at the freshness with which his voice came over the long-distance wire—and it was then only six in the morning, Rome time. Levine told me that he had just returned from South Africa, and that it would be nice if I got there in time to film the "Dance of the Virgins."

Boffo In Africa Also

When I arrived on location at the Royal Natal National Park, the effect of Levine's recent visit still lingered among the cast and crew. Although this was one of the smoothest-running productions I had ever seen, Levine's visit left a warm glow among the group virtually isolated at Mont Aux Sources in the Drakensberg Mountains, and seemed to provide the additional motivation for them to continue harmoniously.

Michael Caine, who plays "Captain Bromhead" in "Zulu," spent one whole afternoon while we drove to Durban telling us about "Uncle Joe" and how encouraging he had been to this young actor just beginning his film career. He also related the tale, perhaps apochryhpal, but characteristic of Levine, of how Levine had received the script of "Zulu" from Stanley Baker on a Friday, and on Monday, called Baker to tell him he was buying "Zulu" and wanted to begin filming as soon as possible. "You liked the script that much," Baker asked incredulously. "I haven't had time to read it," Levine replied, "but I like the title."

ROUSE-GREENE'S 'OSCAR' SET FOR JOE LEVINE

Joseph E. Levine has purchased Richard Sale's Hollywood tome, "The Oscar," and has pacted Russel Rouse and Clarence Greene to make it for his Embassy Pictures.

Duo is currently winding its chores on "A House Is Not a Home" which initiated a three-pic deal with Levine. They were to have gone on to a filmization of "The Minister and the Choir Singer" as their next project for Embassy but this has been postponed so that they can immediately begin "Oscar" as soon as it is ready. The script is almost completed.

No cast has yet been signed but this will be attended to shortly as production is due to start in the near future at Paramount. "Oscar" is the second Hollywood looksee novel Levine will make, "The Carpetbaggers" presently playing its world preem engagement in Denver at the Paramount Theatre.

The 'O' & Joe

Continued from page 15

to pictures. Joe Levine did. And he did something about it.

Most non-readers of "The Oscar" consider it an attack on the industry. But Joe saw it for what I meant it to be, an attack on the teredos and parasites and hangers-on, and phoney flacks, avaricious beatniks, pseudo-angry young men and the ilk, who were chipping at the honesty and integrity of the Academy, and slowly reducing the stature of Oscar to a Singer Midget, all over the world. Naturally, when you expose the enemy, he starts shooting because you are putting rocks in his soft touch. It is not a good way to make friends and influence people. But, after all, they were the wrong friends and the wrong people.

I know that when Joe Levine finishes shooting "The Oscar," Hollywood is going to feel all cleaned up, Oscar will be a bright and shining symbol of the highest attainment in our industry, and the fringe deadwood will be on its swift way out to the Pacific where all good flotsam floats serenely, without getting in the way of honest artists, and courageous showmen, and men of good will.

Who knows? Joe Levine might even *win* an Oscar for making "The Oscar."

Director's Findings: Good Drama Made for Strong Merchandizing

By EDWARD DMYTRYK

Making two motion pictures for Joseph E. Levine during the past six months has convinced me that the values which make for good drama almost invariably have strong advertising and exploitation appeal.

During the planning and preparation stages of "Carpetbaggers," I had quite an extended conference with Levine during the course of which he gave me the full benefit of his conclusions regarding what he felt were the qualities the public would want in our picturization of Harold Robbins' novel.

He made it a point, more than once, to let me know that he was only commenting on the picture's sales values and that the creative end of the job was entirely in my hands. At the end of the discussion we shook hands and Levine said, "I know you'll give us a fine picture."

During the shooting of "Carpetbaggers" I didn't see him again, except for rare occasions when he dropped in on the set, usually with visitors, until we ran the first rough cut. Invariably, however, while we were shooting I found his ideas valid and always in keeping with the story's dramatic values.

Even so, I had no idea what his reaction would be. After we ran the rough cut his comments were brief. He turned around and, again, shook hands.

"Thanks," he told me. "It's even better than I'd hoped. We'd like to have you direct our second Robbins story, 'Where Love Has Gone.' We've got Susan Hayward and Bette Davis for it. How about it?"

Well, my experience with Levine was repeated. Again we had a thorough and enjoyable meeting of minds on how the novel should be treated on the screen. And again I found his suggestions helpful. He's a good producer in that he gives a director complete freedom and autonomy and I must say that I've never enjoyed directing more.

Open Letter to Joe Levine

By FEDERICO FELLINI

Rome.

Dear Joe:

I need your advice. VARIETY has asked me to write an article about you. I wish they had asked me to make a film instead; you know I'm no good at writing. Especially things that are supposed to make logical sense on paper.

Or how could I tell anybody in an article what happened the afternoon of the opening of "8½" in New York, when you and I went to check the projectors at the new Festival Theatre? They put on the first reel of the film as a test, and you sat there waiting, and when the first images appeared without sound, you got very excited and said to me: "Don't tell me that's how it starts!"

How could they understand how much this little slip of the tongue endeared you to me? How could they understand what I felt when I realized that you bought and released my film *absolutely on faith?* This had never happened to me before.

Or how can I tell people in a serious article that one of the main reasons I like you is because you remind me of a fellow I used to go to school with when I was a kid? Tita (that's his nick-name) Benzi and I used to go and see American movies every afternoon, and when we got out from the cinema we'd play at being the heroes of those films. In the thirties, our heroes were Barton McLane and Joseph Calleia, John Carradine, and people like that—fast shooters, happy livers, quick eye-twinkling gangsters who had the world in their hands. Tita and I had this game, where we'd say "boom" and the other would have to fall down wherever he might be. Of course we'd pick the most awkward moments. How can I explain our game was invented because we were hungry for the free, open, loud spirit that said "America!" to us out of those old gangster films? And how can I seriously say that today you represent the same spirit of your country to me?

You know, for years I used to have this image of the American movie mogul: fast, decisive, magnanimous, maybe a little fat, maybe a little impatient, maybe a little sentimental, but a real human being.

Then I came to the States and saw that those men had disappeared. I was a big disappointment, believe me. Now it seems to me that I've found one that meets my image. Thanks, Joe!

Affectionately,
Federico

FLUKE ADMITS 'MUSCLE' COPY TO STERN PAPERS

Minneapolis, April 21.

It's the policy of the jointly owned local daily newspapers, the morning Tribune and evening Star, to exercise strict censorship advertisement to annoyance of theatremen and distributors.

Accordingly, there was much surprise in film circles here when last week on the opening day of "Muscle Beach Party" (AIP) at the loop State theatre there appeared in both newspapers rather racy large ads with art showing both sexes in scanty swimming attire and engaged in intimate posture.

Until it became bruited about that the ads had brought many readers' complaints to the newspapers, exhibs were hoping that the sheets finally were letting down the bars, as local theatre-owners have felt they should be doing.

Harold Hughes, the newspapers' advertising manager, indicated to VARIETY that readers' complaints against the ads had "poured" in.

"The ads went through due to an oversight," said Hughes "There was a mistake somewhere along the line and we'll try to see it doesn't happen again. We have an advertising department committee pass on all theatre movie ads and this one, for some unknown reason, escaped it."

For its first State week the picture garnered a surprisingly big $12,000 week, although scaled at only $1-$1.25. Large part of the credit for this undoubtedly goes to the opening day newspaper ads. It, of course, now is a holdover.

STEPHEN BOYD SAYS TONY MANN POWDERED

Los Angeles, April 21.

Stephen Boyd, charging breach of contract in Superior Court suit filed against Tony Mann and latter's Benton Film Productions Ltd., asked $250,000 damages. His Boyd Productions Co., was a co-plaintiff.

Actor claimed he was to have gone to work April 1 in England and Norway under an oral agreement, in Mann's "The Battle of Telemark," but said agreement was repudiated, according to complaint.

Levine's Multi-Pronged TV Thrust

By MURRAY HOROWITZ

Joe Levine's Embassy Pictures tv division has spread its wings, flying from straight pix-to-tv sales to the loftier heights of new programming, for both network and syndication.

Embassy, too, has filed a declaration of intent to operate a UHF station in Suffolk County, L. I., N. Y.

Jonny Graff, tv topper, carrying out the Levine dictum of "we're in show biz, whatever the medium," has grossed about $5,000,000 to date. The gross represents sales on Levine pix to tv stations. Levine and Graff, looking toward wider horizons, have had hurdles with Associated Television of the United Kingdom looking toward coproduction. Embassy, in the ATV deal, would retain artistic control.

Embassy, on the network level, has sold a projected "Hercules" one hour series to ABC-TV, the filming of which will be done in Italy and in color. It's slated for telecasting in '65-'66. (ABC-TV is understood to have anted up a mighty $200,000 for the pilot.)

The Embassy-ATV project involves three possible series, "Men from Lloyds," "Casanova," and "I Married a Psychiatrist." Under the projected deal, ATV would pick up one more of the series for telecasting on its English channel. This would give Embassy a sizeable lay-off in the important English market. Embassy, then, would have a smaller nut to write off in the U. S. market. Thinking on each of the series is to have an American cast and off-camera America talent, with production based in England.

Graff said that group station operators in the U. S. are so perturbed by the lack of first-run vidfilm product that representatives of three key group stations have evidenced an interest to have a financial stake in the Embassy-ATV project. There was a period in syndication— about seven years ago—when station operators in order to trigger first-run production would financially back series. Apparently, Levine's boxoffice reputation has induced group station operators to once again think along the lines of cofinancing.

Levine, who had his baptismal of fire at the recent National Assn. of Broadcasters convention, is becoming more active personally on the tv side of the biz. He has a scheduled meeting shortly with American Broadcasting-Paramount Theatres prexy Leonard Goldenson and ABC-TV prexy Tom Moore. Graff has been in the midst of negotiations with NBC-TV on the possible American adaptation of "Steptoe and Son," a hit British tv series, bought for U. S. adaptation by Embassy.

In still another field, Embassy has staked out a property, this one in the cartoon category, titled "Adventures of Dodo." To be produced in England, this six-minuter about a boy with tv antennas for ears is in the science fiction, fantasy vein. "Dodo" will be available to stations in September.

Embassy pix packages include the initial group of 35, "Son of Hercules," "Adventure 26." There will be another package of Levine pix in '65 for telecasting in '66 and thereafter, depending on the timing of the finish of theatrical release. The upcoming group of pix will include "Easy Life," "Zulu," "Yesterday, Today, Tomorrow," and "8½."

One Man Army

Continued from page 15

come a full-fledged production-distribution company, operating in such divergent parts of the world as England, Italy, South Africa, the U.S. and elsewhere.

"You gotta bring things to a head, make things happen," Levine says. In so doing he has logged more hours in the air and jammed more meetings, spending and ballyhoo into the few short years of Embassy's life than most men do in a lifetime. It has been an exciting and jam-packed few years for Levine and the film biz. It isn't likely that either will ever get over the other.

Golden Ducats Awards at Cannes Hint French Exhibs' Festival Debate

Paris, April 21.

The Syndicate of French Film Exhibitors' presentation of its Golden Ducat awards at next week's Cannes film fest—to the French and foreign features most likely to succeed at the boxoffice—brings up once again the old discussion about what constitutes a truly boxoffice film. The exhib prizes obviously are prompted by the idea that films which win regular fest prizes are not necessarily boxoffice.

What are the facts? Fest exposure and prizes helped such pix as "Flying Cranes," "Black Orpheus," "The 400 Blows," "Last Year in Marienbad," which might have been sluffed by exhibs, but went on to healthy b.o. returns. On the other hand, many multi-prized pix have proceeded to lay eggs at the ticket windows.

Local feeling re the Golden Ducats seems to be that it may be a good thing to see once and for all whether exhibs are any more adept at picking b.o. winners than fest juries and critics, who make artistic evaluations.

The pix which win the Ducat prizes are assured exposure in top French houses, in any case, plus sturdy backing by some foreign exhibs. It's felt here that if the winners do not do particularly well at the b.o., that might pave the way for a certain easing in attitude towards fests on the part of those who now feel they're too artsy-craftsy.

General Aniline (And Film) Status

A record first-quarter in both sales and net earnings after taxes was reported to stockholders of General Aniline & Film Corp. by Dr. Jesse Werner, president at company's annual meeting last week.

Sales for first quarter of 1964 were $47,490,000, compared to same period's $45,124,000 last year.

Net earnings for the quarter were 2,357,000, compared to$2,258,000 for 1963s first quarter—equal to $2.95 per common A share, and up 12c per share from last year.

Werner told stockholders that sales had continued to increase in most product lines and that company was achieving many improvements in its overall picture.

General Aniline directors have approved construction of multi-million pound facility at GAF's Dyestuff Chemical Division's plant, Calvert City, Ky. to produce three methylamine chemicals which had previously been purchased. Operation is expected in early 1965. Photo & Repro Division's Binghamton, N.Y. plant is also undergoing $6,000,000 expansion for Ansco photo facilities.

Other projects and products commented on by Werner were P&R Division's new medical x-ray system, a new Ozalid diazo machine and paper system (replacing ammonia with heat), Class I Microdensitometers and Ansco color negative film and color positive print paper.

Referring to agreement between U.S. government and Interhandel, a Swiss holding corp., on sale of company's majority stock, vested in 1942, Werner said that imminence of sale has increased operating difficulties but that GAF is accustomed to operating effectively in spite of the "ownership situation."

Ohio Indie Exhibs Say: Nothing Set on Fusion

Columbus, O., April 21.

Next convention of the Independent Theatre Owners of Ohio is tentatively scheduled for late February or early March, 1965 at the new Columbus Plaza motor hotel here.

Herb Armstrong, president of Allied States, told members of the ITOO Board of Directors in meeting here that no commitments have been made anent possible creation of a single national exhibitor organization. Armstrong stated that a new organization would be formed rather than a consolidation of TOA and Allied States and the members thus would have equal standing.

Schoolman on 16m May Throw More Fuel On Exhibitors' Vexation

In a foreword to David Mallery's "The School and the Art of Motion Pictures," the Committee on Research of the National Assn. of Independent Schools states that it has sponsored the report "in the hope that it will be useful in emphasizing some of the opportunities available to schools for significant educational experiences beyond the printed word."

Beyond the admitted danger that the report is entirely the experiences and evaluations of an individual, heavy emphasis on the use of 16m films, almost always with the connotation that they will be used outside the commercial motion picture theatre, makes the booklet additional fuel for the fire that is already raging against 16m usage in exhibition circles. To Mallery's credit, he makes a definite point of emphasizing the relationship between the school and the local theatre—"Surely it is time for school administrators and teachers to take some initiative in establishing a relationship with film exhibitors and theatre managers. There are obvious advantages in this relationship for the theatres, but there are far more advantages for the schools."

Comparing non-theatrical and theatrical film viewing, he also says "16m rental for special school afternoon and evening programs has many advantages, but the experience of seeking and getting the best at the motion picture theatre is worth having and developing."

Much of his 101-page booklet consists of lists of recommended films, divided into such categories as "Art of the Film," "The Novel Becomes A Film," "From Stage to Screen," "Shakespeare," etc. There are some errors in titles and spellings but they're few. Well worth considering by all teachers and film students. "The School and the Art of Motion Pictures" by David Mallery, published by National Assn. of Independent Schools—$1.00 (101 p.) *Robe.*

MCA Pays 37½c

MCA board of directors last week declared annual dividend of 37½c per share on its convertible preferred stock to stockholders on record June 19.

Dividend is payable on July 1.

Marlon Brando into Aaron Rosenberg production, "Morituri," at 20th-Fox.

U.S. TELLS RUSSIANS ABOUT NATALIE WOOD

Washington, April 21.

Natalie Wood is in for some Soviet side puffery.

The puff came in a picture story about her in America magazine, published in Russian language for Soviet consumption by the U.S. Information Agency.

The mag said Miss Wood "continues to dazzle a large public with her fresh, contemporary portrayals on screen—and off screen, as a glamorous movie queen in the old Hollywood tradition."

Miss Wood was guided to acting by her Russian born mother. According to the mag, Miss Wood admits, "I will never play Lady Macbeth."

'Merger' Without Death of Either TOA or Allied?

Minneapolis, April 21.

Members of North Central Allied, this territory's national Allied unit, are being assured that the sort of "merger" being contemplated by national Allied and Theatre Owners of America will not mean the dissolution of either body. Retaining their present identities, AS and TOA will continue also as separate organizations, this area's exhibs are advised.

When he was here recently for the NCA annual convention, Jack Armstrong, national Allied president, made this clear to Ray Vonderhaar, NCA head.

What the two exhib organizations contemplate is a kind of "side" closing up of theatreowner ranks so that via an "agreement in principle" common objectives can be realized better, Armstrong assured Vonderhaar and other NCA officers and board members.

Premiere Showcase Sites Used for U Re-Releases

Doubling up two earlier Cary Grant successes, Universal has started a one-week re-release engagement at 16 "Premiere Showcase" theatres in the metropolitan area—"Pillow Talk" and "Operation Petticoat."

Houses participating are RKO's Palace and 86th St., Skouras' Academy and Riviera in Manhattan; RKO Fordham and Skouras' Pelham, the Bronx; RKO Albee, Randforce's Ridgewood, in Brooklyn; RKO Alden, in Jamaica; Skouras' Midway, Forest Hills and Astoria, Queens; B.S. Moss' Central, Cedarhurst; Skouras' Calderone in Hempstead, Squire in Great Neck and Valley Stream; RKO Proctors, New Rochelle.

Hard Statistics Back to 1954 Key to Excise-Tax Relief

Washington, April 21.

House Ways and Means Committee chairman Wilbur Mills (D.-Ark.) unwrapped the plans for his upcoming look-see at excise taxes, including the box office admissions and cabaret levies. He expects the exploratory hearings to open in mid-June. A definite date will be disclosed later. There are five criteria in mind:

(1) How do the taxes fall on different economic groups and is the product taxed a "luxury" or a "necessity."

(2) What effect does a specific excise have on the sale or production of a good.

(3) How many of these taxes represent business costs and how does this affect the competitive position of the industry taxed.

(4) How sensitive is the revenue garnered from the tax to a change in business conditions and income.

(5) What administrative and compliance problems does collection of the tax provide the government, and the business paying it.

The Chairman stressed the need of interested groups to back up their pitches for reduced taxes with hard statistics, especially from 1954 on. General information will not be "particularly useful," he averred.

The hearing will be divided into three portions. First expert and government witnesses will testify on excises generally to be followed by general labor, industry and consumer groups.

Finally, special interests—and there will be scores of them—will have their chance to talk.

Mills advised interested groups and persons to select one witness to deliver their pitch for reduced or repealed excises. Written statements can be filed in lieu of personal appearances.

Deadline for requesting time is June 1.

The look-see hearing marks the first step in what possibly could lead to lowered box office, cabaret and other excises. The Ways and Means Committee won't begin any work on legislation until at least next January when a new Congress reconvenes and any laws would probably not come until late 1965 or early 1966 if then.

With a horde of industries requesting repeal or reduction, the Committee will have to decide which ones will get the benefits since an across-the-board appears almost out of the question.

New York Sound Track

George Weltner, Paramount exec v.p., back from a Florida holiday . . . **David Picker,** UA v.p., returned to his Gotham desk last Monday (20) after a quickie bit of relaxation following the Oscar show last week at which he accepted the "Tom Jones" best pic award (appropriately, since it was he who brought the film to UA) . . . **Carmen Capalbo** supervising the English soundtrack dubbing for **Joe Levine's** "Threepenny Opera," having scored the show for its off-Broadway longrun success a few seasons back.

Robert Weston actively steps into his new post at Embassy Pictures as v.p.-exec assistant to exec v.p. **Leonard Lightstone** this week, following completion of some carry-over duties from his former post as ad-pub veep and some staff realignments in that department . . . if ever a mid-afternoon lift is sought, just drop in on the exec ad-pub offices at UA. The boys have one of the best collective repertoires of comic bits in the business . . . **Harold Rand** felled by the flu bug last week but back at the Embassy pub helm again this frame.

In VARIETY's list of Buenos Aires Fest winners last week (15), "Love With the Proper Stranger" was listed as a Warner pic, of course, its a Paramount . . . UA has finally come up with a title for its now-lensing **Beatles** starrer—"A Hard Day's Night" . . . **Robert Mitchum** profiled in the May issue of Esquire . . . Dell Publishing is issuing a "movie classic" comic book pegged to **Samuel Bronston's** "Circus World" . . . Embassy overseas sales exec **Joseph C. Goltz** in the Near East this week completing a foreign sales tour for the company.

Frank Capra is producing a film to be shown at the World's Fair Hall of Science, titled "Reaching For the Stars," a portrayal of men meeting in space . . . also at the Fair, the Kodak Exhibit will run trailers of Metro's "Unsinkable Molly Brown" for four weeks starting today (Wed.), opening day . . . **Peter de Fazio** appointed Pittsburgh branch manager for Par Distributing replacing **Kip Smiley** who resigned to enter exhibition . . . UA's **Peter Sellers** starrer "The Pink Panther" follows the British actor's "World of Henry Orient" into Radio City Music Hall tomorrow (Thurs.) . . . Embassy Pictures has moved its Philly branch offices to 1225 Vine Street.

Maurice Silverstein, Metro International prez, arrives back in New York Friday (24) from an Australian-London looksee . . . **Louis Gilbert** set to direct "Khartoum" for producer **Julian Blaustein** and UA . . . MGM's "Night of the Iguana" opens at the Beverly (Hills) Theatre July 29, one of the first dates for the much-touted pic . . . **Robert Mitchum** & Co. have wound lensing of "Mister Moses" in Kenya for **Frank Ross** and UA . . . **Marilu Tolo** and **Aldo Puglisi** into **Joe Levine** and **Carlo Ponti's** "Marriage—Italian Style," now lensing in Naples.

Alfred Katz, UA foreign sales veep, in Buenos Aires for confabs with Argentine and Chilean company execs . . . **Camille I. Rifino,** secretary to Metro ad-pub chief **Dan Terrell,** engaged to **Pat Johnson,** engineer for Gruman Aircraft . . . **Jerry Goldsmith** set to score "Satan Bug" for **John Sturges,** the **Mirisches** and UA . . . **Otto Preminger** has inked **Stan Goldsmith** as production manager and **Dan McCauley** as first assistant director for his and Par's "In Harm's Way" . . . **Anna Quayle** will make her pic debut in the **Beatles** pic for UA, "A Hard Day's Night."

Sidney Poitier back in New York, with his best actor Oscar . . . **Connie Gilchrist** a late signing for "A House Is Not a Home" . . . **Red Buttons** cast in MGM's **Hank Williams** biopic "Your Cheatin' Heart," for which **Hal Belfer** has been tapped to create a special dance number . . . Popular Library will publish a paperback novelization of **Luther Davis'** original screenplay for Par's "Lady In a Cage," also plugging the pic in its fan mags Silver Screen and Screenland . . . **Walter Grauman** set to direct the film version of **John O'Hara's** "A Rage To Live" for the **Walter Mirisch** & Co., with a June 1 starting date now skedded.

Martin Ransohoff back to Hollywood after huddling with Metro execs on promotion plans for "Americanization of Emily" and confabs re his next three pix for the studio, which include "The Loved One" and "The Cincinnati Kid" . . . **Sophia Loren** has copped W. Germany's "Bambi Award" as most popular foreign actress for the fourth consecutive year . . . **Sam Bronston's** "Fall of the Roman Empire" opens in Kansas City and Indianapolis this week, bringing the number of U.S.-Canadian playdates to 17.

Albert R. Glaubinger named UA central division manager, effective May 4, succeeding **D. J. Edele** who recently became sales chief at Embassy Pictures . . . **David Rose** will score Metro's "Quick, Before It Melts" . . . **Fred Alexander,** circus trapeze headliner, inked by **A. C. Lyles** for "Young Fury" at Paramount . . . Metro's "The Prize" is among the company's all-time grossers in the New York area for a non-roadshow entry, having taken in nearly $1,800,000 to date in the area. It opens this week in 90 nabe houses.

Rod Taylor into title role of "Young Cassidy," the biopic of playwright **Sean O'Casey** which Sextant Films will make for Metro with **John Ford** directing. A July 13 start has been skedded, location work to be done in Ireland and interiors at the MGM British studio . . . Pan Arts' "The World of Henry Orient," which exits Radio City Music Hall tomorrow (Thurs.) after a successful Easter plus run, given the "Medal Movie" tag by Ingenue mag in May. Pic's star, **Peter Sellers,** incidentally, is reported showing steady improvement in Hollywood following the serious heart attack he suffered there three weeks ago.

Photographic Society of Malaysia (Singapore) handed Honorary Patronage to **Dato Loke Wan Tho,** chairman of the Cathay Organization, which operates a chain of 60 first-run cinemas throughout Malaysia, and modern hotels and nightclubs in Singapore and the Fiji Islands. Dato Loke is a photographer. He recently presented from his private collection more than 5000 copies of photographic masterpieces from all over the world, to the National Art Gallery in Kuala Lumpur.

Martin Hyer lined up by American International for lead in "Bikini Beach," which started filming Monday (20) . . . Universal made it in May issue of "Seventeen" with "Chalk Garden" mag's picture of the month, plus **Hayley Mills'** footprint bit in "Teen Scene" section. Also plugged are "I'd Rather Be rich" and "The Brass Bottle."

Stanley Warner's current series of h.o. confabs with zone managers are to outline theatre policy and operation for coming season. Zone managers participating are **Herbert Copelan,** west coast; **Henry Burger,** midwest; **Frank J. Damis,** Philadelphia-Washington; **Harry Feinstein,** Pittsburgh and Ohio; **Albert Reynolds,** Texas; **Charles Smakwitz,** Newark and **James Totman,** New England.

Hammer horror combo of "Evil of Frankenstein" and "Nightmare" set for multi-run key city openings starting May 20. Already booked are Cleveland, Philadelphia, Youngstown, Toledo and Chicago.

Name gremlins were at work last week, causing the VARIETY television review of the Academy Awards telecast to make Irving Thalberg Award winner **Sam Spiegel** come out in print as Sol Siegel.

Actor **Albert Finney** was off Waikiki in Hawaii sailing on **Henry J. Kaiser's** huge catamaran while the Academy Awards broadcast was on air April 13. Later he told dockside interviewers he wasn't at all disappointed he didn't get the Best Actor award. "I saw **Sidney Poitier** in "Lilies of the Field" and feel his performance was perfectly beautiful," he said.

William Bendix into Par's "Young Fury" for a cameo . . . **Stringer Davis** has joined his actress-wife **Margaret Rutherford** in Metro's "Murder Ahoy" . . . Author **John Le Carre,** whose "Spy Who Came In From the Cold" will be made for Paramount by **Martin Ritt,** into New York from London this coming weekend on a promo trip . . . German actor **Werner Peters** in Hollywood to start "36 Hours" for MGM . . . **Anthony Quinn** inked for "The Centurions" which **Mark Robson** will produce and direct Columbia under his indie Red Lion Productions banner . . . Technicolor is helping to promote Par's "Becket" and "Fall of the Roman Empire" via brochures inclosed in all outgoing orders from labs to consumers.

Long Face Of the Serious Humorist Worn By Newcomer Marty Engels

By ROBERT B. FREDERICK

"I know not what source others may fake but as for me, I'm machine fed," replies Marty Ingels when asked what makes him a clown. His machine, however, is no perfect instrument, he said last week. It's a thing inside him that compels him to be funny.

Fortunately, it usually succeeds but there have been times when it just stops cold, Ingels confesses, citing a Jack Paar show guestint. "Nothing came out and I was dead." On the other hand, it can start pumping at the wrong time, maybe while walking along the street, and he has to fight a compulsion to grab a passing stranger and ask, "Wanta hear a story?"

Ingels, here to promote Universal's "Wild and Wonderful," in which he's featured, considers himself a clown. His machine, he explains, started operating when he was four and found that he could get grownups' attention by playing the buffoon . . . he has been "on" ever since. "But I don't own the machine. It owns me. That's terrible but true—Marty Ingels, machine-fed clown."

What really does upset him, however, is the apparent absence, in his opinion, of new talent in the clown field. To him, a clown is a visual comic in the vein of Jerry Lewis, Red Skelton and Sid Caesar. That type has been replaced, he believes, by "white collar" comedians who don't have to be seen to be funny.

"Where are the clowns?" he asks. Is it that the public doesn't want them or that they don't exist? Jerry Lewis, he says, is proof that the public does want them, but his popularity hasn't encouraged many new funnymen to emulate Lewis. In Hollywood, Ingels believes, they're virtually zero.

Asked why such concern as this leaves the field clearer for him, he replied that every professional keeps close tabs on his competition and that all the younger comedians today are in the intellectual or sophisticated categories. None are clowns.

Neither the intellectual Shelley Berman, Mort Sahl, Bob Newhart species nor such sophisticates as Jack Lemmon, Tony Randall or Gig Young are potential clowns. The latter are actors who play comedy well. "Their machines work different—they don't have the clown's compulsion to be funny."

Decline of Borscht

One former source, the borscht circuit, isn't any more as the current success of Catskill hostels enables them to book, at top prices, name comedians who used to work the same spots for room and board—and press notices.

After a small success on radio and tv and a large failure in Las Vegas, Ingels decided to quit and return to N. Y. His return was via L.A. and a parting shot at the studios. Right down the list he went with highly predictable failure. "It was like they all knew I was coming and left town together." He even got the brushoff from the Hollywood office of his own agency.

On his last day, he clicked—Paramount, Jerry Lewis, "Ladies Man." During the following months he experienced what evidently befalls every successful performer at some stage in his career. After an interview and test he was signed by a major studio, the offer, evidently based on what he had demonstrated during the test.

"Then he turned me over to the personality department . . . I though he said the personnel department . . . for a new corporeal image. What came out wasn't me. It took weeks to repair the damage."

Ingels, while he deplores the fact that apparently no producer is trying to correct the shortage of comedy talent, believes that if anyone does do it, it will probably be Leonard Stern, producer of the "I'm Dickens, He's Fenster" tv series.

If he ever wondered who made up his own particular following, he found out, he said, when he and John Astin started this series. They both received loads of fan mail but individually, not as a team.

"John's were always typed, heavy bond paper, wide margins, words like 'capable,' the whole bit. Mine were scribbled with crayon, chalk, pencil, anything, on grocery bags, scratch paper, even Raby Ruth wrappers. I reasoned that I was reaching the youth of America or some very unusual adults."

During his period with "Dickens", Ingels learned the promotional values (and personal rewards) of doing p.a.'s and interviews. His many trips invariably provided opportunities to use visual comedy, to play the clown. About the retarded success of "Dickens" (in syndication, it is apparently a bigger hit than the first time around), he's amazingly cheerful.

After "Dickens," he did a pilot in which he played a fireman—"Duncan, Be Careful." Today he writes it off as experience—"It didn't come out as great as it should have."

When the tour bit for "Wild and Wonderful" ends (in the film he, Tony Curtis and Larry Storch are a jazz combo. Ingels on bass—"I play it phonetically."), he'll do Ivan Tors' "Birds Do It" (plenty of visual comedy) for Metro release. Other fords in his future he'll cross as he comes to them, with such current possibilities as a film for "Panic Button" producer Ron Gorton and a confab with Joe Levine.

All these could go by the board if Tony Curtis yells "Come play with me—again" as Ingels' unabashed admiration for Curtis is akin to that of Curtis for Cary Grant.

Damian Rosa's Features; Plan Three, One About Puerto Rican Regiment

Damian Rosa, president of Drent Inc. of San Juan, passed through Manhattan last week returning to Puerto Rico after three weeks in Mexico City. It was another of his trips to that city for tint printing of modest budget films shot in Puerto Rico for the Spanish language market.

Latest features to be processed at the Laboratories Mexicanos bear the titles (1) "Romance in Puerto Rico" (2) "Belo Amanecer" and (3) "Lamento Borincano." All have island and Mexican talent. "Lamento" includes the Puerto Rican television comic Machuchal who, at the moment, is shooting a feature film of his own on the island, as recently reported in VARIETY.

Rosa cites $76,000 as the negative cost on "Lamento" and $52,000 as the negative cost on "Belo Amanecer."

Upon his return he will devote his energies to another three features, now in the planning stage. These will be, respectively, "Mientras Duerme" (When The City Sleeps), "El Jibarito, Rafael," based on the career and music of a native composer, Rafael Hernandez and, lastly, a film dealing with military indicents in Korea and Germany involving Puerto Rican troops. Proposed title is "Nuestro Regimento."

From Beefcake and Art—

Continued from page 15

earthy ingredients that spell boxshowman, a personal softie and a office have been supported by commercial stat stics.

Italian Ties

In the segue from his "Italian cycle" to the American production plateau, especially in recent months in partnership with Paramount, indications augur a complete welding of the two. At the moment Par's Barney Balaban and George Weltner concede they're "engaged" but Joe Levine behaves like an unwilling bride. Embassy Pictures' exec veepee Leonard Lightstone likens Par's relationship to owning a Cadillac or renting one.

Meantime Par and Levine's Embassy are going steady on pictures and properties while Levine, independently, has set up sub-unit operations that range from Russell Rouse-Clarence Greene and John Michael Hayes to Stanley Baker & Cy Endfield, from Carlo Ponti to Sophia Loren, Marcello Maistrioni and Federico Fellini. In between he is back in legit production with David Susskind (musical) which is an encore on a previous legit flyer with Peter Ustinov in a straight play. And he is syndicating herculean oldies for American screens and producing new vidpix series based on further exploits of Hercules, Casanova and D'Artagnan. Interspliced are such mundane items as "Our Man From Lloyd's" (globally situated and shot); "I Married a Psychiatrist"; a remake of the popular British vidseries titled "Stepcoe & Sons" to which he owns the title for U.S. remake; and assorted commitments from film stars and filmmakers in England, France and Italy.

Fortune Profile

Fortune, the tycoon's handbook, last month gave Joe Levine the Fort Knox treatment with "The Supercolossal—Well, Pretty Good—World of Joe Levine." It was a Luce leaf-through of the Boston Barnum's success story. Katharine Hamill, the byliner, accented "his old-time ballyhoo and showmanship (which) have given the movie business a much-needed lift." Story traced Levine's Steve Reeves "cornucopia of corn" (viz., "Hercules") to last fall's banquet hailing him as "the master showman of the world," at which Attorney-General Robert F. Kennedy—another Boston boy who made good—was the principal speaker.

In his Boston-to-the-Tiber career, Joseph E. (like in "Euripides") Levine did not bat a thousand. He experienced a few duds but in the meantime had veered his sights from the Via Veneto to the Hollywood environs. The 1962 season's downbeat was offset by a reversal of the tide in 1963 and the jackpot looms for the '64-'65 semester.

Levine's mobility is the not-so-secret ingredient as to why he chooses to retain his autonomy and independence from the protective parenthood of a powerhouse like Paramount. By so doing he is free to continue splinter deals, whether for further indie picture production and the acquisition of foreign properties for the global import and export markets. In this Levine's Lenny Lightstone has a free hand. As he traverses the festival circuits, be it Cannes or Berlin or Venice, Lightstone unloads and in between acquires miles of celluloid in regional and hemispheric wheeling and dealing. This is where Paramount perhaps benefits from renting the Cadillac.

The same jet speed has characterized the many-faceted Levine, from merchandising innovations to lavish parties, from importer of exploitation pictures to sensitive catalyst of "Two Women" which made Sophia Loren one of the three or four non-Hollywood Oscar-winners.

Dynamic Joe

Joe Levine's dramatic expansion in face of a contracting industry adds up to a noteworthy trade achievement. The showman's dynamism generated a built-in customer acceptance that proved pleasing to his customers (faced with product shortage) and his burgoning distribution organization. Intratrade he has been saluted by colleagues and competition alike for having galvanized a sagging industry on all levels.

In the Joe Levine saga, be it a banquet headed by the U.S. attorney-General or at a picture preem, the "pater familias" (as Vittorio Desica puts it) is to the fore. The paternalism is interpreted on two fronts—his wife, Roz, and the their children, and in his relations with his stars and personalities, be it the Hollywood brand or the Carlo Pontis (Sophia Loren) and the other Roman satellites. It is in these perspectives that Levine also proves that nice guys don't have to finish last. Right now he's riding the b.o. crest.

New Rank and Terrain For William Trambukis

William Trambukis, manager of Loew's State, Providence, has been promoted to northeastern division manager. He'll supervise circuit's houses in New Haven, Boston, Providence, Rochester, Syracuse, Buffalo, Springfield, Worcester, Waterbury, Hartford and Bridgeport. A 22-year vet, he started with Loew's as an usher in Providence.

Also appointed was Herbert Brown as midwest district manager. He'll h.q. in Cleveland with supervision also over houses in Toledo, Akron, Columbus, Dayton and Indianapolis. Brown has been city manager in Syracuse for Schine interests for past six years.

Argentina Forces Partnership; Yanks' Chief Trading Argument Is B.A. Theatres' Product Need

By VINCENT CANBY

Buenos Aires, April 21.

America's Motion Picture Export Assn. has signed a 90-day extension on its two-year Argentine film pact which officially expired March 31. The signing thus continues the status quo and does not immediately resolve any of the problems which face Yank distribs in this market, and indirectly, in such other key Latin American territories as Mexico and Brazil.

Under terms of the extension, the Yank distribs will get 50 import licenses, one-quarter of their previous annual total of 200. One of the main points gained by Robert Corkery, the MPEA's Latin American veep who has been here three weeks attempting to negotiate an agreement, was the Foreign Ministry's okay for the use of these 50 new licenses after the current 90-day period should the MPEA member companies so desire. Problem is that some companies may have no product they want to bring in right away, but will have a short time later.

Still unresolved is the position the Yank distribs will occupy in this market over the longterm period. At the moment the government of President Illia is studying several proposals for a drastic revision of the 1957 film law. Also, still on the books, but as yet not being enforced, is the decree that Yank distribs must handle one local pic for every six imported, and another decree requiring that all printing and subtitling be done here. Both decrees are examples of the Argentine industry's protectionist yearnings which have been building up over the last several years.

Forced Partnership

The six to one decree is regarded by the Yanks as particularly onerous since its application here would prompt similar moves in Mexico, maybe Brazil, to say nothing of other nations around the world trying to promote local film industries. While on the surface it might not look so bad, Yanks feel that they obviously would not get the best Argentine pix to handle, rather, they'd get the dogs. For this reason, the law would have the effect of requiring the Yanks to enter into coproduction deals in order to assure themselves of getting some kind of "releasable" product. Coproduction, in fact, is the cry which was heard most often here during the 10-day Argentine Film Fest which wound Saturday (11) night.

It remains to be seen whether or not the Yanks will fight the six-to-one decree to the extent of pulling out of Argentina entirely. In this market, however, they have some powerful allies fighting the decree in the local exhibs. The privately owned Argentine theatres need the U.S. product to survive and they don't relish a Hollywood famine. In this respect, the Argentine situation is somewhat brighter for the Yanks than it is in Mexico, where the vast majority of the theatres are government-owned and can thus sustain continuing b.o. losses without undue strain.

The Yanks, however, seem to have no local allies in their fight against the local printing degree.

The shape the new film law might take is impossible to ascertain at the moment, though it is bound to be somewhat more protective than the one now in force. Because the various segments of the Argentine industry could not earlier agree on various proposals for the law, the government has formed a Commission for The Promotion of Argentine Films to corrolate points of view, if possible. Commission is separate from but operates under the Ministry of Education, to which the Argentine Film Institute, which governs all segments of the industry under the present law, also answers.

One dark likelihood (dark, from the Yanks point of view) is that the new law will specify that future film agreements between the MPEA and the Argentines will be handled by the Ministry of Education instead of the Foreign Ministry, as is now the case. This possible switch makes the Yanks uneasy because the Foreign Ministry, being concerned with all aspects of foreign relations, is not about to okay measures which will (1) either work to the detriment of Argentina in other fields, or (2) are patently unlawful because of Argentina's membership in GATT and its various bilateral trade agreements. The Foreign Ministry, in fact, has yet to answer the MPEA's formal protest against the six to one decree for the simple reason, according to the Yanks, that it runs counter to a basic GATT tenent outlawing such discriminatory practices.

On the other hand, the Ministry of Education, it's felt, being totally concerned with domestic affairs, would not hesitate to attempt to enact protective measures, as long as they were locally popular.

Outside the range of the MPEA-Argentine film industry talks, reps of the Argentine labs have been trying to persuade reps of Mexican labs, where most Yank tele product is now dubbed for the latino market, to voluntarily agree that a certain percentage of that business should be given to Argentine labs. It's a question of "let's you and me share your cake." It seems highly unlikely that the Mexicans would ever agree to such a course.

Want State of Ohio To Refund Censor Charges Paid Under Protest

Columbus, O., April 21.

Echo of Ohio's state film censorship, outlawed in 1954, is being heard by the State Sundry Claims Board. Eight film distributors have presented claims totaling $747,615 for censorship fees they paid under protest between 1952 and 1954.

The U.S. Supreme Court declared a New York film censorship law unconstitutional in 1952 and two years later, based on that decision, the Ohio law was ruled invalid. One film company sued for recovery of their 1952-54 fees but the Ohio Supreme Court denied the claim and suggested the proper redress was to present the claim to the Sundry Claims Board. Firms presenting claims and the amounts:

Paramount Film Distributing Corp., $55,846; Twentieth Century-Fox, $133,721; RKO Teleradio Pictures Inc., $27,689; United Artists, $29,821; Warner Brothers, $26,181; Universal, $90,763; Columbia, $46,814 and Metro-Goldwyn-Mayer, $336,766.

Another Film Situation Joins Shoppers' World

Boston, April 21.

General Drive-In Corp., biggest shopping centre theatre circuit in U.S., opens its Cinema II at Shoppers' World, Framingham, Mass., May 13, adding a new auditorium to the existing Cinema there.

With the opening of Cinema II, the two auditorias will contain more than 2,100 (combined) seating capacity.

Cinema at Shoppers' World was the first shopping center theatre opened by General Drive-In in 1951. Through the years, President Richard A. Smith reports it regularity has increased to such proportions that seating on weekends, particularly Saturday nights, had become "utterly inadequate."

Optimists Justified

Minneapolis, April 21.

Some months ago the Cooper Foundation, showing "How the West Was Won" (MGM) in its Minneapolis, Denver and Omaha Cinerama theatres, publicly declared that the picture would exceed 1,200,000 patrons in total patronage. But this week will find the figure soaring to 2,000,000 after a theatre party of 500 from a nearby Minnesota town attends the Cooper here

The picture is in its 57th stanza at the Cooper and last week racked up a remarkable $13,500 gross Of course, there's no end of its local run in sight yet.

Emerging From the Long Fog-Bank, U.S. Films Face New Rainbow—Hetzel

Members of the Motion Picture Assn. of America were told (Wed.) by acting president Ralph Hetzel that the American film industry is continuing to emerge from a five-year plateau on U.S. revenues.

The general decline in revenues that started in 1947 leveled off from 1957 to 1962. The first important increase, more than 5% was made last year and, according to MPAA, preliminary reports for 1964's first quarter indicate a substantially greater increase than in the same period last year.

Early reports, said Hetzel, indicate that the number of features released by MPAA's eight member companies may exceed 1963's total of 151. Based on plans for first six months, new feature distribution should increase substantially this year.

Because of expanding market potentia', American films have an excellent opportunity to make important gains in the next five or six years, Hetzel noted, and called particular attention to the forecast that the young adult group, ages 20-29, will expand by 24% between 1955-70.

Motion picture theatre ticket sales reported by the Dept. of Commerce continue to account for two-thirds of the U.S. expenditure on spectator amusement. American films occupy 60% of screen time abroad, said Hetzel, and foreign revenues of major distributors should continue at a $300,000,000 annual level, accounting for 50-55% of world gross of member companies.

The MPAA chief said that successful pictures of 1963's last quarter were characterized by more variety in type and a new vitality, making it appear that a rejection of formula-type production exists.

He also called to attention of members the major modernization of Hollywood facilities of many companies, particularly MCA (Universal) construction plans and the Columbia-Metro-Fox projected center in Malibu. Theatre building is currently undergoing a boom, Hetzel said, with 320 new houses finished or started in 1963, with expenditures of $97,411,500.

'BECKET' HARD DUCAT IN SHOPPERS' THEATRE

Philadelphia, April 21.

First hardticket attraction to play a suburban neighborhood house in this area is Hal Wallis' "Becket." It goes into the Cheltenham at the Cheltenham Shopping Center on June 17.

"Becket" will be shown 10 times weekly on a reserved seat basis with a $2.50 top, according to Frank J. Damis, zone manager for Stanley Warner Theatres. While Philadelphia has had as many as three, and even four reserved seat pictures running at once, hard ticket productions were previously restricted to firstrun midtown theatres.

In last two years, circuit has added two outlying firstruns, Lane and Yorktown Theatres, for introduction of art films in area.

'STRANGELOVE' IN KNOXVILLE

Theatre Gives No Figures But Says Tops By 32%

Knoxville, April 21.

"Dr. Strangelove" topped existing gross record at the first-run Capri Cinema, a suburban house here. Manager Hugh Rainey reported the picture grossed 32% above any previous booking. Actual dollar figures not given, as is charactistic. Capri seats 1,000. It's owned by Simpson Operating Co. of Atlanta.

"This is the most profitable product we have shown in years—holding over for a three-week stand," Rainey added.

Dutch Go For It, Too

Amsterdam, April 21.

Kriterion Theatre, here, registered 19,700 guilders ($5,316) for second week of "Dr. Strangelove" (virtually same as first week).

Very big for Holland.

Alberta Sex Bans

Edmonton, Atla., April 21.

Adultery, youthful fornication and life in a brothel were the themes of three movies banned in Alberta last year.

The Alberta censorship board viewed 1,827 films and made 263 cuts from 88 movies.

"The Chasers," a French film, was banned because its theme dealt with youngsters prowling the streets of France seeking sexsation. The board's ruling was not appealed.

A specially-appointed appeal board upheld the censor's rejection of a British film, "The Wild and Willing." The board felt this film's portrayal of promiscuity and adultery on a university campus, interspersed with obscene language, was offensive and not indicative of reality.

An American release, "The Balcony," was rejected for its ridicule of moral and religious standards and for many sequences in a "gadget-equipped" brothel.

Rochester Dem-Chronicle Autopsy on Oscarcast: Expired From Boredom

Usual autopsy on Oscar began immediately following the ABC telecast of the Academy Award ceremonies. Not many daily newspapers, however, made it the subject of an editorial as did the Rochester, N.Y. Democrat & Chronicle.

Headed "The Oscar Flop," it belabored the motion picture industry for failure to present the show "in an even halfway acceptable manner." Its final paragraph made a complete about-face and said that "choices for Oscars were superb," with individual plugs for Sidney Poitier ("overdue since his performance years ago in "Porgy and Bess") and Margaret Rutherford ("most magnificent old feminine rake in the movies").

The Democrat & Chronicle got in a second rap in its "Point of View" column, accusing show of being guilty of "stilted gaudiness, lack of imagination and an over abundance of commercials."

New Film Companies

Albany, April 21.

Paramount Columbia Films of Hong Kong Ltd. has been dissolved, according to a certificate filed with the Secretary of State in Albany by George G. Hoff, Paramount International Films Inc.

Judith Rutherford Marechal Productions Inc. has been formed to conduct a business in motion pictures, television films and theatricals with New York offices. Capital stock consists of 200 shares, no par value. Litvinoff & Singer are attorneys.

Ballade Pour Un Voyou Corp. has been chartered to distribute motion pictures, with offices in New York. Capital stock consists of 40,000 shares, 50c per value. Robert Hugh Davis, of Sommerfield & James, was filing attorney.

Del-Sego Drive-in Theatre Inc. has been authorized to conduct an outdoor theatre business in Oneonta, Otsego County. Capital stock consists of 200 shares, no par value. Lawyer is Frank W. Getman.

Joel Amusements Inc. has been authorized to conduct a motion picture business in New York. Address is c/o Julius Joelson, Manhattan. Capital stock consists of 200 shares, no par value. Jacob Leff, attorney.

Hal Roach Inc. has been formed to operate studios for the production of motion pictures, with New York offices. Capital stock consists of 50 shares, at $100 par value. Lynne A. Warren, Upper Nyack, recorded the papers at Albany.

Palace Lockport Corp has changed its name to St. Regis Motor Inn, Inc. Schine Realty Corporation of Gloversville, filed the certificate at Albany.

Kaufman - Clarens Productions Inc. has been formed to conduct a motion pictures, motion picture film and television film and programs business in New York. Capital stock consists of 200 shares, no par value. Litvinoff & Singer, attorneys.

Distribution Management Representatives Inc., of New York, has changed its name to Producers' Management Inc. Certificate filed by Attorney Arthur J. Klein.

Modern Film of West Africa Inc. has been authorized to conduct a motion picture business, with offices in New York. Capital stock consists of 1,000 shares, at $5 par value. Mervin C. Pollak, attorney.

Henry Strauss in Italia Inc. has been authorized to produce and deal in motion pictures and other attractions, with New York offices. Capital stock is 200 shares, no par value. Alexander J. D. Greeley the attorney.

Inside Stuff—Pictures

Marking 30th anni of its National Legion of Decency, the Roman Cathouic Church has issued an 18-page statement — "30 Years of Christian Witness—A Review and Preview." This group is one of 42 global Catholic film offices. Created in 1934 because the Church even then felt that the 1930 American Film Industry's Production Code had lost its "original thinking . . . and any real effectiveness in application."

The origin Legion pledge formula, issued in April 1934, was revised late the same year. This version was used, generally, until Pius XII's encyclical. The text, as modified then, is commonly used used today. It requires free commitment, *devoid of all coercion.*

When it comes to evaluating films, the Legion's national exec staff is assisted by "many competent and qualified reviewers, including lay and clerical educators from every branch of education; film critics; parish priests; student counsellors; husband-wife teams; and the Motion Picture Dept. of the International Federation of Catholic Alumnae.

Any film of consequence is analyzed and received written consideration as many as 30 to 40 reviewers.

Davis Film Distributors in Boston, distributors of "Passion Holiday," explained the "sudden cancellation" of the showing of the film at the Ritz, Lewiston, Me., after the leading anti-obscenity crusader in the area reported receiving complaints about it.

Mel and Stan Davis, brothers who own Davis Film, said the Irving Cohen, manager of the Lewiston theatre pulled the picture voluntarily after he had received two telephone calls from Laurier T. Raymond, the county attorney. The official up to this time had concentrated his efforts on ridding newsstands in the area of objectionable magazines. It was his first attack on films.

The Davis brothers pointed out: "The county attorney suggested that the film not open on the fifth day. It has already played four record breaking days. This official had never viewed the film. Lewiston had never exhibited a nudie film previously."

Metro's biggest-ever British production schedule, with an overall budget for the year ranging between $20,000,000 and $25,000,000, was finalized in London by president Robert H. O'Brien and international vice prez Maurice Silverstein. The program teed off when filming started on "The Yellow Rolls Royce" and will continue through to the end of the year when production starts on "Dr. Zhivago."

O'Brien said the size and importance of the production lineup had not in any way been conditioned by the potential Eady coin, though he admitted that money, when it came in, was quite handy. The company, he declared, had never made a picture in Britain just because of the levy possibilities, but because it was right to do so.

An Editor of Commonweal Draws Fire For Rapping Legion's Ways to Laity

Troy, N.Y., April 24.

Criticisms and comments which John Leo, associate editor of The Commonweal, had made before the Newman Association of Rensselaer Polytechnic Institute here, in general advocating "a more active role for Catholic layman" in Legion of Decency ratings, and other matters, has drawn retort from Rev. Donald L. Starks, assistant pastor of St. Patrick's Church, Albany, and chaplain of the Newman Club at State College of Albany.

On the Legion of Decency, the priest said: "It is not necessary to belabor the work of the Legion. It is only meant to be a spiritual health department, sending out its official warnings of danger or contamination according to age and condition."

Leo had acknowledged the Legion's usefulness to parents in the selection of motion pictures their offspring should and should not see. But he was Mr. Dubious on the more tricky ratings "condemned in part" ("morally objectionable in part for all"). He wondered how Shakespear's great work would fare and whether the ultimate effect would not, or could not, be a multiplication of Disney-type films. He was disbelieving that "you will go to hell" for viewing Legion-disapproved films.

The Evangelist, official weekly of the Albany Diocese, in an editorial (16) titled "Leo the Rash-Hearted," declared: "There are some self important individuals who have the conceited notion of being marked for the 'apostolic' mission of setting the Church straight on its personnel matters. Apparently, John Leo, the young Commonweal associate editor, is obsessed with this notion. He certainly sound as if he considers himself spokesman for the lay family of the Church, which, in his estimation, is badly abused and unappreciated . . ."

"Many will concur that public relations, Madison Avenue style, is not totally without merit for better efficiency and effectiveness, but not to the ridiculous degree that Mr. Leo recommends," continued the editorial. "If he conducts a perpetual 'open house' at his office and is out of his chair to glad-hand every Tom, Dick and Harry who come calling, then Commonweal should give him some work to do."

"Important for young crusaders, like Mr. Leo, intoxicated by progressiveness, is to keep in sight that which is the first requisite for progress in things that pertain to God. 'Madison Avenue' has no substitute for personal sanctity."

Patriotic Trailer

Council of Motion Picture Organizations has written heads of all exhibitor groups, urging use by member theatres of trailer on which "Star Spangled Banner" is played over a pictorial background. Action was taken at request of Under Secretary of the Navy Paul B. Fay Jr.

Request particularly suggested use of trailer, which National Screen is distributing, on May 29, birthday of late President Kennedy.

Theatre Owner's Query: Scratch a Kid Audience, What Have You Got Left?

Regina, Sask., April 21.

Film censorship was the basis of a statement in a recent issue of the Melville (Sask.) Advance by H. C. Vassos, theatre owner in that city.

"Restricted pictures are amongst our poorest grossers, and I'm sure 90 percent of the theatre owners in this province will agree wholeheartedly," he said.

"When you eliminate the largest segment of theatregoers, which happens to be students and children, you can't help but suffer at the boxoffice. I'm prepared to back this statement up with figures. Give us a good family comedy or action picture anytime to perk up ticket sales.

"Why bother with restricted pictures, then, if they're not profitable? Any exhibitor who is interested in the money aspect only will not bother with them (with the odd exception of a picture that is given national prominence, such as 'Tom Jones,' by receiving 10 Academy Award nominations). A good theatre exhibitor, however, who is interested in catering to the entertainment tastes of the whole community, will try to keep his programs varied.

"It's impossible to please everyone, but it's our job to try. A picture that some people will leave the theatre raving about, others will go out holding their noses.

". . . The thing that disturbs me most is that the theatre is the only medium of entertainment whose audience can be regulated or controlled and it's the only medium that is being censored while other mediums that are available to all ages are permitted complete freedom. Does this make sense?

"If a movie is put into a restricted category, it should be seen by adults only with no exceptions. I agree wholeheartedly that everything should be done to protect the morals of our youth, but I also feel strongly that once a person has become an adult they should be able to choose what they wish to hear and see, and what they hear and see at this point will change their morals not one iota.

"Leading psychiatrists throughout the world support this view.

"There is no question that everything that falls into a restricted category could not be considered 'artistic' or even entertaining, and that some of it would be outright trash. However, I have a high enough regard for the intelligence of the adults in Saskatchewan to believe that they can determine this for themselves. A movie is like any other product, if it's inferior it just doesn't sell."

Cooper Unloads Pair

Lincoln, Neb., April 21.

Cooper Foundation Theatres has sold its houses in Pueblo and Grand Junction, Colorado, to the Aircadia Investment Corp., effective May 1. Effective same date, the houses have been leased by Aircadia to Westland Theatres, Colorado Springs.

As part of purchase price, said Cooper president E. N. Thompson, Cooper Foundation Theatres will receive full title to the Chief Theatre Building, Greeley, Colorado, and will sell it to Bob Reese Motors, a Greeley-based real estate holding company, with a leaseback of the theatre by Cooper for an indefinite period.

ANYONE FOR JERRY?

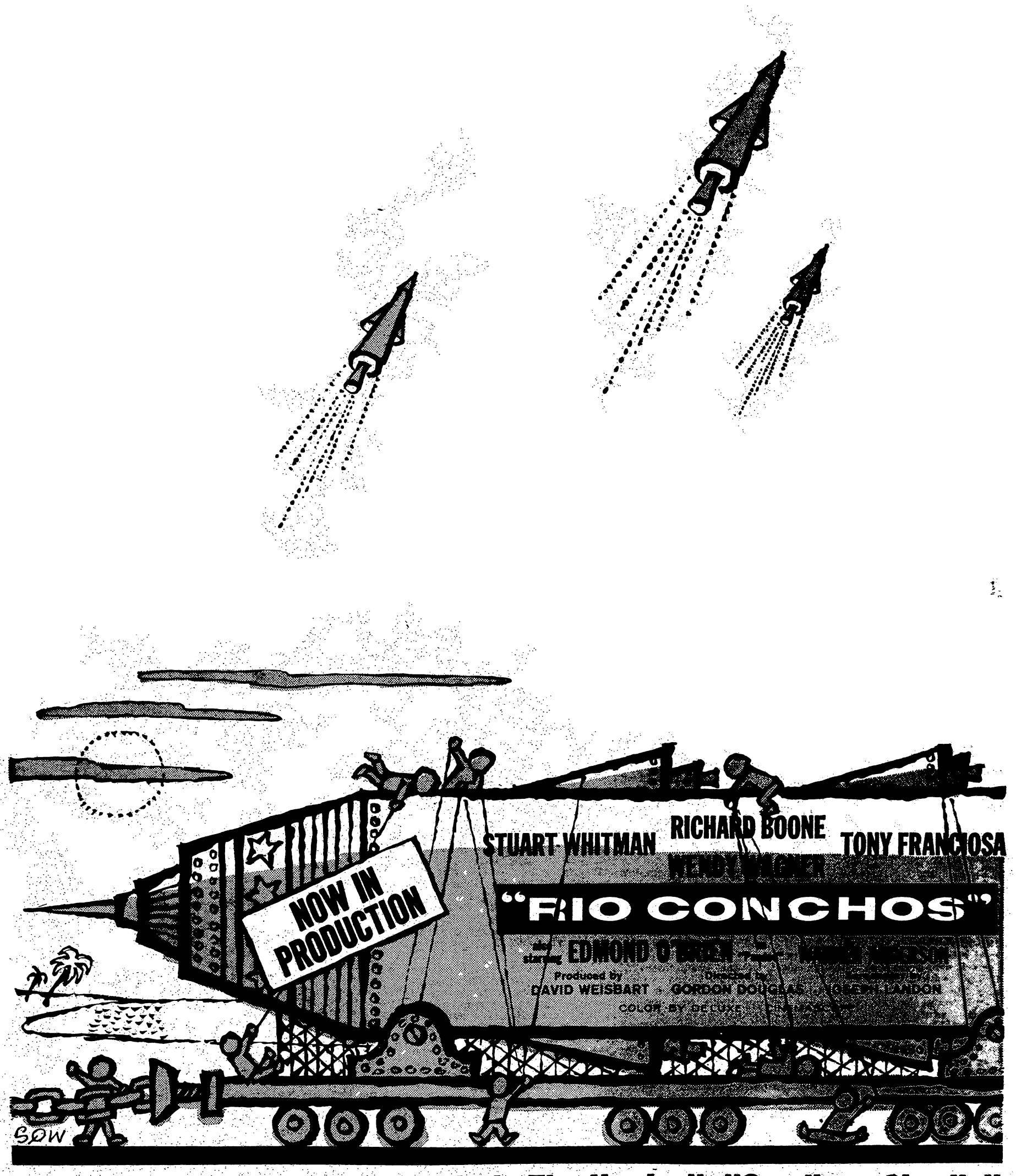
Par Takes Bids Now For Lewis' Christmas Picture

Paramount's perennial booking of Jerry Lewis features for summer and Christmas playoff seemingly don't need a foot of film to sell 'em. Exhibs are already being asked to bid for Lewis' Xmas pic for 1964, "The Disorderly Orderly" which hasn't been near a camera yet. Some exhibs call this type of thing blind booking but Paramount calls it great.

Lewis' "The Patsy" was booked for summer playdates the same way. The interesting thing about the system is that one never hears exhibs scream about this type of blind booking. They only gripe about the commodities they are unfamiliar with. Lewis has been bread and butter for Par and exhibs almost every time out so they just buy.

Another item on Par's annual list is Elvis Presley for Thanksgiving. Although the rocker makes pix for other companies, Par keeps him for turkey time. His "Roustabout," which is also not in any form to be seen although it is being filmed at present, is also being sold already. Exhibs are a little more resistant with Presley than Lewis since the rock 'n' roller's track record isn't as secure. But they buy all the same.

another one off to the launching pad—from 20th!



and already in orbit—**"Fate Is The Hunter", "Goodbye, Charlie"**
"John Goldfarb, Please Come Home"

Film Reviews

Continued from page 6

The Evil of Frankenstein

girl, the local Burgomaster and the police, but keeps a fairly stiff upper lip throughout.

John Elder's dialog occasionally raises unintented laughter and John Wilcox's lensing is adequate. A great deal of the artwork smacks of backcloth and models. Peter Woodthorpe, Sandor Eles, Katy Wild, David Hutcheson, Caron Gardner and Duncant Lamont form the main support for Cushing, while Kiwi Kingston is the Creature, an uncomfortable role through which he shuffles with macabre aplomb. *Rich.*

La Mort D 'Un Tueur

(Death of a Killer)
(FRENCH)

Paris, April 14.

Comacico release of Copernic-Citedial production. Stars Robert Hossein; features Marie-France Pisier, Simon Andreu, Robert Dalban. Directed by Robert Hossein. Screenplay, Hossein, Louis Martin, Claude Desailly, Georges and Andre Tabet; camera, Jean Boffety; editor, Marie-Sophie Dubus. At Triomphe, Paris. Running time, 75 MINS.

Massa ..... Robert Hossein
Maria ..... Marie-France Pisier
Luciano ..... Simon Andreu
Albert ..... Robert Dalban
Tony ..... Jean Lefebre

Actor Robert Hossein sometimes turns to writing and directing. This one has him combining all. It's still his penchant for trying to make arty gangster pix. Too much posing, farout psycho plotting with incestuous angles and slow pacing make result pretentious rather than probing. What might have been an okay actioner becomes a plodding affair. Mainly for playoff in France.

Hossein comes back from the jug convinced that a friend turned him in. He also has had an unhealthy interest in his pert sister which is shown in a series of flashbacks as he stalks the old friend who is now living with the sister.

So it appears he mainly hates this man for having won over his sister. Comes the showdown with a Russian roulette contest between him and his ex-friend via each trying a shot at the other with one bullet in a revolver. He wins but is turned in by his sister and shot down by the police.

There is even a symbolical girl, played by the actress who does the sister, who has a wordless affair with Hossein while some rich people ogle strippers and exotic dancers in another room. Hossein is stolidly acceptable as a thesp but too predictable as scripter-director. He alternates long shots and close shots for each scene with long pauses that make little dramatic effect.

Trying for tragedy there is not the requisite depth of characterization or relentless situation which is necessary. *Mosk.*

Mishpahat Simchon

(The Simchon Family)
(ISRAELI)

Noy Productions Ltd. presentation of Shlomo Nouman and Yair Pecker. Starring Meir Margalith. Directed by Yoel Zilberg. Script by Leo Filler and Yoel Zilberg; camera, Marco Yocovlevitz; editor, Helga Cranston; music, Dov Seltzer. Reviewed at the Allenby, April 12. Running time, 88 MINS.

Noah Simchon ..... Meir Margalith
Zira ..... Shoshana Kotler
Gabi ..... Oded Katler
Na'ava ..... Rina Ganor
Orna ..... Tikva More
Zwirn ..... Zalman Levinah
Eddie Calvert & band

This story, scripted from a popular radio series that was broadcast for almost two years, trice weekly, has local coloring, familiar scenes and faces. It used to react to actual and topical problem and reflected everyday life in each installment. As a film it retains the local quality but fails notwithstanding the bright personality and warm humor of its star, Meir Margalith, to make the satirical points that might have added general interest in the story. It is shallow when criticising the artificial high standard of living. The only scene in which director Yoel Zilberg managed to convey this is the nightmarish reception held at the vague African State, upon installation in a diplomatic career. It brilliantly spoofs local cocktail parties and other ostentatious affairs.

Technically the picture is of varying quality. Standard shots and crude prints achieve neorealistic nature in a comedy that is anything but neorealistic. Zilberg's direction and Helga Cranston's editing (she used to edit Laurence Olivier's pictures) help make the series of scenes into a quick-lough-getting film. The director also managed to supervise cleverly Meir Margalith's first film assignment. This legit actor, long an outstanding comedy star of Moliere, Schweik and other standard works, comes across naturally in this film. Zilberg should also be credited for good supporting performances by Shraga Friedman and Elisheva Michaeli, as accomplices of Simchon in furnishing the penthouse.

Some of the other actors, young and old, give credible and natural performances, and only crude scenes (like the photo studio and the nightclub set) expose the film's weaknesses. These are not made up for by Dov Seltzer's score, into which he incorporated his local hit, "Speak to Me With Flowers," and two twist tunes.

Because of its professional shortcomings, the film deserves a lesser success than is evident at the boxoffice. It is the younger set, who have been listening to the radio series, who crowd the cinemas in all three major cities joined by the people who are going to watch Meir Margalith, who had been awarded, on Independence Day, the highly respected Israel Prize for his lifework in the Israeli theatre.

For audiences abroad this "B" picture holds limited interest, mainly as a way of seeing the changed scene of Israel, still associated by many as a land of pioneers, idealistic and romantic human beings. Watching "Mishpahat Simchon" might give them a view of other Israeli scenes, not necessarily the most important or telling ones. *Port.*

Paradis Retur

(Paradise and Back)
(DANISH)

Copenhagen, April 7.

Nordisk Film production and release. Stars Poul Reichhardt, Lise Ringheim, Elsebeth Reingaard, Christoffer Bro. Directed by Gabriel Axel. Story, screenplay by Peter Ronild; camera, Jorgen Skov; music, Bent Fabricius-Bjerre. Reviewed at Palads Theatre, Copenhagen. Running time, 90 MINS.

Tonnemann ..... Poul Reichhardt
The Lady ..... Lise Ringheim
Mona at 11 ..... Nina Larsen
Mona at 16 ..... Elsebeth Reingaard
Mona at 36 ..... Winnie Sorensen
Tom at 11 ..... Henning Olsen
Tom at 16 ..... Christoffer Bro
Tom at 36 ..... Poul Clemmensen
Borge ..... Kjeld Jacobsen
The Actor ..... Preben Lerdorff Rye

Peter Ronild is bogged down by his social selfconsciousness but lifted by this true poetic spirit in this loose-jointed story about offbeat people who have either chosen or been fated to live in shacks near a vast Copenhagen city dump. It is in a marshy region next to an army shooting range. Ronild's screenplay has practically no outer drama, but Gabriel Axel has directed with a firm eye for whatever dramatic scraps he finds among the spoils.

"Paradise" is an earnest attempt to make a film that remains true to its intentions. Unfortunately, the intentions are more often naive than rawboned. Several sequences are handled in an experimental style that by now must be considered rather oldhat, newsreel shots frozen in the middle of the action and attempted take-offs on the syle of the silents.

But no audience can help but feel sympathy towards this collection of misfits. There's Poul Reichhardt, the man with the dreams of travels on the high seas; Kjeld Jacobsen, who during the war had found security in a Nazi uniform; the children are just children, still innocent of the predicament of their surroundings; the youngsters, groping toward their various guiding lights and desires. Latter two are played with exceptional restraint by Elsebeth Reingaard and Christoffer Bro.

There is no direct action, but a certain pattern gradually is formed. War is always a threat, but peacetime society threatens even more with its inertia and ignorance. Reichhardt had joined the resistance movement during the last World War but hates the dirty gun work. The children, even in the city dump of a welfare state, pursue their schooling towards various careers.

The film cannot make up its mind how and when to end, and so it has five different endings, all of them seemingly pessimistic. Even though this is in black and white, the film is not without its touches of color. It looks like respectable business looms at some art theatres for this pic. *Kell.*

Life of Oharu

(Japanese-English subtitles)

This KOI-Shintoho production had its U.S. preem Monday (20) at the Toho Cinema 12 years after it was shown at the Venice Film Festival. Of the film, directed by Kenji Mizoguchi, *Mosk.*, in the Sept. 17, 1952 VARIETY, wrote "an overlong adaptation of a 17th century classic. Kinuyo Tanaka outstanding as Oharu, a girl who goes from courtesan to prostitute to beggar. Blessed with fine imagery and thesping but too slow for general-run. Lensing is excellent . . . editing is weak."

Toshiro Mifune is seen in small part in beginning of film but is being advertised as one of leads. Amazingly, present running time of 137 minutes is same as when reviewed at Venice.

The Silent Playground

(BRITISH)

Above-average low budget second feature, featuring new blood. Merits enthusiastic reception.

London, April 16.

British Lion release through BLC of a Focus Film Production. Stars Jean Anderson, Bernard Archerd, Roland Curram. Produced by George Mills. Written & directed by Stanley Giulder; camera, Martin Curtis; editor, Peter Musgrave; music, Tristram Carey. Previewed April 15, '64 at British Lion Private Theatre. Running time, 75 MINS.

Lacey ..... Roland Curram
Duffy ..... Bernard Archerd
Mrs. Lacey ..... Jean Anderson
Mavis ..... Ellen McIntosh
Alan ..... John Ronane
Dr. Green ..... Desmond Llewellyn
Jane Wilson ..... Rowena Gregory
Sgt. Clark ..... Basil Beale

Brought in in 24 days at a modest $75,000, with entire location shooting and a little known cast, this is one of British Lion's frequent recent attempts to prove that the dualler can be top level product in entertainment and technical content. This exciting little drama amply proves the distributors' point. It is a quality production which scores heavily against some of its loftier rivals. Writer-director Stanley Boulder has had documentary experience but this is his first essay in feature work. His screenplay is taut, economic and natural in dialog and his direction is unfussy and alert. Technically he has smart aid, with crisp cutting, an evocative unobtrusive score by Tristram Carey and fine lensing by Martin Curtis which not only captures the atmosphere of the London suburb in which the pic was shot but produces some really attractive, bleak photography in river and snow sequences.

The story, which has a useful reminder to parents and moppets, "never take sweets from a stranger," concerns a mentally retarded youth who loves kids. Returning from the hospital where he is an out-patient he hands out highly colored barbituate tablets to youngsters in a cinema matinee queue. End of show finds a number of unconscious children slumped in their seats. All are dangerously ill. Then begins the patient fight for their lives at the local hospital, while the police hunt for the donor of the tablets. The two themes are neatly married, with the tracking down of the hapless youth having mounting tension.

Jean Anderson, who plays the half-wit's worried mother with dignity, is the best konwn name in the cast, though Bernard Archard, a brisk, credible police officer, is a w.k. tv thesp. Newcomer Roland Curram is a pitiable creature as the quarry and looks full of promise. Ellen McIntosh and John Ronane provide a slight, but likeable romantic interlude, Miss McIntosh being the widowed mother of three key children being hunted by the cops before they take the tablets. Desmond Llewellyn, Rowena Gregory and a bunch of others, including several talented moppets, form a solid supporting cast.

The film never seeks sensationalism or the mawkishness that could have arisen through the time of action, which is immediately pre-Christmas. Despite a lack of marquee bait, "The Silent Playground" booked with another carefully chosen film demands keen attention from exhibs. *Rich.*

Il Polo Nel Mondo

(Go, Go, Go, World)
(ITALIAN)
(Color)

Rome, April 7.

Atlantica release of a Marco Vicario production. Directed by Renato Marzi, Anthony Dawson. Camera (Eastmancolor), Giovanni Raffaldi, Giancarlo Lari, Marcello Gallinelli; editor, Mario Morra; music, Nino Oliviero. At Capranica, Rome. Running time, 95 MINS.

Latest in Italian documentary-feature skein of the "Mondo Cane" genre is one of the better ones, rising head and shoulders over the mass of exploitation items which have drugged the market in recent months. Elegant lensing, rather than some of the cheap pickup stuff used in many other similar pix, gives it the flash of class. And a witty, ironic commentary (in the Italian version seen, at least; an English language and French version are also ready) add to film's plus points. It should find a suitable market in many areas.

But it must be added that the rash of previous pix along these lines has severely limited possibilities of originality for this one. There are, to be sure, several interesting, colorful, and sensational bits. But there are also many not so entertaining.

Blood, gore and folklore are musts here, too, and there are the now-familiar bits showing strange Eastern eating habits, Southern Italian religious ceremonies, tribal customs and the oft-seen shots of aged Yank tourists cavorting in Hawaii, lensed with ridiculous intent and here definitely over-indulged and in bad taste.

Other musts are the Spanish bulls running through a town, exploitable strip numbers, the U.S. Bowery, the Cannes bikini bit, Hong Kong sampan poverty row, etc. Effective windup with a moral is montage of the Italian auto mania, followed by clean, free zooming of a brace of jet planes into and beyond the Italian Alps.

Mario Morra's editing plays part in making this latter bit, and its adroit in most other transitions from sequence to sequence.

Nino Oliviero's musical score provides a major assist in general tone of lushly outfitted production. Incom Studios have fashioned some very effective animated titles. *Hawk.*

La Calda Vita

(The Warm Life)
(ITALO-FRENCH)

Rome, April 5.

Unidis release of a Jolly Film-Les Films Agiman co-production. Features Catherine Spaak, Gabriele Ferzetti, Jacque Perrin. Fabrizio Capucci. Directed by Florestano Vancini. Screenplay, Vancini, Fondato, Bartolini. Camera (Eastmancolor), Roberto Guardi. Music, Carlo Rustichelli. At Modernissimo, Rome. Running time, 97 MINS.

Uneven pic. Some good human and physical values. But basic lack of warmth, hence low believability prevents ultimate satisfaction. Cast names will help in Italy, but elsewhere, release is on its own, with iffy chances.

Two youngsters on the make take a young girl along on an island vacation. She's basically game, but can't decide between the introverted Jacques Perrin and extroverted (but slightly neurotic) Fabrizio Capucci. Eventually she falls for older third man who happens by, Gabriele Ferzetti. At windup, however, and after introvert has committed suicide, gal decides not to get involved with anyone and goes off alone.

Catherine Spaak is once more easy to look at, acts with professional aplomb despite so-so material, and also provides exploitable fotage along the way. Vancini's direction is technically fine, but he fails in bringing his characters to life, at least in case of two youngsters, resolving sequences involving them with almost endless staring and brooding (on the part of Perrin), and cavorting or pouting (by Capucci). Closing part of pic, mostly between Miss Spaak and Ferzetti, are on different plane and ring true, thanks also to a solid performance by thesp. There is a definite feeling of stylistic influence, conscious or not, by Michelangelo Antonioni and his "Avventura"—also because of island setting.

Camerawork in splendid Sardinian settings is a technical plus. So is Carlo Rustichelli's musical scoring. Miss Spaak also sings song (Non e M'eute), over titles in her now-characteristic effective style. *Hawk.*

B.A. Fest Reviews

El Demonio En La Sangre

(Demon in the Blood)
(ARGENTINE)

Buenos Aires, April 14.

Columbia Pictures presentation of a Sergio Kogan production. Features Rosita Quintana, Arturo Garcia Buhr, Ubaldo Martinez, Wolf Ruvinski, Pinky, Ernesto Bianco, Lidia Lamaison. Directed by Rene Mugica. Screenplay, Augusto Roax Bastoe, Tomas Eloy Martinez; camera, Ricardo Younis, Oscar Melli; music, Rodolfo Arizago. At Buenos Aires Film Festia, April 10, '64. Running time, 75 MINS.

Director Rene Mugica's technical but not story virtuosity is evident throughout this three-part Argentine episodic pic detailing various ways in which evil takes hold of rather ordinary people. Unfortunately for the viewer, evil (and/or the devil) doesn't seem to be too inventive. The first episode is made up of the hallucination of a near-mortally wounded Negro boxer, who has a vision of his manager hypnotizing him into destroying all the people who have been good to him. The second is a sort of watered-down "Tell-Tale Heart," in which a murdered wife comes back to haunt her husband and his mistress. The third is an ironic tale of a puritan husband, his bored wife and a stranger, who may or may not be the devil and who sets out to seduce the wife. *Anby.*

His Own Blood

(RUSSIAN)

Buenos Aires, April 14.

Lenfilm presentation. Stars Evgueni Matvie, Via Artmane, with Anatoli Papanov, Vladimir Ratomski, Igor Seliuzhonok, Yura Fisenkov, Tania Doronina, Vera Povetnika, Andrei Danilov, Kola Morozov. Directed by Mijail Ershov. Screenplay, Fiodor Knorre; camera, Oleg Kujovarenco; music, V. Basner. At Buenos Aires Film Festival, April 10, '64. Running time, 92 MINS.

Honesty of emotion and simplicity of treatment are the virtues of "His Own Blood," an appealing love story set in the closing days of World War II. Pic, however, does not seem to possess the kind of dramatic distinction which might create boxoffice interest in the international market.

Story concerns a returned soldier and his "courtship" of a sweet young woman who, with her three small children, has been abandoned by her husband. The soldier eventually persuades the woman to bring her children and set up housekeeping with him. Title derives from the contest over custody of the children between the stepfather and the real father which ensues when the woman dies suddenly during an emergency operation (for reasons never specified, at least in the Spanish subtitles seen by this reviewer).

Central roles are nicely played by Evgueni Matvie and Via Artmane. *Anby.*

Mount Venus

(GERMAN)

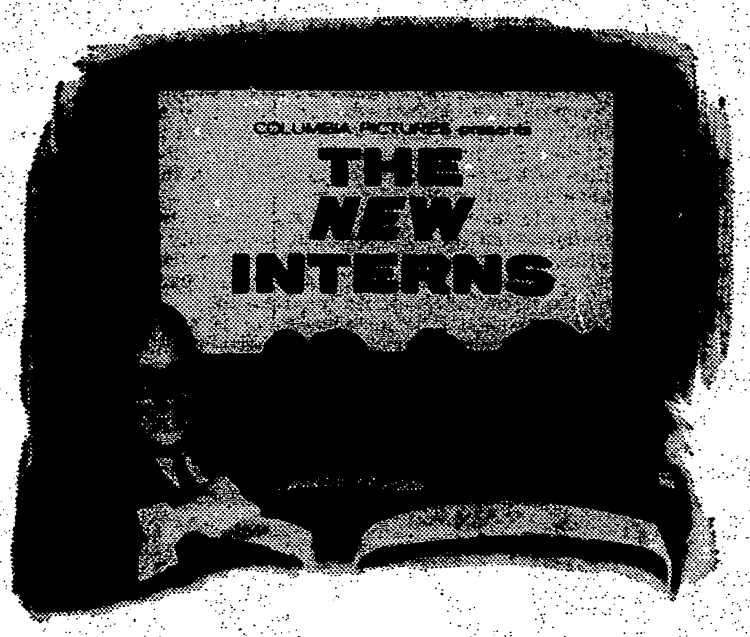
Buenos Aires, April 9.

A Gala Selection release, produced by Franz Seitz and featuring Marissa Mell, Nicole Radal, Monica Flodquist, Ina Duscha, Claudia Marus, Christine Granberg and Jane Axell. Directed and written by Rolf Thiele. Director of Photography, Wolf Wirth. Camera, Rudolf Schloemp. At Buenos Aires Film Festival. Running time, 92 MINS.

Though this "Mount Venus" may look like an art film at first sight, it is in reality arty. Photography is beautiful, even exciting and certainly difficult, from a technical point of view. Each frame is carefully balanced; a great many shots are made against the light of large windows and there are also some near-high key effects. Wolf Wirth and Rudolf Schloem certainly deserve credit for their excellent work.

The same can not be said for director Thiele, who handles his actresses as if they were models and even, in some cases, fails to individualize them properly. Stylistically the film is beautiful to look at; in content it is empty and, worse, pretentious. A sort of femenine "Waiting for Godot," that is not only heavyhanded but lacks humor. Godot in this case is not a mysterious entity, but a gynecologist named Alphonse. It would appear that all the vapid symbolism of this pic adds up to the simple fact that woman needs man and that lesbianism is not an easy way out. It certainly seems a roundabout way four estabishing such a truism.

"Mount Venus," might stand a chance at art-houses delving in the seudo-erotic and arty. *Chile.*



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Vice President and
General Sales Manager

Columbia's Biggest Year!

THE *NEW* INTERNS MICHAEL CALLAN · DEAN JONES · TELLY SAVALAS · BARBARA EDEN · STEFANIE POWERS

KAY STEVENS · and INGER STEVENS as Nancy · introducing GEORGE SEGAL Written by WILTON SCHILLER · Based upon characters from the novel "The Interns" by RICHARD FREDE

Produced by ROBERT COHN · Directed by JOHN RICH

Hints Producer Disloyalty to Films In Theatres, Hypocrisy Re Toll

Dallas, April 21.

Philip F. Harling, asst. to the president of Theatre Owners of America and chairman of the Motion Picture Industry Joint Committee Against Pay TV, told delegates to the Inter-State Theatres conference Thursday (16) that motion picture distributors were guilty of hypocrisy in selling exhibitors their product when, at the same time, they "have a beam in their eyes to sell that same product for Pay TV purposes."

Harling said that the studios must be either with or against the exhibitors and from where he stood it did not appear "they are with us."

He stated that newspapers and magazines had kept three myths alive over the past several years—(1) that motion picture theatres are a dying business; (2) that Pay TV is a magic panacea that will shortly sweep the country; and (3) that CATV systems are necessary for Free TV.

"They are myths—pure and simple, and utterly and conclusively ridiculous."

Harling said that TOA is not opposed to a CATV system, per se, but it is opposed to any system which includes the right to use it for Pay TV purposes. He advised that any CATV system application should be scrupulously studied and unless it contained a prohibition for using it for Pay TV, it "should be fought to a standstill."

He suggested that any exhibtor hearing of a CATV application should report it immediately to his home office and be guided by steps taken to oppose it.

In answer to "doomcriers" prediction of the early demise of film business, Harling said, in view of an average of 50,000,000 weekly attendance, that "movies are the healthiest invalid I ever knew." He did say that films were going through a tremendous period of adjustment, partly because of tv, fewer theatres, change in film-going habits, etc. He admitted that hardtop theatres had decreased by 6,000 since 1950 but that close to 4,000 driveins had taken their place. He endorsed the trend by the larger circuits of closing houses that were failing so as to concentrate on units with earning potential.

The apparent success of theatres in shopping centers was cited by Harling, saying they were sought by site developers because they were not only rent-paying tenants, they drew people to other merchants in the center. He estimated that the average shopping center theatre had a drawing power of between 12-15,000 people per week. As a result, banks and insurance companies had lifted "unwritten bans" on theatre construction financing.

Noting that "we are not entirely out of the woods," Harling spotlighted the major enemies — tv and Pay-TV, fingerpointing as chief proponents — Telemeter, Phonevision and STV. Telemeter's claim to 3,500 subscribers was questioned. Harling credits STV with being smartest of the trio and, with tie-up of the Giants and Dodgers baseball games, the number one enemy.

He lauded efforts of the Citizens Crusade for Free TV in California in their fight against the system and believes that more than three times the necessary number of voters will be counted.

Insisting that pay tv is not in the public interest and that he is sure it will fail, Harling also predicted that during any testing period, both motion pictures and free tv could be seriously injured.

Harling wound by suggesting that delegates write their Congressmen, as the question of Pay-TV must ultimately be ruled on by Congress.

Gene Markey's 'Women' Looms Likely for Pix

Gene Markey's "Women, Women Everywhere" (Bobbs-Merrill; $4.50) is a long, elaborate spoof of contemporary sex fiction. It's not likely to set bookstalls ablaze, but if a couple of spoofers like Billy Wilder and Jack Lemmon happened to take it in hand they might get quite a picture out of it—maybe even an American "Tom Jones."

The story is a singularly schoolboyish exercise in erotic imagination, conceivably an enlightened updating of a manuscript found in an old Markey trunk. It traces the bedroom experiences of a sheltered young man from a small town in Wisconsin whose wordly grandfather has left him $4,000,000 subject to the condition that he "visit all those countries where the women play footie instead of canasta and let them teach you something about making love."

On a swift world tour in company with a surviving crony of his grandparent the young man romances an even dozen females in as many nations, before being caught up with his pursing mother and the plot. Credit Markey for packing more dalliance into the given number of pages than his closest competitor without resorting to the four-letter vocabulary.

As a book for reading, "Women, Women Everywhere" adds no lustre to the several fames of its author. It does nothing at all for the dignity of a Rear Admiral in the U. S. Navy. And its off-hand, make-do construction discounts the known talent of a distinguished "in" member of the great Zanuck production cabinet of old. But as a book for filming, it could go a long way. *Weav.*

Bob Hope cast by **Edward Small** as star of producer's UA release, "I'll Take Sweden," slated to location in that country.

Royal Chain to Waikiki; 900-Seater Facilities For Concert and Other Uses

Honolulu, April 21.

Royal Theatres has started work on its long-planned Royal in Waikiki, a 900-seater that should be opened by July or August. Involves an expenditure of $700,000, of which $200,000 is earmarked for fixtures, draperies and floor coverings.

It will be the circuit's first outlet in booming Waikiki, where the Consolidated circuit owns and operates two first-run houses.

Steel frame exterior will be highlighted by fountains and stone planting baskets, many of them hanging down from the walls. Entry to the lobby, to be decorated in Hawaiian tapa and fern-patterned wood panels, will be via a courtyard of pools and gardens.

House will have Century model JJ projectors, adjustable from 35 to 70m, and Kollmorgen optical system. Screen will measure 28 by 61 feet. Multiple sound, six-track or four-track magnetic and single-track optical, will be serviced through Century solid state transistorized amplifier system. Altec Lansing speakers will handle both stereo and monaural sound. Panavision lenses will be installed.

The theatre, about 200 yards away from the rear of the Princess Kaiulani hotel, will have stage facilities for concerts, lectures and conventions and a series of adjoining specialty shops is planned.

MARDA NOW ODEON UNDER J. B. BARRON

Calgary, Alta., April 21.

The 13-year-old, 750-seat Marda theatre has been sold to Odeon Theatre has been sold to Odeon gary partner, J.B. Barron, at a secret price. New name is Odeon, and staff changes have been made. Former manager was Stan Corrins.

Barron, president of Barron Enterprises, is part owner of two other Odeon houses in Calgary, the Uptown and Grand, has a 50% interest in Odeon's 17th Avenue drive-in, and becomes managing director of the newly-acquired theatre with the same share interest.

There are nine theatres in Calgary, including drive-ins.

Barron said increasing attendance at his other theatres resulted in the negotiations for the Marda. Air-conditioning will be installed and other renovations made at a cost of $40,000 to $50,000.

The theatre was associated with seven adjacent stores which will continue under lease by the new management.

Odeon Theatres Canada Ltd., is a division of the British J. Arthur Rank Organization.

The new Odeon will show first-runs, some of them moved over from the Uptown and Grand.

'West's' 42-Week Run; Third Best for Omaha

Omaha, April 21.

Metro's Cinerama release, "How the West Was Won," at Indian Hills completed the third longest run in Omaha film history last week. It went 42 weeks.

"South Pacific" ran 65 weeks and "Ben-Hur" 48 weeks, both at the Cooper. "West" established an all-time record for patrons with an estimate by manager Jack Klingel at 275,000. No cash gross is disclosed.

Indian Hills closed for a week and will reopen with United Artists' "Mad, Mad World," the Cinerama comedy.

Mel Fein, former radio announcer, is new manager of Alan V. Iselin's 9-G Drive-in at Poughkeepsie, N.Y.

Exhibs' Ideas for Curbing Toll

London, April 21.

By a majority vote, the Cinematograph Exhibitors Assn has endorsed proposals for safeguards for theatre in areas affected by the upcoming tollvision experiment as presented by the joint committee of the five trade associations.

CEA has said it is prepared to go along with the paysee trial on the following conditions:—

— that no feature film will be shown on pay tv until 12 months after termination of its cinema run in the locality of a paysee trial, unless otherwise agreed with all exhibs in the area.

— that pix should be subject to an after bar of three weeks following the termination of its theatre run.

— that there should be no advertising of a cinema film to be shown on pay tv until after a seven day period following termination of a theatrical run.

— that there was an adequate compensation scheme for exhibs hurt by the feevee trial which should not in any way be dependent on films being shown on paysee prior to cinemas. And also, it was additionally agreed, the compensation fund should not be limited to a proportion only of the tollvision receipts.

Coming Clearer As to Toll Tests

Licenses Due in Next Ten Weeks as British Experimentals Ready Their Plans

London, April 21.

As the date for the issue of licenses by the Postmaster General to the five companies which have been awarded pay television franchises in Britain approaches, the terms and conditions under which they will be allowed to operate are gradually becoming clarified. It is expected that the licenses will be issued within the next 14 to 21 days, with an understanding that all companies will have to start transmissions within a year of that date. Licenses will be for a three-year experimental period.

Most of the companies concerned are confident they will be able to get on the air with their piped pay services well within the 12 months span. Indeed, they are confident that they will be able to start regular transmissions some time between October and December this year.

In the negotiations and discussions with various trade interests, both the Postmaster General and the Board of Trade president found that the biggest area of dispute concerned the exhibiting industry, with the independents as the most vocal force.

Having attempted and filed to play a Canute-like role, the theatremen then agitated to keep general release pictures off the payvee screen for as long as possible. Their "minimum" demand was for a 12-month lapse between the end of general release and the showing on the payvision network. In that event, the PMG has decreed that the time gap will be six months from the first showing in the area—and this could mean within a week or two of the end of general release. So far as the London area is concerned, West End firstruns are excluded from the arrangement.

Theatremen also made a big pitch for potential loss of business, and in this regard have met with a sympathetic reaction from the payvision companies, which have agreed to pay up to five percent of their income into a common pool, to help the theatre owner whose business has been hit by this new form of opposition. The ministers backed the principle of compensation in view of the fact that this rival form of entertainment was being introduced by Government decision.

In principle, the payvision companies have accepted the recommendation to fulfill the British theatrical Quota of 30% and pay Eady levy on filmed programs. The amount of levy and the method of calculation has yet to be determined; and there has yet to be an official endorsement of the 30% Quota figure, in view of a recent Films Council recommendation that the Quota should bear some relation to the existing Quota for commercial television, which runs at around 86%.

The draft terms and conditions, as agreed between the PMG and the tollvision companies, makes it clear that the restrictions are limited to the experimental period. What happens at the end of the three-year trial will be a matter for negotiation—if the Government of the day agrees that the services should be put on a regular basis.

More Foes Hit Toll

Minneapolis, April 21.

Minnesota, North and South Dakota and western Wisconsin independent exhibitors have added their declaration against pay television. This followed North Central Allied. Delegates were convinced that toll constitutes a threat to the continued existence of most theatres because if it obtains its desired foothold top pictures will go to it ahead of the showhouses.

Convincing at the convention was done by Jack Armstrong and Milton London, Natiinal Allied president and executive director, respectively, and Arnold Childhouse, California Crusade for Free TV chairman.



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CAN KINTNER STAY OUT OF 3d?

CBS-TV's $200,000,000 Daytime

So bullish are the networks on sales prospects for '64-'65 that they're already talking about a $200,000,000 daytime season at CBS-TV, where clients have literally been standing in line for months to gain admittance. The upped billings (from approximately $165,000,000 for the current season) will get an assist from the approximate 20% rate hike upcoming in the fall, but so fabulous is the daytime success story around the CBS precincts (with its "12 out of Top 12" Nielsen breakdown) that even the $1.10 cost-per-thousand (as opposed to the present 95-cent cost-per-thousand) will still invite the client queue-up.

Further evidence of network happy-days-ahead bullishness:

NBC-TV's "Tonight" show, which netted $16,000,000 last year, will probably wind up netting $20,000,000 this year.

The CBS-TV 12-out-of-12 (first time) daytime coup breaks down as follows:

As The World Turns	14.9
Password	13.6
House Party	12.8
To Tell The Truth	11.7
Guiding Light	11.4
Search For Tomorrow	11.1
Edge Of Night	10.9
Love Of Life	10.7
CBS News 3:25	10.2
Secret Storm	10.0
Pete & Gladys	8.9
CBS News 12:25	8.7

'That Was the Cast That Was' As NBC Plans Fresh Show For Fall

By BILL GREELEY

NBC-TV's satirical half-hour, "That Was the Week That Was," will have a whole new cast of fresh young faces when it returns next fall—with the probable exception of singer Nancy Ames. This should come as no surprise to observers who have been watching this odd (by the standard) entry record one of the nuttiest show careers in tv history.

Besides Miss Ames, the only likely starter for fall at this point is Englishman David Frost of the original BBC "TW3" who came to the U. S. to do the first three Leland Hayward-NBC shows. Plans call for signing him as a regular cast member. Others will be selected later.

These plans for drastic revisions were made as "TW3" was showing steady gains in popularity with Nielsen's wired homes that nobody expected it would. Although the show slipped back to third in its Friday night timeslot in the National Nielsen book out this Monday (20), it was close to first in the previous country-wide report, and a shoe-in in the 30-market MNA's. Latest National showed "TW3" averaging about a 16 rating, a fraction of a point behind ABC's "Price Is Right" with CBS' "Twilight Zone" at a little over a 19 average for the two weeks.

But in the March 13 National,

(Continued on page 120)

Armour & P&G TV Plums Eyed

Chicago, April 21.

The three network scramble is on here for two sponsor plums, the still uncommitted Armour coin (totalling some $5-$6,000,000) for next season and a $3,300,000 jackpot of Procter & Gamble summertime coin which Leo Burnett is handling for the various P&G agencies. Armour, via Foote, Cone & Belding, has had a long-time relationship with ABC-TV in prime time and last year bought a scatter plan there plus a schedule in NBC daytime. This year, however, it's been slower making up its mind.

All three networks relish the dangling third quarter P&G biz, but Burnett's requirements are so stiff this late in the buying season that each of the webs is having trouble putting togther a package. There are 11 brands involoved in the buy and, of course, the usual competitive product restrictions and the CPM factor. But the chief problems is that some 60% of the blurbs the soap company wants to place are piggybacks, and Burnett is insistent (1) on isolated postions so that there be no triple spotting, and (2) that no other sponsor uses a piggyback in the same half-hour segment. That makes it rough.

'STOP THE CAMERA' LIVE WOLPER ENTRY

Hollywood, April 21.

David L. Wolper Productions has organized a live tv division, in line with diversification of the firm's activities. In association with UA TV, new game, quiz and panel shows will be developed and produced by the new branch for the 1965-66 season.

Initial live entry is "Stop the Camera," created by Harry Salter and Nat Ligerman, a nighttime panel show involving celebs, planned to originate from Hollywood.

Salter has been signed by Wolper as consultant, and to work on the new project.

ABC's Tom Moore Projects 2-a-Week Baseball 'Format'

Tom Moore, expositing ways to enhance the wedding of bigtime sports and tv, wants to make major league baseball a two-a-week attraction, and thereby a summerlong commodity for network display that would put the socalled national pastime on a "much sounder" fiscal footing. For one thing, it would toss a few folks out of work, like some pitchers.

The ABC-TV president, in his role of revolutionist this past Monday (20) before the Hollywood Ad Club, addressed himself to changes in the conduct of collegiate football and pro golf, as well, all intended to better adapt these sports for homescreen consumption and resultant cash klondike.

His most radical proposals, however, relate to baseball. He would cut the big league schedules back to 60 games a season—two weekend contests a week, to be telecast nationally except for blackouts in the metro areas where the contests are staged.

Moore makes the point, with some cogency, that only baseball among major U.S. athletics has declined in attendance since 1948—chargeable, says the exec, to overexposure.

Under the "Moore Plan," teams would be able to reduce their rosters, fielding only their best manpower. "A team would need only three or four of its best pitchers. I believe this would increase attendance at the games, greatly increase television audiences of baseball, and put the game on a much sounder financial basis."

This is Moore's "unsolicited ad-

(Continued on page 120)

'64-'65 BURDEN RESTS WITH MCA

By GEORGE ROSEN

Television, like sports, politics or Wall St.— is always rife with big questions which add zest and suspense to the interest that constantly attend these dynamic fields. If the big question in sports revolves around Yogi Berra's Yankee pennant odds, or in politics Lyndon Johnson's choice of a running mate on what now is assessed as a "sure winner" ticket, or in Wall St. Norton Simon's desire and chances to take over Canada Dry and ABC, the big question in tv these days is focussing new and sharp attention on the sixth floor of 30 Rockefeller Plaza.

For within and without these NBC executive suite precincts, industry experts and observers are asking if the web's prexy, Bob Kintner, can prevent NBC from slipping into third audience position in '64-'65.

Inside NBC, for all its well-recognized poise, pride and complacency, and particularly in the keen and astute mind of Kintner himself, there is a belated realization, if not a premonition, of this imminent threat to its status, billings and prestige.

Indeed, this growing feeling of concern was more than slightly obvious at the recent NAB convention in Chicago, where there were tacit, and, among some old-line NBC affiliates, openly expressed forebodings of audience declines.

Meantime, this season, as the Madison Ave. and Michigan Ave. advertising agencies are well aware, the NBC Nielsen-measured audience curve has been moving down. And at 485 Madison Ave., where CBS-TV prexy Jim Aubrey mas-

ABC Does It

Newest National Nielsens (first April report) which arrived this week gives ABC-TV No. 2 status after several weeks of running a dead heat with NBC. On average weekly prime time audience, CBS has 21.3, ABC 17.4 and NBC 16.6. CBS takes five nights of the week with NBC winning Friday and ABC Thursday. On half-hour wins, CBS takes 26, ABC 13 and NBC 11.

Perhaps most revealing is the Top 30 status in the three-web competition, with CBS winning 17, ABC 10 and NBC three.

terminds his two-front war, in which he has conquered new audience and billings salients on both the NBC and ABC fronts, there's been a growing awareness that, in '64-'65, ABC is "the enemy to watch."

The one man, however, most keenly aware of the serious and fundamental NBC slump is Kintner himself. While his associates were foregathered at the recent affiliate confabs at the NAB Windy City convention, Kintner remained in his New York apartment, with a virus that kept him away from his busy office but not from a constantly tuned tv set.

The quality of the entertainment shows, both day and night, as viewed on Channel 4 (the web's flagship) did not relieve the pain or discomfort of his illness. Indeed, key NBC execs, to whom he dramatically relayed his reactions —in picturesque and unmistakable language—speculate that the NBC programming "raised his temperature, blood pressure and pulse."

Be that as it may, Kintner promptly recovered from the virus, but not from his evaluation of NBC's programming and overall "look." Within the agencies, however, there are some doubts as to even the Kintner abilities to effect meaningful improvements now that the '64-'65 schedule is locked in and the vast bulk of advertiser money has been committed. As one agency wag put it, "Kintner may have the

(Continued on page 122)

TV Networks' $32,000,000 Stake In '64-'65 Film Features; ABC's $9,000,000 Deal for 30 From 20th

TV's Cost-Per-Word

Chicago, April 21.

Alberto-Culver prexy Leonard Lavin, who says his firm plays the television game like stockbrokers, calculates his investments in tv so carefully that he's able to break down the costs on a per-word basis. To prove it, he submits that each commerical word in a prime network show costs Alberto-Culver about $330.

He calls television time "indecently expensive." But even so, he continues to be a big spender in the medium and figures to up the A-C ante to $40,000,000 next season.

Chevy's Detour On Nancy Wilson As Com'l Spieler

General Motors, which stirred the wrath of civil rights groups when it recently tried to force NBC-TV to shelve a "Bonanza" episode featuring Negro actress Ena Hartman, has reportedly followed the action by "holding up indefinitely—very indefinitely" on a deal the Chevrolet division had made to use Negro singer Nancy Wilson in a Chevy commercial.

While the network stood firm and the "Bonanza" seg featuring Miss Hartman will be aired, John Levy, Miss Wilson's manager blames the "controversy" over the NBC show for GM's backdown on the use of Miss Wilson in a blurb. He says that execs of the Chevy division caught the singer during a Detroit appearance and liked her enough to start negotiations on the commercial work. Miss Wilson was actually signed for the blurb role, says Levy, in a deal made between the Charles Stern talent agency in Hollywood and the Coast office of Chevy ad agency Campbell-Ewald.

Levy says that the GM and agency exec "indicated that they would rather soft pedal Miss Wilson's commercial at this time because of the controversy." Meanwhile, GM's New York publicity office, upset because VARIETY last week said the company had "reportedly" answered the angry wire sent to GM board chairman Frederic Donner by NAACP president Roy Wilkins re the Ena Hartman affair, has forwarded the following blow-by-blow account:

"The General Motors reply, signed by Louis G. Seaton, vice president in charge of personnel, was transmitted from the Detroit Western Union office to New York at 8:25 p.m. on April 3. The NAACP office in New York closes at 4:30 p.m. Following standing orders from NAACP, Western Union had delivered the telegram to the NAACP office on Saturday morning, April 4. When the NAACP office reopened on Monday, April 6, the telegram was sent to Mr. Wilkins' office where it was received by Muriel Outlaw, Mr. Wilkins' secretary."

Reinsch's 40th Anni

Washington, April 21.

Rep. Charles Weltner of Atlanta had some good word for a constituent—Cox stations exec Leonard Reinsch.

Weltner noted Reinsch was observing his 40th anni in broadcasting and told the House he has "grown with the industry to a place of paramount importance."

Weltner praised the medium as well as man averring it has brought entertainment, education and new understanding to Americans "far removed from the centers of national activity."

In a deal negotiated personally by Spyros Skouras, 20th-Fox board chairman, the film company has sold a bundle of 30 features (many of them made within the past five years) to ABC-TV for $9,000,000 for showing on the network's Sunday night 9 to 11 pix showcase and subsequent run on o&o stations.

It's a two-year deal, allowing for a two-time network exposure for each pic, and thus putting ABC-TV in the Sunday night movie exhibition business for at least a two-year period. There's little likelihood that the 20th features will be exposed during the '64-'65 season, since the network's purchase of the United Artists bundle is for one-year only and would thus necessitate their two-time runoff within that span.

Deal with 20th is unusual in that it involves a $7,500,000 purchase for the network exposure alone; plus an additional $1,500,000 on a subsequent seven-year leasing of the same 30 pix for the ABC owned-and-operated stations.

The six hours of weekly film features on ABC and NBC next season (Sunday nights on ABC and Wednesday and Saturday nights on NBC) represents an investment of some $32,000,000. All told ABC paid some $17,000,000 for the UA and 20th features while NBC paid about $15,000,000 for the Metro and Paramount features. (Initially NBC had an option for the 20th films but permitted it to lapse when it acquired the Metro features).

Skouras had also been in negotiation with Eliot Hyman (Seven Arts) for a $15,000,000 seven-yea. lease on all the 20th post-'50s. Whether he's still interested, now that ABC has siphoned off the cream entries, is problematical.

Following are some of the titles in the 20th-Fox acquisition: "Call Me Madame," "Song of Bernadette," "Farewell to Arms," "From the Terrace," "High Time" (Bing Crosby); "North to Alaska," "Anastasia," "Tender Is the Night," "Carousel," "Inn of the Sixth Happiness," "Streetcar Named Desire," "The Hustler," "Sound and the Fury," "Best of Everything," "Compulsion," "Carmen Jones" and "Journey to the Center of the Earth."

Travellers Ins. Off 'CBS Reports'

Travellers Insurance, which was the principal bankroller of "CBS Reports" this season, won't be back on the key CBS-TV pubaffairs series next season.

Reason for Travelers bowout was budgetary in nature and there's a liklihood that the insurance company, after the first of the year, may return as principal sponsor.

Insurance company, on the last outing of "CBS Reports," the documentary on the cigaret-health controversy, elected to stay out. Decision wasn't because of the content of the show, according to a spokesman for the company. Spokesman for Young & Rubicam, agency for Travellers, explained that client this season has been sponsoring alternate outings of "CBS Reports." Travellers had sponsored April 1 and April 8 outing of "CBS Reports," in addition to picking up the tab for CBS-TV's "Masters Golf Tournament. Travellers also will sponsor a "CBS Reports" two-parter on DeGaulle and the upcoming 90-minute documentary on Eisenhower and D-Day. It was purely a budgetary and marketing decision, according to the Y&R spokesman.

Three sponsors of the cigaret-health hazard "CBS Reports" were Polaroid, U. S. Rubber and Kiwi Shoe Polish.

FCC Initiates Far-Flung Probe Into TV Stations' Community Antenna Buys

Washington, April 21.

FCC further stirred the CATV cauldron disclosing it will initiate an inquiry into the purchase of community antenna television systems by tv stations.

Announcement of the probe was tied to the Commission's decision not to act on the proposed sale of a corporation owning 37 CATV systems to an RKO General subsidiary.

It also comes hot on the heels of FCC Chairman E. William Henry's promise for CATV action and amidst the flap over Capital Cable Corp., the CATV system allied to Mrs. Lyndon Johnson's Austin tv outlet KTBC.

Revealing its proposal for a far-flung inquiry, FCC averred it had to discern what impact such purchases would have on multiple ownership rules and "other public interest policies."

The multiple ownership issue was "brought into focus," FCC said, with the contemplated buy of such a large CATV group by RKO, one of the biggest multiple owners. H&B American Corp. wants to sell H&B Microwave Corp. (operator of 37 CATV systems in 12 states) to Video Independent Theatres Inc., a wholly owned subsid of RKO.

Commission first wants to find out how many CATV systems tv stations own in and out of their Grade B contours.

It also wants industry response on the number and manner of CATV systems originating programming and commercials for their subscribers.

On the multiple ownership score, FCC listed several points of inquiry:

1. Should CATV interests be considered as television broadcast interests under multiple ownership rules?

2. Should such classification be based on whether a CATV system originates programming furnished subscribers?

3. Under what conditions should a tv station be allowed to hold CATV interests outside its area?

4. Should special significance be attached to ownership by stations of CATV systems carrying their programs into other communities.

In a separate category, FCC wants to decide if stations should own or hold interest in CATV systems in their own cities.

Aside from the multiple ownership issue, FCC averred its interest in learning if tv station ownership of a CATV system raises "any question of conflict of interest detrimental to the public interest in television broadcasting."

Comments from stations, CATV groups and interested parties are due by June 19.

Henry Ain't Sayin'

FCC head E. William Henry plays it somewhat close to the vest than his immediate predecessor when it's for public consumption.

He's been a circumspect bureaucrat on the few tv shots he's had since taking the Commission reins last June, and another demonstration of his politesse came last Sunday (19) on ABC-TV's youth-angled "Science All Stars."

A teen interviewer wondered about his favorite program, to which Henry responded: "It's not an unfair question, but I am set up as a regulator not as a censor, so I really don't like to comment on what my favorite program is. I watch tv more now and I like all the good ones."

NBC-TV Eyeing '65-'66 Entries: WB-Hugh Benson Comedy, MG's 'Roberts'

With the fall schedule locked in, NBC-TV exees have already plunged into plans for the '65-'66 season with several pilot and step-by-step programming deals already in negotiation.

Web programmers are already very high on a new Warner Bros. offering that production company got when Hugh Benson came back in the fold. Comedy show, with a script in the hopper, concerns the adventures of a bachelor (with a young daughter) who is going to college under a string of aliases and who has several side deals going. It's sort of a "Fugitive" with laughs, and a pilot deal is very likely.

MGM and NBC are negotiating on an adaptation of "Mr. Roberts" to series comedy form, a step deal that is pending the clearing of "Roberts" rights re the book, play and screen versions.

The programmers are equally busy in the negative. Already considered and nixed is another Warner Bros. proposal, a series based on the adventures of Phinneas Fogg, the Jules Verne "Around the World in 80 Days" character.

GILL TAPPED FOR KEY JOB AT ATV

London, April 21.

Robin Gill, 36, has been appointed deputy managing director of Associated Television. He replaces Ed Roth who recently quit the company and has since joined one of the prospective payvee outfits, Tollvision.

Gill, who founded Border-TV as managing director in 1959, takes up his new post on July 30, date when ATV gets its new contract from the Independent Television Authority. He will be working in close association with ATV's managing director Lew Grade who introduced him to a select press luncheon last Wednesday (15).

Number of British TV Viewers at Any Given Moment: 16,000,000

London, April 21.

BBC-TV, whose audience has been running lower than commercial web's since the fall, by its own admission has lost some 600,000 viewers when audience totals for the past January-March quarter are compared with a year previous.

With an average audience of 8,400,000, BBC's share of the ratio of viewing (among those able to chose between it and commercial telecasts) was 46% compared with the Indies' 54%, where a year ago it was a 50-50 split, says BBC. It is pointed out, though, that BBC has about 1,000,0000 viewers not counted in the above figures because they cannot receive both services.

According to BBC's audience research statistics, 1,000,000 more people made up the tv public in the past quarter than in the same quarter of 1963. And viewers now number 44,500,000, or nearly 90% of the population aged over five.

Report has it that on average, just over 37,000,000 Britishers viewed some tv daily during the quarter—nearly half of them used both channels, but about 750,000 more people viewed one or more BBC programs than one or more commercial tv programs.

The number of viewers at any given amount averaged 16,000,000.

CBS 'Discovers' Midwest in Big Client Romance

Chicago, April 21.

The midwest, representing at rough estimate something like $200,000,000 in potential network tv billings (taking in Minneapolis-St. Paul, Battle Creek, St. Louis and Milwaukee, in addition to the big one, Chicago) is getting a sudden romancing from sales and related brass of CBS-TV.

A procession during the past two weeks of key network stripers from New York, each making the handshaking rounds of agencies and clients, suggests a desire on the part of the CBS homeoffice to establish a closer rapport with the spenders of the central sector, abetting the already effective efforts of midwest veep Roy Porteous and his sales crew. Odd as it may seem, these strictly good-will junkets have been few and far between by any of the networks in recent years.

First to take to the hustings was Tom Dawson, CBS-TV veep of national sales, who came in on April 6 for three days worth of agency rounds both here and in the Twin Cities. Joe Curl, the veep

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LBJ Sees No TV 'Conflict'

Washington, April 21.

President Johnson said he sees "no conflict" between his job and the broadcast holdings his wife has put in a trusteeship.

The President was questioned at his Press Conference about Mrs. Johnson's Austin station KTBC-TV and the option agreement it has with CATV operator Capital Cable Co. in the same city.

First off, the President said he personally had not interest or stock in any government regulated industry. He noted Mrs. Johnson's properties were in an irrevocable trust and that she no longer participated in any decisions made by the LBJ Co.

"In any event, if she did participate, the President wouldn't have anything to do with it," he continued.

Referring to FCC's demand for Capital Cable to hand over its option agreement with KTBC, Johnson said the Commission "has made no request of me or of my family for anything."

"We are perfectly willing to comply, I am sure the trustees would be, with any request that they did make. There is not anything that we have to secrete in any manner, shape or form," he averred.

The President said Mrs. Johnson worked at her broadcasting profession "with pleasure and satisfaction until I forced her to leave it when I assumed the Presidency."

He noted any decision of the trustees to sell or leave the outlet is subject to Commission approval.

"Even if you tried to sell it, you would have to have their approval. But I see no conflict in any way," he said.

CBS Stockholders' Meet in Chi Set to 'Beautiful Green Music'

Chicago, April 21.

As might be expected at a stockholders meeting where the annual report showed a whopping profit increase of 41% over 1962 plus a new record first quarter in 1964, the investors in CBS Inc. last week wanted to talk about diversification.

Board chairman William S. Paley assured the shareholders that Columbia was anxious to expand in the general field of communications and indicated that it had some acquisitions in mind, but he carefully etched the point that the company had no intention of getting back into the manufacture of tv receivers or components. More than that Paley didn't say on the subject, but reliable word has it that CBS has a yen to get into publishing and has been flirting with the notion of buying a major publishing house.

The annual stockholders meeting, held this year in a studio of the CBS Chicago plant (WBBM-TV and WBBM Radio), was uneventful compared with some of recent vintage; but probably never has the president's report played such beautiful green music. Year 1963 was far the most prosperous in the corporation's history, with revenues of $564,818,039 from all seven divisions realizing a net income of $41,811,476, or $2.27 a share. That's an 8% growth in sales from 1962, continuing a 15 year trend for CBS in annual sales increases, but more important a 41% growth in profits.

Profits for the first quarter of this year were up 20% over the same period in 1963 on a sales increase of 10%, based on preliminary figures. Sales reached $156,000,000 during the quarter, compared with $141,213,861 for the comparable quarter last year. Net income grew to about $12,000,000

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Aubrey's 27,000 Shares

Chicago, April 21.

A female shareholder asked CBS board chairman William S. Paley at last week's stockholder's meeting why CBS-TV prez Jim Aubrey owned only 20 shares of stock in the corporation, as shown in the proxy statement. Answering for himself, Aubrey revealed that he had exercised his stock option in January, after the proxy statement had been published, and that he bought a "substantial" number of shares.

Paley, being more explicit, put it at 27,000 shares. "He's not only a substantial stockholder," Paley said, "but also quite wealthy." Other sources say Aubrey purchased 28,500 shares. Whichever, at $45 or $46 per share, that puts Aubrey's corporate holdings in the general neighborhood of $1,250,000.

Goldberg Appeals To Sponsor to Get Behind Push on Rating Clear-Up

Washington, April 21.

NAB's research veep Melvin Goldberg exhorted advertisers to throw their support behind plans to clear up ratings.

He frankly admitted to the Women's Advertising Club of Baltimore that without advertiser and agency support "very little will be accomplished."

The premise of his appeal, however, was based on an assumption which Madison Ave. has up to now brushed aside. Said Goldberg, "You the advertiser and you the advertising agency, must want and use and pay for this better information."

If NAB could convince ad folk that such were true, it would go a long way to transforming its rating proposals into reality

NBC-TV's Summer Sked 100% Rerun

NBC-TV's summer schedule this year will be 100% rerun, with the only changes from the fall-winter schedule coming in a half-hour mystery series and a half-hour variety series—both reruns.

Last year the network and Ford Motor replaced "Hazel" with Vic Damone and "The Lively Ones," but Ford this year has dumped a lot of dough in the New York World's Fair Ford exhib and will go the summer with "Hazel" repeats.

The World's Fair was to be the location of the network's one live, change-up entry for the summer, a half-hour variety spread from the grounds Friday nights. But NBC gave up the idea when production logistics appeared out of hand with a snarl of inside and outside craft union grabs in the offing.

Two shows fresh to the summer slate are "Moment of Fear," half-hour repeats of the old Schlitz and GE dramas, and "On Parade," variety shows off the Canadian Broadcasting Co. The whodunits take over Tuesdays in the slot that "TW3" will occupy come fall, and the variety shows go in Friday nights where "TW3" is now situated between Bob Hope and Jack Paar.

FTC Up To Its Butts on Cig Issue

By MIKE MOSETTIG

Washington, April 21.

Proposals for labeling cigaret advertising have gone behind a cloud of smoke at the Federal Trade Commission and no one is quite sure when and in what form they will emerge.

Making their initial splash and creating Madison Ave. flutters with a high powered hearing, the Commissioners are now charting the best possible course for walking the politically and economically potent minefield they have laid.

The Commission gave itself an additional month when last week it extended the deadline for filing written comments from April 15 to May 15. Under normal circumstances this would mean rules would not be issued until at least June.

But FTC is not operating in this instance under "normal circumstances." First off, its function to protect the public against fraudulent advertising has been expanded to a new jurisdiction of guarding the nation's health.

This departure alone necessitates longer deliberations with thought to be given on covering newly imprinted tracks.

Of course the Commission is dealing with a multi-million dollar issue and the possibility it could throw a monkey wrench into the economy. Not only does it have to worry about affecting business, the FTC must also take note of business psychology, the trickiest item in the ciggie milieu.

Likewise the ciggie issue is up to its butts in politics and any type of Commission action will stir a Capitol Hill brouhaha.

Some straws are already in the wind on this score. Only last week, Sen. Maurine Neuberger (D-Ore.) added her volley to the liberals' fusillade fired on the American Medical Assn. for joining the ciggie boys in opposing the proposed labeling rules.

By holding back on its rules, however, the Commission is losing some psychological points. Already the cigaret scare created by the U.S. Surgeon General's report is beginning to wane, as recent upbeat cig sales figures nationwide have indicated. Essential to support for the Commission's rules is the wave of public indignation and demand to protect the nation against illness and sin.

Through an informal selection Commissioner Phillip Elman will be the man in charge of the ciggie rules.

Elman, it will be remembered, asked "Why should we shrink from this?" when a hearing witness warned the rules could lead to the demise of ciggie advertising.

No Colorvision In Britain Till '67

London, April 21.

Postmaster General Reginald Bevins, minister in charge of broadcasting, has elected to defer his decision on choice of color tv system until after the next meeting of the International Radio Consultative Committee in Vienna next April.

If that meet fails—as did the last—to decide on a common tint tv system for all Europe, then Bevins is prepared to give the okay for Britain to go it alone. In the latter event, the U.K. will have colorvision by 1967, and it's a 6-5 on bet that it will be the American NTSC method that is chosen, with the French SECAM and German PAC systems running as outsiders.

Bevins decision to wait for Europe but to move to ensure that Britain had a tint service by 1967, is in line with the recent recommendations of the Television Advisory Committee (comprising manufacturers and broadcasters).

BRITAIN'S STEPPED-UP VIDFILM

Global B'casting on Com'l Basis

Washington, April 21.

FCC told the Communications Satellite Corp. it could build its proposed synchronous communications satellite system. The setup could lead to global broadcasting on a commercial basis by 1965.

The proposed satellite system will hover over the Atlantic Ocean in contrast to Telstar and Relay which continually spin around the earth.

But before it gets there, it will need several more FCC okays.

Comsat wants to launch two satellites from Cape Kennedy, Fla., in early 1965. It will need FCC approval both for the shot and for a ground station in the U.S. to be used with the satellite.

Once the vehicle is airborne, Comsat will again have to ask FCC for an okay for commercial operations from the system.

Approving the construction bid, FCC said it expected Comsat to continue its research and development program into the various phases of satellite operation.

Lew Grade's 'How to Cope With BBC-2' in Stepped-Up Production

London, April 21.

Even though the commercial television companies failed in their bid for an immediate second network, the major companies are intensifying their plans to meet the challenge of BBC-2, which scheduled transmissions in the Greater London area for tonight (Tues.). One of the independent majors taking the initiative in this activity is Associated TeleVision, and just a few days before the new channel went on the air, Lew Grade announced first details of new program plans for the coming season. These include new filmed projects, three new series, documentary programs and the signing of James Mason in his first British tv starring role.

The ATV managing director was confident that the commercial audience would not suffer unduly through the advent of the new network. He based his opinion on the premise that there were approximately half a million receivers in the Greater London area which were not capable of receiving the commercial programs, and he believed that the overwhelming majority of these viewers would, sooner or later, be making a switch to new sets. Once that happened, the commercial program companies could reasonably hope to regain audiences lost to BBC-2.

Grade indicated that they aimed to have 104 hours of tv filmed programming a year. Existing skeins, such as "Danger Man" and

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CBS-TV Spruce-Up For Studio Center

Hollywood, April 21.

Studio Center, former Republic studios now under option to CBS-TV, is upping its new construction program, with a plan in the works for a new exterior green set, to cover several acres. This will be supplementing previous studio improvements, which include construction of a new, 14,000 foot sound stage, now in progress. New stage gives studio 20 stages plus one for process.

Improvement will cost in excess of $750,000, with Rep picking up the tab for the stage, and CBS-TV the remainder of the bill. Work is being done under supervision of John T. Reynolds, senior veepee of CBS-TV in Hollywood.

Construction on the new green set will begin within the next 30 days, and it will include a lake and other exterior areas. In process also is updating and modernizing of the producers' building.

Studies are under way for completely modernizing the sound department, a move which would cost another $500,000. CBS-TV will complete its first year of operation at Studio Center the end of this month.

Reynolds commented, "the results indicated after the first year of CBS operation of the lot have been extremely gratifying. As a result of the CBS control, we have been able to produce better product, and have more of our costs show up on the screen."

ABC-TV's $3,900,000 Current Season Biz

ABC-TV last week rang up $3,900,000 in new business for the second and third quarters. Total represents seven advertisers in primetime participation buys, including the Ron Cochran and Bob Young news strips.

Commitments came from General Electric, General Foods, Frigidaire, Mennen, Pepsi-Cola, Pharmacraft and WTS Pharmaceuticals.

Major Reshuffle For Screen Gems; Cassavetes' Job

Hollywood, April 21.

Major reshuffling in production personnel is under way at Screen Gems, with a number of new executives being brought into the telefilmery, and a few departing. New SG coast chief is Jackie Cooper, who has been confabbing with exec producer Harry Ackerman on the personnel realignment.

John Cassavetes has joined the telefilmery as a producer-director and creator. Deal has been finalized for Richard Alan Simmons, formerly with Four Star, to join SG as a producer, also to produce pix for Columbia.

Bob Claver, formerly associate producer on "Ensign O'Toole" and "The Gertrude Berg Show" at Four Star, has been signed to develop new properties, and as a producer-director. Stan Kalis joins the company as head of Vincent Edwards' tv production firm, turning out pilots for SG.

Deal is being finalized for Bob Raphaelson to join as a producer. He last produced "The Greatest Show on Earth" at Desilu.

Cooper is in negotiations for Robert Altman to join SG as a producer-director, also Stuart Rosenberg, Elliot Silverstein and Hy Averback, the later with Four Star. A number of deals being dickered include commitments with Columbia.

Cooper is also negotiating for David Swift to join the company as a creator-producer, and this deal like some of the others would also involve work for Columbia.

Status of Fred de Cordova, hired several months ago by ex-SG coast topper Bill Dozier and put in charge of new projects, has been revised. Instead, he will produce and direct for SG.

Winston O'Keefe, who produced "Grindl," which has been canceled, has departed, also his associate producer, Charles Tannen. Also gone is Stan Sheptner, who had been involved in new project development.

Basic philosophy behind all these maneuvers is to build up SG's exec manpower in the dramatic area. Company has been strong in comedies, where Ackerman is exec producer, but weak on dramas, and has none on the air.

FLOCK OF SERIES GOING INTO PROD.

London, April 21.

The way things are shaping, Britain appears to be in for its busiest ever summer of vidfilm activity. Counting firm production plans, there should be at least a half dozen film series rolling between June and the fall, but including the strong probabilities, there could be 10 series on the production belt.

As in previous years, Associated Television through its wholly-owned subsidiary ITC, is in the vanguard of film production. Outfit already has two one-hour shows in the works—the Patrick McGoohan starrer "Danger Man" and the Roger Moore series "The Saint." Former is at Metro and the latter at Associated British.

Joining "The Saint" at Associated British next month is the third ITC series "Gideon's Way," being produced by Bob Baker and Monty Berman, who brought in the Moore series.

Three shows together guarantee that ITC will be in production for the next 12 months.

Also at Associated British is the Ronald Kahn-United Artists show "The Human Jungle" which was initially sparked by ABC-TV a year back, but has now been acquired by UA. ABC-TV, however, will run the series in Britain but will not this time be contributing to production costs.

Lined up for Pinewood or Shepperton this summer is Harry Fine's first lone attempt at vidfilm production, "The Further Adventures of Tom Jones." So far series has not found a British web to take it, nor has an international release been set. But producer Fine expects to be rolling this summer with both previous factors signed-sealed. "Jones," it's said, may be shot in color.

Another probable starter is a Bill Luckwell-Anna Neagle series dealing with a women's prison. Inquiries have, however, failed to reveal a studio booked to take the show. Twickenham studios has had enquiries from producers with a view to making a vidpic (not the Luckwell-Neagle skein) which may well come into fruition later this year.

Along with the latter more speculative starters are the prospect of series arising out of Columbia's Eve Arden show pilot, which was made at Metro, and also out of the ITC-facilitated puppet mouse show Topo Gigio.

Reportedly, Joe Levine will be making three series in this country, two hour shows and one half hour skein. Plans for the Levine skeins —which apparently will involve predominantly American actors and directors—are not known.

In addition to the increasing activity at the big British film studios, AP Films Ltd., the indie outfit run by Gerry Anderson is readying a third film puppet show "Stingray," which will be marketed globally by ITC.

Brit. TV Ad Levy Tab: $42,000,000

London, April 21.

In accordance with stated policy, the 11% television advertising duty currently imposed on Britain's commercial tv contractors (but which has been passed on to advertisers) has been lifted in this year's budget. From the end of July, the tv ad duty will be replaced by an ad levy, geared to commercial stations' advertising income, and operating on a sliding scale.

Yield to the Exchequer of the 11% duty was in the region of $22,000,000 per annum. The ad levy is calculated to bring in well over $42,000,000 in the first year even though five of the smaller stations will be exempt.

Coming Up: $25,000,000 in 3-Web 'Scatter Buys' After 3-Week Lull & Even CBS-TV Gets Into the Act

Although the past three weeks has witnessed a lull in sales activity around the three tv networks (cumulatively speaking, there's something like 50% of a network still unsold for the fourth quarter of '64), the webs are anticipating a $25,000,000 deluge in minute buys in the next 10 days.

With the major budgets already committed, clients are now getting their second wind. This is "scatter business" time and the sponsors with still uncommitted coin are shopping. Procter & Gamble has some more money to spend; so have the drug companies. The tobacco boys are coming in full steam ahead. Some of the scatter buying has already started, as for instance Sunbeam's $2,000,000 fourth-quarter ABC commitment; Miller High Life's $1,000,000, with the bulk of it channelled into "12 o'Clock High"; Polaroid's $500,000 ABC buy; S. C. Johnson's praically-pledged $2,000,000 to CBS.

But unlike previous seasons, this time out it's a three-way scatter platter, with CBS also in the act. That makes it tougher for the other webs, particularly ABC, which never in the past reckoned on CBS as a competitor when it came to scatter biz. But Tom Dawson and his sales boys, also feeling the pinch of the three-week lull in activity, are peddling like mad, with such items as Jackie Gleason (where you can buy eight minutes with continuing rights), "Rawhide," "Reporter" and "Defenders" on the scatter buy agenda. NBC is training its scatter guns on "TWS" and the Monday night 90-minute "Bristol Court."

For all the current availabilities, all three networks are extremely bullish on the ultimate outcome on sales for 64-65 and generally it's anitcipated that billings will reach new high levels, both daytime and nighttime.

Tap Bob Cummings For CBS 'Living Doll'

Hollywood, April 21.

Bob Cummings has been signed to star in "Living Doll," opposite Julie Newmar.

Half-hour comedy series produced by Jack Chertok will debut on CBS-TV next season. Cummings previously starred in three series, last of which was for Revue studios several years ago.

Ford & GM Coin Ride Mex Spread On World's Fair

Ford and General Motors are cosponsors of NBC-TV's 90-minute New York World's Fair special in a live feed tonight (22), 7:30 to 9 p.m., to Mexico's Telesistema Mexicano for telecast on 18 Mexican stations. By delay, the special also will be seen in three other countries, with negotiations current for more, via sales by NBC International.

One of the prime reasons for Mexico's pickup of the NBC special is participation by Cantinflas, the country's leading film comedian, who will host the tour of the Fair's International sector.

Manila and Germany will get a direct positive kinnie of the show, picked up on the Coast during the broadcast and flown to these countries. At the same time, Tokyo will get a color tape rushed by air.

In other sales last yeek NBCI peddled "Cuba: The Missile Crisis" to the BBC, London; "Way of the Cross" to Televis Eire, Dublin; "Paris: The Story of High Fashion" to Oy Mainos, Helsinki; "Perspectives ond Greatness" to Oy Tesvisio, Helsinki (the segment on the late Gen. Douglas MacArthur); three more hours of "The Dick Powell Show" and three more of "87th Precinct" to Denmark's Radio, Copenhagen; an hour of "The Richard Boone Show" to Sveriges Radio, Stockholm; "Greece: The Golden Age" to RAI, Rome, and "Our Man in Andorra, San Marino, Monaco, Lichtenstein and the Sovereign Military Order of Malta" to Nederlandse Televisie Stichting, Holland.

'BURKE'S LAW' TOP 10 STATUS IN BRITAIN

London, April 21.

Following a successful promo visit here by Gene Barry, star of Four Star's "Burke's Law" which goes out on the entire commercial network (but at different times in different parts of the country), the April 3 edition scored a No. 1 spot on the London Top 10 ratings list and dittoed on Southern-TV, a large regional station.

Show which in the aforementioned areas scored ratings well over 60, also made the Top 10 shows on stations such as TWW, Westward-TV, Border-TV and Ulster-TV.

Chrysler Taps Berman

Hollywood, April 21.

Bertram Berman, formerly with Y&R as a tv producer, has joined the production staff of the Bob Hope-Chrysler theater series at Revue as executive administrator.

Berman at one time was with CBS as head of daytime programs, and moved to the coast some time ago as producer of "The Verdict Is Yours." He had also been an exec producer with P&G.

Detroit As ABC Spawning Ground

As perhaps no other ABC o&o, Detroit's WXYZ has been a fertile spawning ground for executive talent in the network echelons.

Grads from the Motor City include Jim Riddell, western division veep; John O. Gilbert, in his freshman term as WABC-TV, N.Y., steward; Harold Neal Jr., prez of the radio o&os; Ben Hoberman, g.m. at KABC Radio; Jim Dunbar, program chieftain for KGO, San Francisco; and Leo Collins, ad-pub-promo director at WABC-TV.

The Detroit o&o has been impressive, too, as a talent springboard, among the past and present headliners being Danny Thomas, Mike Wallace, Doug Edwards, Soupy Sales and the late John Hodiak. As a wag cracked, the town's either a great place to work —or to leave.

Joshua Shelley's Pact With Talent Associates On Project Development

Joshua Shelley, producer last season of NBC's "Shari Lewis Show," has signed on at Talent Associates-Paramount with primary responsibility for development of new projects. This is part of what is described as the expansionist ferment at the Dave Susskind-Dan Melnick shop.

Shelley's planting himself by preparing the pilot for a half-hour comedy projected for the 1965-66 tv semester, but the new exec will also be active in developing properties for stage and screen.

He was most recently with Placebo Productions, N. Y., and directed Langston Hughes' "Simply Heavenly" on Broadway last season.

New Fears of Parliamentary Control Over Canada B'casting

By CHARLES LAZARUS

Montreal, April 21.

Recent disclosure by Secretary of State Maurice Lamontagne about still another federal probe of the Canadian broadcasting industry, has raised new fears of parliamentary control.

Lamontagne's statement couple of weeks ago actually was designed to focus attention on a number of problems which have been haunting the industry—both government-owned Canadian Broadcasting Corp., and privately-owned stations—for many years, and more specifically, since 1958 when federal legislation established the Board of Broadcast Governors whose function, ostensibly, is to regulate all broadcasting, both CBC and private.

At the time of its birth, the BBG's role was seen as similar to that of the Federal Communications Commission in Washington; however, unlike the FCC, the BBG has an area of conflict and confusion in that it must, with the CBC, serve the same master: The Canadian people as represented in Parliament.

As one of the reasons for the new probe, Lamontagne cited confusion in the 1958 law:

"On the question of the board's (BBG) authority, for instance, certain clauses of Part 1 of the Broadcasting Act can be interpreted to mean that the BBG has complete jurisdiction over all Canadian broadcasting, but other clauses in Part 2 can be construed to mean that the CBC is independent of the BBG in certain instances."

Lamontagne was apparently referring to this clause of Part 1 which says on the one hand that "The board (BBG) shall . . . regulate the establishment and operation of networks of broadcasting stations in Canada and the relationship between them, and provide for the final determination of all matters and questions in relation thereto;" and a clause in Part 2 which, on the other hand, allows the CBC to "make arrangements or agreements with any organization for the use of any rights, privileges or concessions that the corporation may consider useful for the purpose of carrying out its objects."

The fear of parliamentary control, particularly over CBC programming which, in fact, has been one of the world leaders in broadcasting in the presentation of daring and experimental programming, arises because the government-owned network has long been a target for members of parliament who don't quite dig its far-out cultural pursuits and documentary subject matter.

Since the probe would possibly be made up of members of parliament, there is considerable apprehension that the let's-not-offend fraternity will have a field day and influence the probers.

There's no objection—in fact, the Lamontagne announcement was welcomed—for the government to set up a Committee on Broadcasting to clarify once and for all the precise role and power of the BBG—a subject for constant wrangling between the BBG, CBC and Canadian Association of Broadcasting.

The worry arises over the question of control and, in broader terms, whether members of parliament will start feeling free to attempt jurisdiction over the question of Canadian culture.

Lamontagne also pointed out that "Since 1867 (the year of Canadian Confederation), we have left our cultural life also exclusively to personal initiative and private organizations. As a result, the body of our national culture has remained relatively anemic; and to the extent of their development, our principal cultures, French-and English-speaking, and even our other cultures have grown up in isolation . . .

". . . I am convinced that our cultural life needs both protection against impoverishment and stimulus to improvement, and that a deliberate effort to these ends, in which government must have a large role, is not only justified but is most urgently needed."

Just how large a role the government hopes to have in broadcasting, one of the dynamic components of Canadian culture, Lamontagne did not say, and that is where the rub lies.

HARDIMAN RESIGNS SG FOR CBS POST

Hollywood, April 21.

James W. Hardiman, for the past four years publicity director of Screen Gems, has been named director of public information for CBS-TV in Hollywood by Charles S. Steinberg, veepee in charge of the tv network's publicity corps. As successor to Ernest E. Stern, who died three weeks ago, he reports early next month.

Last December Hardiman signed a new five-year deal with SG but was given his release by the Columbia tv arm. It marks a return to CBS for Hardiman, who served the network as director of special projects in '58-'59. His next stop was at Walt Disney studio, where for a year he was in charge of radio and tv production. He joined SG in 1960.

NFL Championship To CBS-TV in 2-Yr. Deal for $3,600,000

CBS, in another sports coup, agreed to pay a record $1,800,000 per game for the National Football League championship games in '64 and '65. Deal includes radio as well as tv rights.

The $1,800,000 price was nearly double the $962,000 that NBC paid for the '63 championship game. CBS negotiated the two-year deal only three months after it had made a winning bid of $28,200,000 for tv rights to NFL's regular-season games in '64 and '65. This will be the first time CBS will carry the NFL championship games. In prior years, although CBS had the NFL regular season games, the championship games went to NBC, which in '63 paid the then record of $926,000 for a one-day sports event.

The CBS deal caught broadcasting and sports circles by surprise. It was assumed that NFL would entertain bids for the championship game from the three networks. However, Pete Rozelle, NFL commissioner, took cognizance that ABC-TV has the American Football League's schedule of games this season, and NBC-TV has the AFL games for the next five years. For this reason, Rozelle said negotiations for the NFL playoff games were limited to CBS.

Said Rozelle: "It is considered the best interests of the National Football League to keep its championship game free of any possible conflict of interest, especially in the area of promotion. In 1961 and 1963, the two times the NFL championship game was awarded on the basis of network bids, there were no other professional football commitments among the bidding parties."

It's also reported that the original asking price for the game by the NFL was $2,000,000 and that, had it gone to bidding, NBC was prepared to spend that much. The tv receipts alone will cover the player pension fund commitment of the league.

CBS Inks Participation Deals on Current Segs

In a roster of participation deals for this season, CBS-TV signed Bristol-Myers for a saturation campaign on "Mister Ed," "East Side, West Side," "What's My Line," "Chronicle," "Suspense Theatre," "Great Adventure" and "Route 66."

Salada Foods inked for participations in "ESWS," "Perry Mason" and "Alfred Hitchcock Hour." Calusa Chemical Co. bought participations in "Great Adventure," "Rawhide," "ESWS," "Mister Ed," "Nurses," "Hitchcock." Procter & Gamble, in a saturation deal, bough Garry Moore, "Rawhide," "Adventure," "Celebrity Game," "What's My Line" and "Suspense."

Norton Simon Gets Dry Retort From Canada Dry

Industrialist Norton Simon (Hunt Foods) is a man with a yen that seemingly nobody wants to satisfy.

First he hoped for representation on the AB-PT board. Now he's been rejected by Canada Dry.

Simon recently acquired 20% of the stock in the soft drink company, whose prexy, Roy W. Moore Jr., is quoted as being pleased to have him as a shareholder. But not on the board; nor, says Moore, is there any intention "of merging in any way the interests of Canada Dry with the enterprise that Mr. Simon heads."

That Tanner Travelling Tote Board Projects Some Oren Harris Enthusiasm

Washington, April 21.

Rep. Oren Harris (D-Ark) thinks there may be hope in the new ratings gizmo undrapped at the NAB Convention in Chicago.

Harris said Jim Tanner's device, which when driven through a neighborhood can determine channel settings on television sets within a 300-yard radius, will be a "very worthwhile" contribution.

If rating firms don't use it, broadcasters and advertisers will, he said.

In a newsletter to his constituents, Harris tossed some barbs at the ratings system averring:

"The rating figure is the idol of the broadcasting industry, the rating book its scripture, and its theology is propounded by statisticians, pseudo-statisticians, and other soothsayers who count salesmanship among the accomplishments."

Referring to "ratingism" as a cult, Harris said its followers are propelled by the masses, not their own convictions.

NBC-TV ORDERS TWO 2-HOUR REVUE FILMS

Hollywood, April 21.

Revue studios has received an order for two two-hourlong telefilms for next season from NBC-TV, with an option for additional shows.

Riding herd on the extra-longies for Revue is Dick Lewis.

Revue originally filmed a two-hour show based on Ernest Hemingway's "The Killers," for the web, the vidventure actually a pilot for a contemplated series. Network frowned on violence and sex in the picture, and instead it is being released as a theatrical film by Universal, which with Revue is an MCA subsid. Don Siegel was producer-director of "Killers."

It's reported NBC-TV plans to insert the Revue-produced two-hour films occasionally in its vintage theatrical film programming.

Pact Burl Ives For GE Pre-Yule Special

Burl Ives, long absent from tv (save for late-show exposure), is set to return by way of a pre-Xmas General Electric hourlong special, "Rudolph the Rednosed Reindeer." It's down for next Dec. 6, and will preempt GE's "College Bowl" on NBC-TV.

Show is being produced in color by Videocraft Productions, and will mark a first-time on network television for its "Animagic" dimensional process. Videocraft puts the show's cost at about $500,000, and will dub it into German, French and Spanish for the foreign markets.

Berns Back to Skelton

Hollywood, April 21.

Seymour Berns, who recently departed the Red Skelton show as director, is returning as producer. He replaces Cecil Barker, with whom he exited two weeks ago along with Ed Simmons, head writer. Simmons will produce the Martha Raye-William Bendix comedy series on CBS-TV under his own banner.

Barker is still unattached.

TV-Radio Production Centres

IN NEW YORK . . .

NBC News boss **William R. McAndrew** returns from European tour of webs news bureaus May 4 . . . **Chet Huntley** back from Bahama vacation . . . NBC's pubaffairs mgr. **George Heinemann** speaks at Westchester Panhellenic Board luncheon May 7 . . . **Jonathan Winters** wings to coast for shooting on next Fall NBC-TV specs . . . **Fran Warren** and **Julius La Rosa** sing on "Today" Friday (24) . . . **Bill Jersey** produced, directed and wrote "Incident on Wilson Street" for NBC-TV's DuPont show of the week May 3 . . . NBC News producer **Lucy Jarvis** won Golden Mike Award for her work on "The Kremlin" . . . **Fess Parker**, NBC-TV's **"Daniel Boone"** next season, will be guest of honor at commissioning of Navy's ballistic sub Daniel Boone tomorrow (23) at San Francisco . . . **Paul Archinard**, manager of NBC News' Paris bureau, retires end of this month after 25 years with net . . . **Howard Gardner** named manager of eastern sales for NBC Radio . . . New York's educational station WNDT-TV and the New York Board of Education have renewed the pact for instructional video for the new school year . . . **Ernest Pintoff**, producer of blurbs and theatrical animated shorts, has done a 70m animated sequence for DuPont's World's Fair exhib . . . Mutual web account exec **James McElroy** speaks to an advertising group at the University of Bridgeport April 22 . . . **Frank Zuzulo**, MBS pr director, back at his desk after a bout with pneumonia . . . Mutual Affiliates Advisory Committee meets April 26-30 at the Dunes Hotel, Las Vegas.

Charles Steinberg, CBS-TV v.p. of public information, back from fortnight visit to Coast . . . **Morey Amsterdam** of "Dick Van Dyke Show" to Columbus for personal appearance . . . **Jim Lavenstein**, manager of program liaison for CBS-TV, back from Utah vacation . . . Radcliffe College freshman Ida Picker, daughter of CBS-TV press staffer **Julian Picker**, had her second one-act comedy of the season produced at Harvard's Loeb Experimental Theatre last week . . . WWRL to present musical show at Appolo Theatre for a week, starting Friday (24). Show is first in a series of "Hello to New York" welcomes scheduled by the new WWRL management . . . **Ken Harris** named program director of WVIP, AM FM, Mount Kisco, Westchester, N.Y. **Ray Walston**, who stars in "My Favorite Martian" takes a starring role in **Billy Wilder's** feature, "Kiss Me, Stupid," replacing **Peter Sellers**, who suffered a heart attack . . . Architectural League of N.Y. presents the Michael Friedsam Medal to CBS prexy **Frank Stanton** Tuesday (28) at a dinner in his honor at the Plaza . . . **Arlene Francis** turned over her WOR Radio mike to tv comedienne **Charlotte Rae** yesterday (Tues.) for a discussion of mental illness in children . . . **Bette Davis** guests on "Jack Paar Show" in NBC-TV Friday (24) . . . **Saul J. Turell**, Walter Reade-Sterling prexy, off to Europe . . . **Donald Buka** finishing his fourth appearance on CBS-TV's "As the World Turns" today (Wed.) . . . **E. G. Marshall** will host the "International Hour" series on the five CBS o&o tv stations.

Robert Riger, artist-photog last with Sports Illustrated, joining the Sports Programs (ABC) staff . . . **Harold Klein**, exec v.p. at ABC Films, o-o'ing the European markets . . . **Jim Lowe** spelling vacationing **Marty O'Hara** on WNEW's "Milkman's Matinee" . . . **Michael B. Mosher**, son of NBC's **Paul Mosher**, sporting a Phi Beta Kappa at the Albert Einstein College of Medicine . . . **Tony Bennett** guests Tuesday (28) on **Red Skelton's** show . . . Comic **Ronnie Martin**, brother of comic **Corbett Monica**, taped his second **Ed Sullivan** shot for summer exposure . . . **Don Allen** fronting ABC Radio's "The World of Space and Science" . . . WNEW's **Wally King** on a two-week holiday . . . Guesting with **Fred Robbins** (WNEW) this week are **Julie London**, **Farley Granger**, **Carol Lynley** and **Louis Armstrong** . . . ABC Radio will air the entire Notre Dame grid schedule next fall for the seventh straight year . . . **Don Garrett**, Screen Gems p.r. director, on the Coast to line up a replacement there for **Jim Hardiman**, who just switched to CBS-TV as press info director . . . **Edward P. Morgan** of ABC News spoke Monday (20) at Brandeis Univ. on "Public Policy and Public Opinion. On Friday (24) he and co-star **Howard K. Smith** address the U. of Miami's annual conference of communications arts dinner.

IN HOLLYWOOD . . .

Breena Howard will have her "Day in Court," a stopover for young actresses making the rounds . . . **Joseph Stefano** wanted more time to develop "Haunted" for CBS-TV so he pulled out as producer of ABC-TV's "Outer Limits," which went temporarily to **Ben Brady** in his new assignment with United Artists-TV as developer of new shows which UA provides the financing . . . **Everett Freeman** told by CBS-TV's **Hunt Stromberg** to get busy on a new comedy in addition to supervising the web's fun shows out of Hollywood . . . **Cecil Barker**, ex-producer of the Red Skelton show, making the radio and tv rounds in N.Y. to plug his new book, "The Olive Winked Back." It's the story of his wild experiences in the last world war . . . **Stan Brady** set up his own production company for tv documentaries and put **Betty Teich** in charge of his N.Y. office. For the past seven years his "Teen Age Trials" have been televised on local network stations . . . **Hunt Stromberg** has ordered all new CBS-TV shows for next season to stop production after two or three segs so he and his staff can study their content and make possible changes. It has won the commendation of ad agencies, who'd rather not wait until the fourth rating to know whether they're headed in the right direction . . . **Bob Finkel** will produce five **Andy Williams** shows for next season and then take off with the **Hal Kemps** for three weeks of relaxation in Hawaii.

IN CHICAGO . . .

Box score on the local Emmy nominations reads nine for WBKB, seven for WGN-TV, six for WNBQ, five for WBBM-TV and four for WTTW. It's WGN's turn to do the awards telecast on May 21; **Bud Ellingwood** is producing and **Mike Murphy** directing . . . WNBQ ad-promo director **Chet Campbell** busted his collar bone and some ribs in a fall from a horse . . . **Ted Kavanau** coming in from Boston to join **Hal Wallace's** documentary staff at WBBM-TV . . . **Bill Corley** and **Con O'Dea**, news directors of WNBQ and WBKB respectively, take part in a WGN-TV "Your Right to Say It" panel on May 2 with the Trib station's news chief, **Bruce Dennis**. Topic is television's role is reporting the news.

Second City bossman **Bernie Sahlins** will produce a satirical series on Chicago crime at WTTW for the National Educational Television web . . . **Sterling (Red) Quinlan** will make his first public address since joining Field Enterprises Inc. at the Sigma Delta Chi regional conference this Saturday (25) . . . **Ev Aspinwall**, bureau chief for ABC-TV News here, got hitched over the weekend to **Ron Cochran's** former secretary . . . WLS hired **Bill Miller** as capital correspondent in Springfield . . . **Tom Leahy**, ex-WCBS-TV, New York, joined the CBS-TV sales staff here . . . **Irv Kupcinet** and **Frank Reynolds** will address the station reps' Timebuyer of the Year award luncheon tomorrow (Thurs.) . . . WMAQ's **Jack Eigen** notched 17 years with his latenight interview stanza which had its origins at the Copa in N.Y. . . . **Jerry Dhesse**, ex-Walter Schwimmer, joined Peter De Met Productions in p.r. and industrial film writing

IN LONDON . . .

Screen Writers' Guild applied and was accepted as an affiliate of the Trades Union Congress . . . BBC Radio celebrated **Sir John Gielgud's** 60th birthday with a 30-minute portrait . . . BBC-TV's new skein

(Continued on page 116)

20% 1st Quarter Hike for AB-PT

First quarter net earnings of American Broadcasting-Paramount Theatres (ABC) reached $2,865,000, or 63c. per share, compared to $2,389,000 or 52c. a share in the like 1963 period. That, emphasizes corporate prexy Leonard Goldenson, is a 20% increase.

Earnings including capital gains were $2,983,000, or 65c. a share compared to $2,512,000 or 55c. a share for last year's quarter.

The upbeat reflects improvements in both broadcasting and theatre operations, and reduced taxes under the revised impost law. Goldenson is bullish about continuation of improved earnings in the second quarter.

On the broadcast side, exec pointedly specified only one performance—the 27% audience increase for Ron Cochran's evening news strip. The reference reemphasizes the importance attached to the buildup of ABC News as a serious contender in the three-network news rivalry.

REVUE BUILDING UP PRODUCTION STAFF

Hollywood, April 21.

Arthur Nadel has been named by exec producer Frank P. Rosenberg as a producer of some segments of Revue studio's "Kraft Suspense Theater" series on NBC-TV for next season. Nadel produced some segs of same studio's "Arrest and Trial" series this semester, a series on which Rosenberg was exec producer.

Rosenberg is also bringing "A&T" execs Jon Epstein and James McAdams into his "Kraft" production lineup, to serve in the same capacities they hold on "A&T." Epstein will continue as assistant to Rosenberg for stories and writers.

Joel Rogosin, who is exec assistant to Roy Huggins, exec producer on the "Kraft" series this season, will join Rosenberg's staff in an overall creative capacity for the 1964-65 semester. Huggins, Revue veepee who is supervising filming of the initial season of the series, is branching out into wider areas of activity for Revue.

Mitgang in N.Y. Times Exit to Join Friendly

Herbert Mitgang, who has been with the N.Y. Times the past 18 years, joins CBS News as assistant to the president Fred Friendly and executive editor. Appointment is effective May 1.

In his newly-created post, Mitgang will serve as creative coordinator for Friendly acting as liaison with producers and production units within CBS News. At the Times, Mitgang served as editor, writer and critic. Among his tv credits, Mitgang worked in conjunction with CBS News' production staff in the upcoming 90-minute Eisenhower D-Day special.

Huston to Meg Wolper's Marilyn Monroe Biopic

Hollywood, April 21.

John Huston has been signed by exec producer David L. Wolper to narrate "The Legend of Marilyn Monroe," Wolper Productions' hourlong tv special on the late star.

Huston directed the film that first brought Miss Monroe to some prominence, "The Asphalt Jungle," and also directed her last motion picture, "The Misfits," Wolper also signed Theodore Strauss, former story editor of 20th-Fox, to script "Legend of Marilyn Monroe," which is being produced and directed by Terry Sanders.

Storer's New Veepees

Miami, April 21.

Directors of Storer Broadcasting, at their April meet, elected three new vicepresidents and named Arno W. Mueller, budget director, as assistant treasurer.

The new stripers are Lawrence M. Carino, g.m. of WJBK-TV, Detroit; Harry A. Steensen, company tresurer; and Abiah A. Church, trustee, and Hinckley is a trustee of the Noble Foundation, with its potent bloc of shares, and of course aligned with Goldenson in the latter's efforts to fend off Simon and other outsiders seeking board representation.

A test of management strength will come at the special meeting called for 10 a.m. May 19 (an hour before the regular holders meet) when Goldenson & Co. hope to have enough proxies to repeal the cumulative voting by-law and thereby make it tougher for foes to land a rep on the board.

Group W's Trump Card: The Bard

By GEORGE ROSEN

London, April 21.

On the theory, to which it has long since subscribed, that scholarship is rarely harmed by a touch of show business, Group W has once more demonstrated its flair for the imaginative and the unusual.

A few years ago, Group W (ne Westinghouse Broadcasting) harnessed its programming energies to perhaps the most ingenious, inventive and emotion-packed stunt in public service broadcast annals. This, of course, was the John Brown at Harper's Ferry re-creation which served as a fitting climax to the WBC Public Service Conference in Baltimore. Thus it wasn't surprising that, on the occasion of the commemoration of the Shakespeare quadricentennial, it was left to Group W last week to top itself.

Since just about everyone who is anyone in the American Shakespeare world will be going to Stratford-on-Avon for this spring and summer's festivities and hoopla, Group W decided to do a bit of gun-jumping and on the eve of this week's official "Shakespeare 400" commemoration flew a dozen or so tv critics and journalists to Britain, and the place where it all began.

Since Shakespeare is having a thin time of it in the U.S. this month, Group W practically had the play all to itself. With New York's usual native ingenuity for whoopups trained in the direction of Flushing Meadows and the opening of the World's Fair, there's been little of the Bard on the festive card. An NBC repeat of a year-old tv production, the Broadway premiere of Richard Burton's "Hamlet," the bow of the Royal Shakespeare Co. in Washington, and that's about it. In terms of broadcasting doing something unique and distinctive, it was Group W's "baby."

What, of course, lent considerable spice and appropriate grandeur to the Group W pilgrimage was the fact that it was so neatly and adroitly tied up as a "Frank Baxter package." For to the man who far and away knows Shakespeare the best was entrusted the task of shepherding the U.S. journalistic flock, giving scope and definition to chapter-&-verse in last week's exploration of the Shakespearean countryside, a look-in at a dress rehearsal of "Henry IV (Part 2)" at Stratford-on-Avon and a visit to that corner of the City of London where the Bard lived and worked (and where, starting tomorrow, the Mermaid Theatre pays tribute to the Shakespeare Quadricentennial with an 18-week season of Elizabethan and Jacobean plays).

An Authority

Since Baxter is indisputably the world's champ on "Beat the Bard" and probably the only man alive who knows where the ghost of Hamlet's father currently reposes, to have him as guide and mentor for such an occasion is an experience not soon forgotten. As Shakespeare's man for all seasons, he brings a dedication and devotion to his verbalizing that infects the listener and viewer with the good and learned doctor's charm and simple exposition.

The event, appropriately, was double-pronged, for it was at Stratford that the visiting group "sneak-previewed" Dr. Baxter's "The Fair Adventure: Readings in the Plays of Shakespeare." This is the series of 56 television and 26 radio half-hours hosted by the hep and entertaining teacher and lecturer, which officially premieres this week on Group W's 11 stations and which will be syndicated to stations throughout the country as well. They're designed to instruct and entertain young people and their families in the plays of Shakespeare and invite closer scrutiny of his writings. (All the tv and radio programs were produced at Group W's KPIX in San Francisco with the assistance of the Univ. of Southern California and the Shakespeare Birthplace Trust in England).

The series is essentially a one-man show. Dr. Baxter is something more than a host. Through ingenious self-made props, figures and models, he brings the Shakespeare dramas into sharp and vivid focus. The Battle of Agincourt comes to life by means of his own miniature foot soldiers and horsemen. Again, the battle of the sexes is visualized Shoe Polish.
in a large heart-shaped boxing ring with each of the sexes in opposite corners. The Bard's comedy of manners is demonstrated by a demure lady and a polite gentleman balanced to their respective intricate degrees in opposite pans of a weighing scale.

Since Group W is also unique among group broadcasting operations in the whole area of news, with its own large-scale European news setup headed by Rod McLeish that encompasses bureaus in London, Paris, Brussels, Rome and Berlin (from which points the correspondents fan out), it was also an opportunity for the visitors to get a first-hand briefing. Young, energetic, knowledgable (they're all, incidentally, Americans who have spent most of the post-war years in Europe), they made a deep impression on the U.S. critics.

Also in tow, to help liven up the contemporary scene (theatre, dinner parties, etc) were Roland Tooke, the genial Group W administrative factotum, and Bob Blake, pubrelations chieftain.

If anything, "Operation Shakespeare" proved beyond question that the Westinghouse programming contribution in the exacting area of public-service (as helmed by its imaginative programming leader, Dick Pack), far from being a myth, is something distinctive and rare.

Simon as Single Largest AB-PT Stockholder? Await May 19 Proxy Showdown

Because of the sundry ways to mask stock ownership, it's not certain but thought likely that industrialist Norton Simon (Hunt Foods) is now the largest single shareholder in American Broadcasting-Paramount Theatres. This distinction, to emphasize, applies to individuals, since a far larger bloc of shares—226,223—is held in charitable trust by the Edward John Noble Foundation, named for the late Life Savers head and chief of the Blue Network at time of its 1953 merger with United Paramount Theatres, out of which emerged AB-PT and ABC.

Simon's purchase, as revealed some weeks back, is said to have totaled over 100,000 shares. As disclosed last week by the company's proxy statement, AB-PT prez Leonard Goldenson holds 70,000 shares of common, which amount includes a recent stock-option purchase of 13,530 shares. He has option to another 27,061 shares, according to the proxy statement, which option can be exercised in installments after next Sept. 20 and prior to Sept. 21, 1966, at a price of just over $23 per share.

Second to Goldenson in stock holdings on the AB-PT board of directors is exec vice-president Simon B. Siegel, with 10,819 shares. His portfolio includes 4,059 shares of recent acquisition under stock-option terms, whereby he can pick up 8,118 additional shares on the same basis applicable to Goldenson.

Other members of the board, all of whom comprise the management slate for reelection, are A. H. Blank, Alger B. Chapman, John A. Coleman, Everett H. Erlick (v.p. and general counsel of the corporation), E. Chester Gersten, Jack Hausman, Robert H. Hinckley, Robert L. Huffines Jr., Walter P. Marshall, Joseph A. Martino, James G. Riddell (vice-prez of ABC), and David B. Wallerstein.

Chapman is exec director and a

Jennings Lang As Revue's Prod. VP

Hollywood, April 21.

Jennings Lang, head of new projects, has been named senior veepee in charge of all tv production at Universal City studios (Revue), replacing Alan Miller.

Lang joined the studio in 1950 and started the new projects division which developed such tv shows as "Wagon Train," "Virginian," "McHale's Navy," "Arrest and Trial" and NBC-TV's "90 Bristol Court" for the coming season.

Universal says Miller will produce feature films for the company.

METROMEDIA GROSS UP BUT NET DOWN

An upbeat in first quarter gross at Metromedia was marred by a decline in net income. Profit erosion was attributed to higher depreciation and interest charges because of diversified acquisitions in the latter half of 1963, chief among which were the Ice Capades and General Outdoor Advertising properties in various parts of the country.

Corporate gross revenue for the first 13 weeks ended March 29 rose to $21,648,383, compared to $13,527,470 for the comparable period last year. Net income came to $513,512, or 27c. per common share, compared to $703,283 or 40c. per share in the '63 quarter.

ABC Radio's 'Theatre 5' Geared to Restore Drama As Art Form; Set Aides

By JACK PITMAN

ABC's scheme for reviving original nighttime radio drama got a production nucleus beefup last week with the addition of Jack Wilson as story editor, and Warren Sommerville and Frederick (Ted) Bell as directors.

This is the syndication project, now titled "Theatre Five," first voiced more than a year ago by ABC Radio prez Bob Pauley as a pet undertaking, but only recently implemented with the hiring of Ed Byron as exec producer. The format is five-a-week 25-minute anthology.

As to concept, Byron is explicit. "We're not trying to bring back anything. We want new scripts in contemporaneous terms." By which he means the project is geared to a comeback of radio drama as an art form, with new plots—not the restoration of memorable creations from the radio heyday.

The going script rate for "Theatre Five" is to be $400 per, and eight (authors undisclosed) are now "in the works," according to Byron. This is regarded as attractive recompense for radio, or as story editor Wilson puts it, the writer who can't produce within a week isn't with it.

Wilson began earning his script spurs back when the old Authors League was parent of the several scribe guilds in the entertainments, and was an NBC writer-editor from 1943 to 1958. Of the age when radio drama was in full flower, he asserts there were "amazingly few" topnotch dramatists in the medium—"maybe a dozen or so" who between them monopolized the choice assignments.

He thinks the talent pool has been considerably enlarged by tv as the insatiable maw, and also because "more people are writer-oriented today." Radio scripting, of course, is an orientation unto itself; and the 25-minute format imposes demands different yet from the standard half-hour. Still, he expresses confidence that the project will attract a sufficiency of eligible scripts.

Byron states there is no target date as such for getting the pro-

(Continued on page 120)

Big Purex Splurge On Tap at ABC-TV

The Purex relationship with ABC-TV has ripened into a hot and heavy romance, partly at the expense of NBC, with the advertiser's tv coin now committed in toto to the ABC schedule.

The splurge mapped out for Purex includes underwriting an impressive sked of news-pubaffairs programming through the 1964-65 semester, plus extensive primetime allocations this summer and sponsorship of the daytime "Tennessee Ernie Ford Show."

The switch of allegiance involves some $4,000,000.

This is over and above the seven Dinah Shore specials previously hooked by the web, four of said specs to be nighttime variety displays and three as daytime dramatic or documentary entries angled for the hausfrau.

Over the past couple of seasons, Purex's main daytime thrust had been on NBC-TV with hour telementaries focussed on the American woman.

In the current season, Purex has been repped on ABC-TV with Lisa Howard's mid-afternoon five-minute news strip. Though not announced by the net, Miss Howard is expected to front some pre-convention news specials angled primarily for the distaff audience. Otherwise, Purex will bankroll a number of pubaffairs specials starting early next year, and the web's coverage of the presidential inauguration in January.

Foote, Cone & Belding is agency on the Dinah Shore specials, while the other buys go through Edward H. Weiss.

ATV'S 'WARD 10' SALE TO AUSSIES

London, April 21.

In a $70,000 deal, Associated Television has sold to Australia, 52 segments of its twice-weekly hospital soaper "Emergency Ward 10.'" Buyer is the upcoming Aussie vid circuit Austarama which will be operating stations in Sydney, Melbourne, Adelaide, Brisbane and Perth.

ATV is preparing to telerecord the shows from the end of May—with Australian star Chips Rafferty being brought in to give the first segments a local Aussie interest—and will be shipping prints Down Under through June and July for an August preem.

As in the U.K. the "Ward 10" segments will be shown on a twice-weekly basis and thus the initial buy will last for six months. Should the series take off in Aussie further deals will be made.

Too Much Drinking On TV, Scot Femmes Beef

Aberdeen, April 21.

Television companies in the U.K. were called on here to play down the drinks angle in dramas and serials.

Annual confab of the Scottish Council of the British Women's Temperance Association called on both the British Broadcasting Corp. and the Independent Television Authority to help in their campaign.

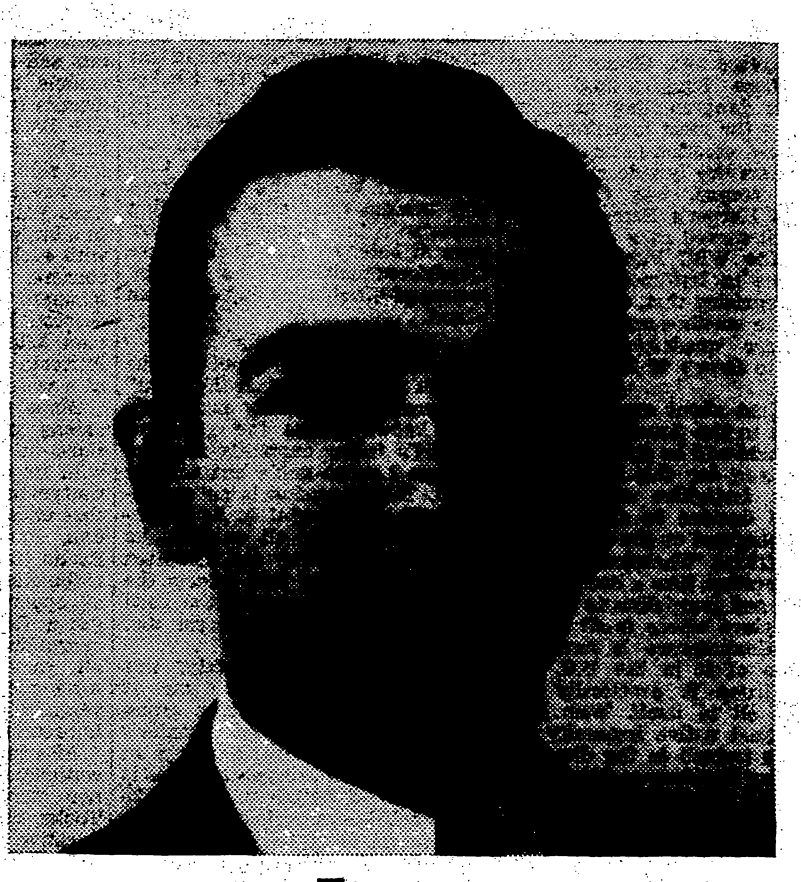
Delegates criticized both bodies for giving the impression, in plays and other programs, that drinks taken in rapid succession had no effect on speech and behavior. "This is in direct contradiction to reality," said a resolution, unanimously adopted.

They called on the television companies not to undermine the efforts of the Ministry of Transport in quickening the public conscience on the relationship between drink and road accidents.

Kelly's MM Slot

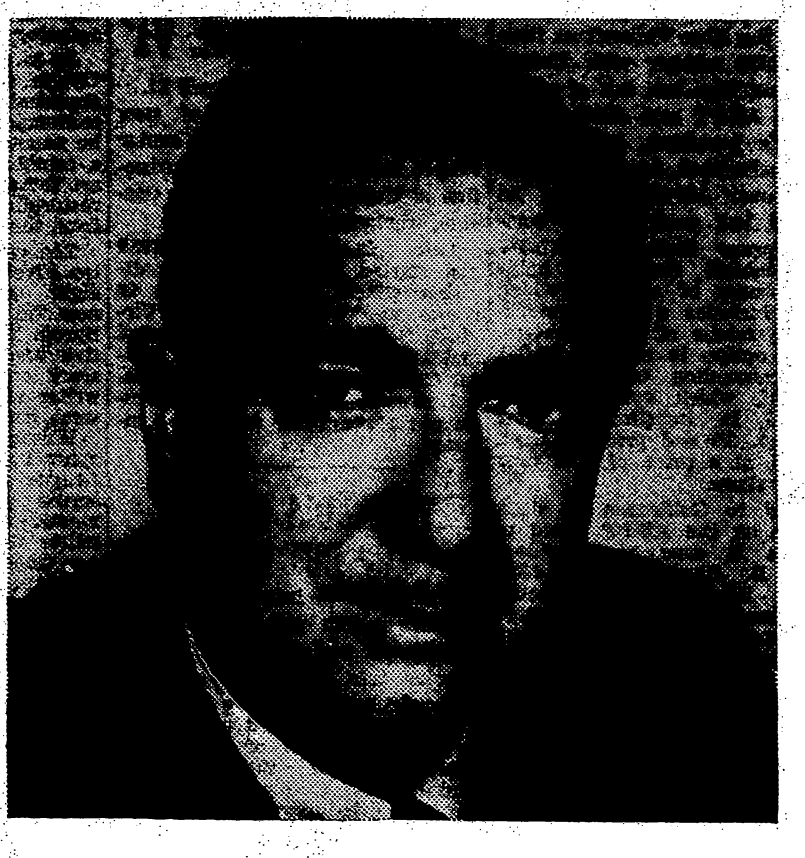
Donald J. Kelly has been named assistant to John Kluge, prez and chairman of Metromedia.

Kelly joined the chain in 1962 as program manager for KMBC, Kansas City, and latterly has been program consultant for WCBM-AM-FM, Baltimore.



As a cub reporter Walter Cronkite was always there with the big story.

He hasn't changed a bit!



It was a routine afternoon in a press-service bureau in Dallas–March 18, 1937. Suddenly a teletype machine began to tap out the fragmentary report of a school explosion in tiny New London, Texas. At the bureau a young reporter noted the bulletin and, without consulting anyone, took off for the scene of the explosion–150 miles away. Three hours later he was picking his way through the rubble of a major disaster: exploding gas had killed 427 children and teachers. He was the first press-service reporter on the scene.

This was Walter Cronkite's first big story. Today, 27 years later, he is involved in covering the biggest stories of an election year: the primaries, the conventions, the campaign, and the Election returns.

In the years between, Cronkite has never stopped going after the big story. He was first among war correspondents to fly on a bombing mission over Germany. He covered the first landing on Normandy beach. He reported the Nuremberg trials. The first television news broadcast to span the U.S. was his report on the Japanese Peace Conference from San Francisco in 1952. He accompanied Presidents Eisenhower and Kennedy on their state visits abroad. His reporting of the first American orbital flight in 1962 was a milestone in television journalism. (After greeting her son, Mrs. Glenn said there was one celebrity she was dying to meet, Walter Cronkite.) As CBS News anchor man, he has been the only television reporter to cover every Presidential and every off-year election since 1952.

In sum, Walter Cronkite combines a rare knack for anticipating fast-breaking news with an authority that inevitably thrusts him into the center of the great events of our times. These qualities stem in part from an incredibly wide range of sources acquired over a generation of leg-work; in part from meticulous research; and in part from an insatiable curiosity about people and places.

This year CBS News will fuse these remarkable resources with the efforts of an Election Unit which for 17 months has been preparing the most comprehensive coverage of primaries, conventions and elections ever undertaken for television. With the support of this unprecedented news-gathering organization, Walter Cronkite will again provide the kind of lucid information and commentary that explains why more and more people are turning to CBS News for the reporting of major events. You can pick up the thread of the big election-year story on his broadcast tonight. **CBS News**

Baruch: Too Great An Upswing In Prices for U.S. Shows in Japan

By DAVE JAMPEL

Tokyo, April 21.

Ralph M. Baruch, v.p. of international sales for CBS Films cautioned distribs and agents handling American telefilms against squeezing too hard to extract the ultimate dollar when dealing with Japanese stations.

Such action, he warned, could choke off at least part of the market.

"In visiting the stations here I found all of the executives to be gravely concerned with the fact that prices of American shows are going up very quickly," said Baruch. "Their concern is the same as ours in the United States. Their sponsors say they can't afford it—although they usually end up buying in anyway."

Baruch stipulated he is not against price increases, but that they should be kept in hand.

He pointed out that in number of sets, Japan is second only to the U.S., with some 15,000,000 registered receivers and a monthly hike of from 200,000 to 250,000.

"So we feel our prices should go up," Baruch submitted. "But the rate of increase has to slow down. If not, our shows will not be competitive with Japanese productions and we will force the Japanese to make more."

Baruch noted that the five major Japanese motion picture studios are all now making telefilms and that the bulk of their feature libraries have not yet been exposed on tv. "And when the public gets used to so many Japanese shows, we'll have more problems," Baruch said.

"As with features, American and Japanese tv film production have to live said by side," he added. "One cannot tip the scale completely."

Baruch said that during his two weeks here he explained to Japanese tv execs that Yank production costs are climbing at what he termed "a fantastic rate." He offered, "Already the authors are getting a percentage of overseas gross sales.

"So on the one hand we are being pressured not to increase our prices and on the other pressed to increase them.

"I sincerely hope at one point the prices here will become stabilized so that we can negotiate on a formula of a basic price plus consideration for increase in production costs and accounting for the circulation."

Baruch doesn't agree with recent statements claiming there is less demand here for American shows.

(Continued on page 116)

Lebhar's Prexy Status

Bertram Lebhar Jr., stockholder and exec veepee of WEAT-TV, West Palm Beach, Fla., has been hired to serve as president of Gardens Broadcasting and continue as general manager of the radio and tv stations.

At the same time, Lebhar has acquired 49% of the stock in the properties, with 51% owned by Royal American Industries.

Global Sales For SG's 'My Friends'

Screen Gems' "My Friends Around the World," series of seven-minute travel pix from the point of view of children, has been sold in Argentina, Mexico, Venezuela, Brazil, Australia and Japan. Additional deals are said to be pending.

The 39-seg series is a coproduction with Pacific Film Productions, Melbourne, and the TBS Network in Japan. First 13 episodes have already been filmed.

According to Lloyd Burns, v.p. at Screen Gems, additional agreements are in negotiation for Britain, Germany and France. Ultimate expectation is for a lineup of more than 40 o'seas markets.

Top 50-Market Spread For Col Post-'48 Pix

Screen Gems reports it's now in all top 50 tv markets with the Columbia post-48 package of 210 pix, with total sales to date numbering 153.

Latest deals were made with KHOU-TV, Houston; WBZ-TV, Boston; WJZ-TV, Baltimore; KATV, Little Rock; KMBT-TV, Twin Falls; WSBT-TV, South Bend; WAVE-TV, Louisville; KCHU-TV, San Bernardino; KBES-TV, Medford, Ore.; and WCAX-TV, Burlington, Vt.

The package, first and largest released from the Col vault, include "On the Waterfront," "Caine Mutiny," "Death of a Salesman" and "The Last Hurrah."

Budd Lynch Asks 125G For Breach of Contract

Detroit, April 21.

Vet radio announcer Budd Lynch has sued the Detroit Race Course Inc. for $125,000 on a charge of breach of contract, claiming the company did not honor his five-year contract.

The company, in cancelling the contract last January, asked the courts for a $55,000 judgment on the grounds that Lynch overspent his budget and had not devoted sufficient time to his job.

Lynch, for many years, has called the play-by-play of Detroit Red Wing hockey games.

'Tall Man' Syndie Entry

With the webs next season failing to program one half-hour western, MCA-TV lifted "Tall Man" from its vaults and placed it along "Wells Fargo" for a syndication ride.

In an unrelated move, MCA-TV also put 26 episodes of "Calvin and the Colonel" in the syndication hopper.

First sales of "Tall Man" and "Calvin" were made to KHJ, Los Angeles. "Calvin" also has been sold to KNTN, Seattle. New sales also were chalked up on "Wells Fargo" and Leave It to Beaver."

'Lawbreaker' Sales

"Lee Marvin Presents — Lawbreaker" has been sold to 13 countries by United Artists Television's international division.

Series has been sold to WKAG, Puerto Rico; ATN-HSV, Australia; Associated Rediffusion, Hong Kong; Tokyo Broadcasting System, Japan; Philippines, Thailand, Venezuela, Argentina, Guatemala, among other countries.

Capital Cities Up 42% 1st Qtr.

Net profit of Capitol Cities Broadcasting in the first quarter rose by 42% over the same period a year ago, prez Frank M. Smith reports, adding that April sales orders indicate continued gains.

Net income for the quarter was $603,363, equal to 44c per share, as compared with $424,063, or 31c a share, in the comparable earlier period. Income before taxes was $1,241,623, compared with $893,884 for the 1963 first quarter.

Net broadcast revenues in the quarter hit $4,416,265, compared with $3,982,987 for the year-ago quarter.

UNFAIR LABOR RAP SLAPPED ON KFSA

Washington, April 21.

The National Labor Relations Board slapped unfair labor practices charges on KFSA-AM, Fort Smith, Ark. and ordered it to bargain with controller-announcers and engineers organized by the International Brotherhood of Electrical Workers, Local 1304.

A three-member panel of the Board upheld a Trial Examiner's decision which charged the station threatened reprisals for employees joining the union.

Voting to pin the charges on licensee Fort Smith Broadcasting Co. were NLRB Chairman Frank McCulloch and members John Fanning and Howard Jenkins Jr.

D.C. GROUP BIDS FOR 'U' IN TWIN CITIES

Minneapolis, April 21.

The Twin Cities of Minneapolis and St. Paul, which adjoin each other, and except for their main downtown business sections being 10 miles apart, are like a single city, now have five television stations, three of which are network, one independent and the other non-commercial educational. But this isn't deterring a Washington, D.C. group of four men from wanting to come here and start a sixth which would be the Twin Cities' first UHF station.

With this in mind the group has filed an application for Channel 23 and the matter is pending with the FCC.

It's announced that the new station's proposed programming would rely heavily on movies. The station would not go on the air until 3:30 p.m. daily and would sign off at 11 p.m. On Saturday at 7 p.m. the station would have a half-hour program titled "You and Your City," a discussion of public issues.

Church Asks FCC To Lift Licenses Of Miss. Stations

Two Jackson, Miss., tv stations were charged with racial discrimination by the United Church of Christ, which filed a petition with the FCC seeking a denial of license renewal for WLBT and WJTV.

Licenses of WLBT, operated by Lamar Life Broadcasting, and WJTV, operated by Capital Broadcasting, expire June 1. Rev. Dr. Everett C. Parker, director of the church's Office of Communication, said similar moves of monitoring other stations, both north and south, may be made, depending on FCC's action in the Jackson case.

The unprecedented petitions charged alleged failure to serve the Negro population in the area, estimated at more than 40% of viewers; alleged failure to provide the community, white and Negro, with adequate religious and other pub-affairs programming; alleged failure to use the courtesy titles of Miss, Mrs. and Mr. for Negroes although such titles are used for white persons; alleged discrimination against Negroes in the presentation of news and announcements and selection of program material; alleged discrimination in the presentation of controversial issues, especially in the field of race relations; alleged failure to use Negro entertainers and other participants in "live" programs and to announce Negro community affairs; alleged excessive periods of time devoted to commercial announcements.

In the case of one station, it is also alleged that the general manager is a member of the local Citizens' Council, alleged to be devoted to opposing enforcement of constitutional rights of Negroes in Mississippi. Joining in the petition were two local residents of Mississippi, both Negroes, one of them prexy of the state's National Assn. for the Advancement of the Colored People.

United Church of Christ, which had its inception in the U. S. with the churches of the Pilgrims, claims to be one of the largest Protestant organizations in the U. S. with membership of 2,057,000.

L.A.'s Nippon FMer

Hollywood, April 21.

KHOF-FM in L.A. has begun airing three hours a week programming in the Japanese lingo, first FM station in the continental U.S. to do this.

Nippon Broadcasting Co. of L.A., under the leadership of Osamu Ghoto, is producing a large portion of the three hours, also landing biz for the station, commercial manager-p.r. director Ralph Samford said.

Initial programs include educational, news, discussions, femme features, music and religioso segs. Future plans include use of programs produced in the Orient, to be aired on an exchange basis with locally produced portions.

Gospel According to NAB Gets New Mexico, Mississippi Talkup

Washington, April 21.

Two NAB officials were tub-thumping in Mississippi and New Mexico spreading the gospel of self-improvement.

NAB's new radio veep Sherril Taylor was in Albuquerque where he said radio stations could increase their revenues by 50% if they would air better programs.

In Biloxi, Miss., NAB Radio manager Charles Stone urged broadcasters to take more of a hand in their stations' activities and rely less on ratings and audience polls.

Addressing the New Mexico Broadcasters Assn., Taylor said that despite the general "upbeat" feeling in radio there is an "inexplicable lethargy" among far too many of the brethren.

In far too many cases, he averred, salesmanship has been better than programming. The radio industry should be pulling in 50% more in advertising dollars with more creative programming appealing to a larger segment of the audience, Taylor said.

Stone, speaking to the Mississippi Louisiana Broadcaster Assns. said broadcasters should approve of his station's product, not merely offer it "because it sells."

He said many broadcasters have found the advantages in committing themselves and "taking a stand."

Mulcahy: L.A. to S.A.

Hollywood, April 21.

Jack Mulcahy, who heads Wolper Productions' audio-visual division, leaves for South America in two weeks to research future segs of "The Story Of" and "Biography" vid series.

Mulcahy, who will tour south of the border for six weeks, will also seek new Latin American markets in the education film field.

NET 'Shrimp Boat' For Prix Jeunesse

Athens, Ga., April 21.

"Shrimp Boat," a television program produced by the Georgia Center for Continuing Education and WGTV, Georgia's pioneer educational tv station, for National Education Television, has been selected for entry in the Prix Jeunesse of 1964 to be held June 5-12 in Munich, a project of the Free State of Bavaria, the City of Munich and the Bavarian Broadcasting Corp.

Hill Bermont, production and program director of the University of Georgia station, located on campus here, produced and filmed the program off the coasts of Georgia and Florida.

WGTV's David Fisher edited the film and narration and directed the tape transfer.

Program was distributed nationally by NET as part of its "What's New?" series.

Jim Small Departs Knoxville for Mich.

Knoxville, April 21.

WSJM-radio, St. Joseph, Michigan, in the Benton Harbor area, has appointed Jim Small program manager effective this week. Small, late of WNOX-radio in Knoxville, took over "sound" responsibilities of this southeastern Michigan market of 115,000 Monday (20).

Small originated the "Hot Line," a popular local conversation program carried at prime late evening time. WMOX, a Scripps-Howard outlet, increased ratings to number one in the area during Small's tenure. He acted variously as program director, newscaster, disk jockey and promotion man.

WMOP 175G Sale Gets FCC's Okay

Washington, April 21.

The $175,000 sale of WMOP-AM-FM, Ocala, Fla. from Andrew Letson to WMOP Inc. was approved by FCC's Broadcast Bureau.

James Kirk is owner of the buying company.

Seven Arts Sales

The sales pace at Seven Arts continues brisk.

Over the past week or two, it dealt its volume 8 package of 42 features to WNEM-TV, Saginaw, Mich.; KVKM-TV, Monahans Tex.; WTRF-TV, Wheeling; and KGW-TV, Portland, Ore.

Distrib also ticked off scattered sales for its "Out-of-the-Inkwell" five-minute cartoons, "Churchill, The Man," half-hour special; and "En France," series of 26 half-hour French language-instruction programs.

KFMG to Preem

Des Moines, April 21.

KFMG, new Des Moines FM radio station with 7 a.m.-to- midnight schedule of music and public service programs is slated to start May 1. Effective range is 50 miles. Power is set at 5,000 watts.

This new corporation is headed by Herbert Burton, Lincoln, Neb. as president and Wm. Plymat, Des Moines as secretary-treasurer and station manager will be John Graham, formerly of Lincoln and New York.

Jack Paar Station Buy Gets FCC OK

Washington, April 21.

FCC voted 6-2 to approve Jack Paar's $3,675,000 purchase of WMTW-TV, Poland Spring, Me. and WMTW-FM, Mt. Washington, N.H.

Stations were actually sold by Mt. Washington TV Inc. to a new corporation of the same name. Controlling holding company of the buying outfit is Dolphin Enterprises Inc., owned 50-50 by Paar and his wife.

Chairman E. William Henry and Commissioner Kenneth Cox opposed the buy.

Favoring the transaction were Commissioners Rosel Hyde, Robert Bartley E. Lee, Frederick Ford and Lee Loevinger.

AAT's Key Market Sales On Billy Budd Package

On the heels of the NAB convention, Allied Artists Television scored sales in key markets on its new package, "Calvacade of the 60's, Group III" (known as the Billy Budd package).

Deals were closed with WOR-TV, N.Y.; KHJ, Los Angeles; KOIN, Portland, Ore.; KONO, San Antonio; WTEV, New Bedford; WKZO, Kalamazoo; WLOS, Asheville, N.C.; WHEN, Syracuse; WTVJ, Miami; and WFGA, Jacksonville.

"Calvacade of the 60's, Group 1" (40 features) went to WBRC, Birmingham; WQAD, Moline; KSL, Salt Lake City; WTVJ, Miami; and WFGA, Jacksonville.

"Calvacade of the 60's, Group II," was sold to KONO, San Antonio; KUTV, Salt Lake City; WTVJ, Miami; WFGA, Jacksonville; WQAD, Moline; and WBRC, Birmingham. Other sales were racked up by on the seven Bob Hope features, science fiction pix, et al.

De Met's Billiards Sale

Chicago, April 21.

Peter De Met Productions racked up its first sale for a new Chicago-produced series, "Pocket Billiards Tournament of Champions," which features the vet cuestick artist Willie Mosconi as commentator. WOR-TV, New York, will initiate the series on April 21.

The series, shot in color, consists of 13 hourlong matches in an elimination tournament auspiced by the Billiard Congress of America. The producing firm, headed by Sid Goltz, is handling the sales itself.

NEW BREED OF SYNDICATOR

Soft Sell on Hard Liquor

Of the first two hard liquor advertisers pacted (for 13 weeks each) by WQXR, N.Y., neither is using the station to sell whisky. Not for the present, at any rate.

Shortly after the brouhaha touched off by the station's announcement that it was giving the liquor boys sesame, McKesson & Robbins, as one of the two "charter" sponsors, decided to pitch a liqueur instead of its Muirhead Scotch.

Now Schenley Industries, which began its schedule Monday (20) in the 11:30 p.m. to midnight period, is making no mention of its alcoholic line, but instead is using its three 50-second blurbs for pubservice.

Approximately 40 seconds of each spot plugs New York area culture, entertainment or "little known facts" about the town. Final 10 seconds states that the program ("Nightcap") "is brought to you nightly by Schenley Industries and its dealers." Schenley sponsors the half-hour musicale Monday through Saturday. Agency for the distiller is Norman, Craig & Kummel.

Tempest sparked by WQXR (owned by the N.Y. Times) was not because its action was precedental in broadcasting, but because the prestigious station thereby opened the Gotham market to hard liquor.

FCC Turns Down Barry & Enright On Renewal of Fla. Radio Station

Washington, April 21.

FCC refused to renew the case of Jack Barry and Daniel Enright for WGMA-AM, Hollywood, Fla., averring their tv quiz show doings were "patently and flagrantly contrary to the public interest."

Voting 5-1 to overturn a controversial recommendation by a Hearing Examiner last Spring to renew the license, FCC said the station had until June 20 to wind up its affairs. Commissioner Robert E. Lee was the dissenter.

Commission charged Enright practiced "prolonged deception" and Barry acquiesed in it in rigging the "21" and "Tic-Tac-Dough" quiz program.

FCC said action alone warranted a denial of renewal.

In an Initial Decision last May. Hearing Examiner Elizabeth Smith favored renewal for Melody Music Inc. Her recommendation which brought some sizzling press criticism averred the station aired outstanding programming and rendered commendable public service as the only station in Hollywood.

"Steel which has been through the crucible of a fiery furnace is stronger than before," she opined then.

The Commission's fellings were apparently more on the premise that such "steel" is better to clout one with.

Voting to nix renewal were Chairman E. William Henry and

(Continued on page 116)

Graff's Graphic Dissent vs TFE

One of the dissenters from the Television Film Exhibit, Jonny Graff, of Embassy Pictures, spoke freely of why he didn't join TFE-'64 in Chicago. "I must think of myself as a broadcaster," he said, "and anything that divides me from the broadcasters I don't want to join."

It was Graff's view that TFE has become a divisive organization, separating itself from the main body of broadcasters of the N.A.B. Graff said next year he hopes to be with the NAB. He would rather be a full-fledged member of NAB, but would settle for associate membership. As a source of programming, Graff said he must think as a broadcaster, if he is to be successful. It was this stress, he said, that led him away from TFE. Graff, in '64, may have been away from the thinking of the 16 syndication houses which formed TFE recently in Chicago. Next year, though, the syndication TFE firms are thinking of coming under the NAB umbrella, if terms and conditions can be worked out amicably with the NAB.

Graff, too, had some opinions on how to make the NAB convention itself less unwieldy. He proposed the use of closed-circuit television by the NAB to conduct various working meetings, with the NAB annual conclave itself limited to the most important functions.

Primary Embarrassment

Chicago, April 21.

WBBM-TV did a yeomanlike job of covering the Illinois Primaries last Tuesday (14) but suffered some embarrassment for it the following morning. For that extra-added showman's touch, the CBS station had featured former Illinois governor William Stratton throughout the evening as its political expert.

Next morning, Stratton was indicted by the federal government for income taxe evasion.

BBC Enterprises' 30-Program Deal For Cuba Market

London, April 21.

BBC-TV Enterprises, the program buying and selling limb of the BBC video network, has opened up the Cuban market in a 30-program deal bringing the number of markets to which BBC has sold shows to 110.

The Cuban sale, which comprised segments from BBC's exploration series "Adventure," the science skein "Eye On Research" and the cultural show "Monitor," plus four locally-oriented documentaries, was pulled off by BBC-TVE's global sales rep Sandy Callum, following the visit last month of a looksee delegation of Cuban tv execs.

Program sales stride of BBC-TVE, pioneered by Ronald Waldman, but now under aegis of Dennis Scuse, who toiled for years in the BBC's Yank office, is rapidly increasing. Figures just compiled by the sales hq reveal that during the year ended March 31, 1964, the web had sold abroad some 6,975 programs in 95 markets. This compares with the previous year's program sales of 4,357 in 83 markets.

In the four years (to March) that the buy-sell limb has been operating, it has sold 15,332 programs to offshore stations throughout the world.

Fines Slapped on Two Lauderdale Stations

Washington, April 21.

Two Fort Lauderdale, Fla., FM stations were notified by FCC of $500 and $250 liabilities for overmodulation.

Slapped with a $500 forfeiture liability notice was WFLM, licensed by Findlay Publishing Co. Receiving a $250 notice was WWIL, licensed by Florida Air-Power Inc.

Action marks the first time stations have been fined for only a modulation violation.

Outlets have 30 days to pay or seek a lower penalty for the alleged repeated violations.

'IMPRESARIOS OF ENTERTAINMENT'

By MURRAY HOROWITZ

Syndication is breeding a new type of tv exec, a new class of topper who thinks and functions in broad areas of entertainment, even outside the limits of the tv medium.

There's a Joe Kotler of Warner Bros., functioning on the network level, as well as in syndication; there's Jonny Graff, of Embassy Pictures, wheeling and dealing for muscle pictures; there's Bob Morin, of Allied Artists Television, whose counsel is sought by Allied Artists management on other than tv matters.

Kotler, too, is one of the active forces behind Warner Bros. move to get into full-scale UHF operation. Associated Television's U.S. arm, Independent Television Corp., under the Mike Nidorf-Abe Mandell management, is on the lookout in the U.S. and in Canada for all type of investments—even outside the entertainment area.

"We should think of ourselves as entrepreneurs involved in entertainment. The means network, syndication, tv, theatre, sports is part of the approach, according to WB television's Kotler. "I think of myself as an impresario of entertainment," Kotler said, echoing the sentiments of many in the industry.

How the Kotler approach paid off—and there are other instances—is illustrated by the WB cartoon story. WB dumped the company's cartoons in Kotler's lap and said go. Kotler, if he only wore his syndication hat, could have taken the cartoons and gone the station route. It could have meant a payoff of over a $1,000,000, but instead Kotler, wearing what he calls the proper hat of entertainment, deduced that WB should build a cycle of cartoon production which would take known theatrical cartoons to tv, some for first-run network exposure, then off-network for syndication, in addition to just-for-syndication cartoons.

Building such a cartoon edifice may eventually lead to a $10,000,000 tv yield with time and luck. Kotler secured a renewal on ABC-TV of "Bugs Bunny" for Saturdays and inked "Porky Pig" for a half-hour Sunday morning ride on the same web. With the network corner of the pyramid set, Kotler moved ahead on the station-to-station front. He utilized WB cartoons "Sylvester" and "Tweety" to build a half-hour syndication show. In addition, he has 100 WB theatrical cartoons, including the off-network "Bugs Bunny," for syndication.

To feed this multi-pronged tv cartoon approach, WB is understood to be planning new cartoon production for theatrical release for eventual payoff in the tv market.

Kotler snorts at the departmentalization of television, unrecognized by the public, and a crippler of creative business thinking. "We need cross pollenization," avers Kotler.

WABC-TV's 'New Faces' Quest as Sat. Showcase

Where does young talent get exposure nowadays? Come next season and one answer will be WABC-TV, the ABC o&o in New York, which is blueprinting a "new faces" display Saturday nights in the 10:30 to 11 p.m. period now occupied (and SRO) by "Car 54" reruns.

The show apparently is an overnight brainstorm. At any rate, it has neither title, format nor host as yet. Objective as stated by station execs is to showcase (a) nonentitics and (b) those with some public identity but whose exposure has been limited. Emphasized is that amateurs need not apply.

For the nonce, talent applicants will be auditioned by Seymour Horowitz, the station's program director.

McDermott's Major Diversification; 'Can't Exist on TV Income Alone'

By DAVE KAUFMAN

Hollywood, April 21.

An economic revolution which has taken place behind-the-scenes in television the past four years has made it impossible for any major vidpix production company to survive anymore on tv income alone. That is the assertion of Four Star prexy Tom McDermott, who said that as a result the major vidfilmeries have had to enter other areas for income—syndication, music pubberies, even record companies, as well as theatrical film production, to supplement their income.

Four Star has gone into all of these diversified areas, in line with the economic changeover in the telebiz, the exec stated.

McDermott said the change began about four years ago, and crystallized three years ago, that it actually began with the advent en masse of the hourlong series.

Contributory reasons are new pacts signed with the unions, with actors, writers and musicians, during that period. Five years ago the telefilm companies could use canned music; today they can't, the result is a budget hike on all series, he said. Additionally, performing talent prices have skyrocketed during that period, he added, pointing out $10,000 for a guestar in a teleshow is fairly commonplace these days, that it was virtually unheard of five years ago. We're back to the old motion picture days of paying the performers high salaries, instead of paying more for scripts," said McDermott, who has headed Four Star for five years.

When tv programming switched from the half-hour to the hour form, and even the 90-min. form, it cut down the available time slots for production companies to fill on the three networks. This increased and heightened competition for the fewer slots, upping production costs in the process as each company tried to outdo the other, he remarked.

"I would say most companies go over their budgets because of their anxiety to stay on the air with their series. A lot of shows—particularly flops—don't even go into syndication distribution because the residuals are so heavy, the company involved can't come out.

"Companies going over budget rely on syndication income to get

(Continued on page 128)

How to Lick the Nags

Industry horse players will save money — and so will WNBC-TV — this summer as the station has decided to forego its annual junket to Monmouth race track down the New Jersey shore.

For past nine years, WNBC-TV has hosted agency, client, press and food broker guests on the annual junket, which travelled to Jersey and back by boat with a day at the races in between. There were 300 guests on the trip when it started 10 years ago. Last year, two Circle Line ships carried 1,200 passengers on the outing.

This year's cancelled trip was slated for June 25.

Battered 'Image' Of Dallas Given A WBAP Perk-Up

The battered "image" of the city of Dallas and the state of Texas got a boost in New York last week.

WBAP-TV, the Dallas-Ft. Worth NBC-TV affiliate, hosted 500 ad agency and broadcast industry folk at a couple of luncheons in the new New York Hilton. Format was standard for this kind of promotion—groceries and a pitch for the market. But this time the visiting firemen (starters?) came through with a film presentation that, for visual excitement and tasty sound, was better than taking a break at the Grand Central shorts bijou.

WBAP is the station that six months ago trimmed up its visual and sound image with "Ikonogenics." Under guidance of an industrial designer, Crawford Dunn (of Dallas), the station cut away all the leftovers of feature pix and radio, the sight and bric-a-brac and sonorous sounds that clings to tv's billboards, logos, soundtracks and sets, shaping everything to fit the communications purposes of the newest mediums.

The presentation film reflected the new look and sound. Created by Keitz & Herndon (film) and Pams (music), the 16m color film was a knockout from its hip, excellently executed jazz scoring to its brilliant photographic sequences on the good life in Dallas and Ft. Worth.

In sharply edited sequences, the film exploited the southwestern location and its people most graphically, and included just about everything but the Dallas police force.

Without overdoing it, the film got into Ikongenics per se, with a typical scene showing the old set for the women's show and how, under the design shapeup, the fake fireplace and overstuffed furniture had been tossed out for a clean set featuring the talent and sparse, functional trimmings.

Station manager Roy Bacus was chief host. And to prove the exciting sights and sounds were not just film magic, he brought Linda Loftis, a former Miss Texas, along in the flesh.

$1,000,000 Expansion For Crosley's WLW-C

Columbus, April 21.

WLW-C, Crosley outlet here, began a million-dollar expansion project (16) that will more than double the station's physical plant, add a full line of color equipment and provide live color programs.

Scheduled for completion within a year, the station's building will be enlarged from 14,500 square feet to 35,000 square feet. The new structure will contain two large 40 by 60 studios, completely equipped for local live colorcasts. Station currently is celebrating its 15th anni.

WBC Sales On 'The Advocate'

Syndication sales arm of Westinghouse Broadcasting has sold its taped version of the Broadway drama, "The Advocate," dealing with the Sacco-Venzetti cause celebre, to four stations, with deals for 10 other markets pending.

The two and a half hour production was telecast by the five Group W stations last Oct. 14, same night the play opened on Broadway (for a short run) with James Daly starred.

First four sales, all concluded at the recent NAB meet, were to KCOP, Los Angeles; WFAA-TV, Dallas; KBTV, Denver; and WTVN-TV, Columbus.

Ira Gottlieb Set To Helm N.Y. for Wolper

Hollywood, April 21.

To further expand and diversify its operations, Wolper Productions has established exec offices in N.Y. and appointed Ira Gottlieb as head of the new east coast headquarters. Gottlieb had been prexy of Flamingo Telefilm Sales.

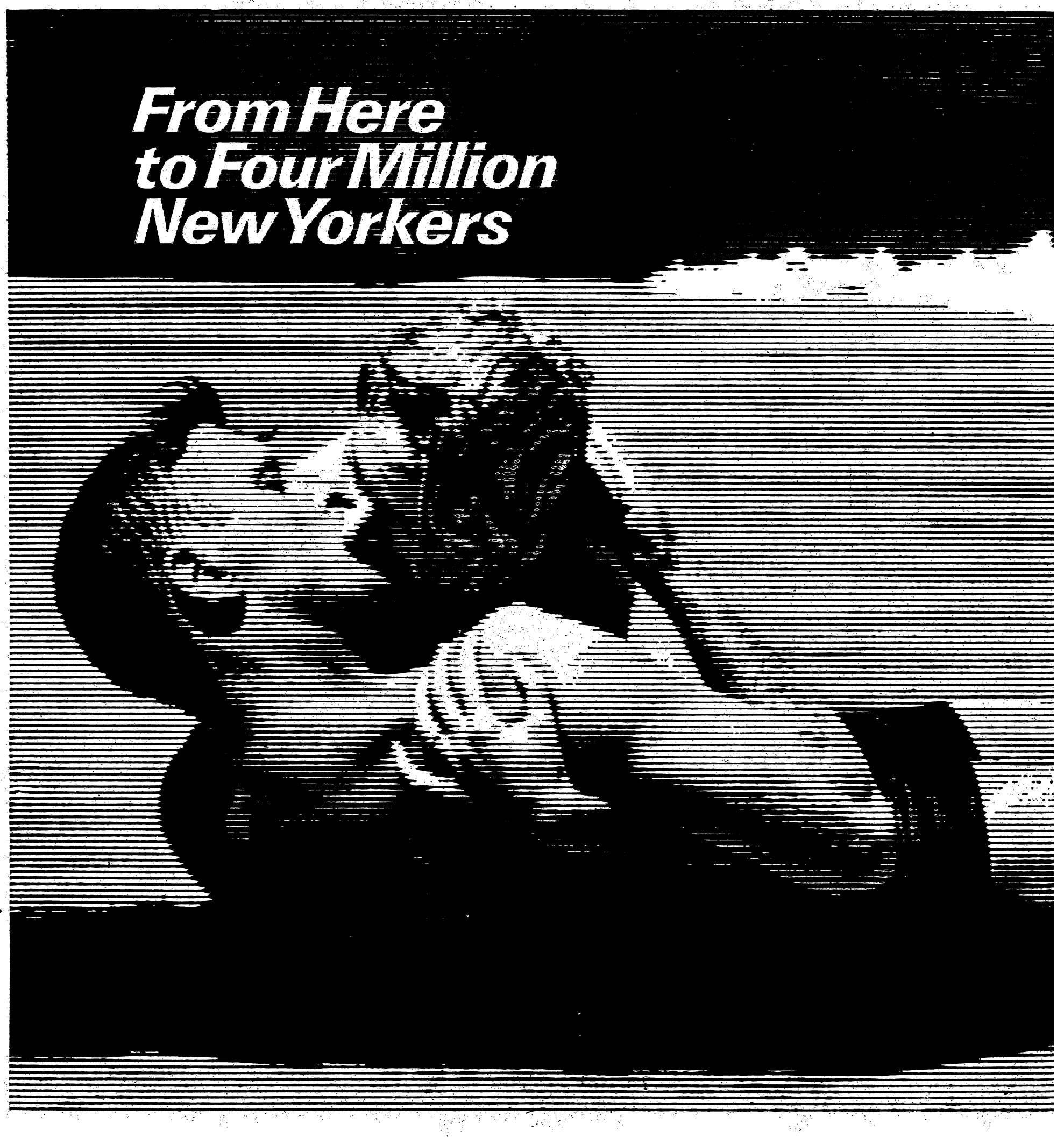
Gottlieb, associated with Flamingo for the past 10 years, also has been named a v.p. of Wolper Productions. He arrived in Hollywood for a series of confabs with Wolper.

The highest rating ever for a feature film on New York television! (In fact, among all programs this year, network or local, only the Beatles and Academy Awards scored higher.) Undeniably, movies on Channel 2 are bigger than ever.

Channel 2's April 11 showing of From Here to Eternity on Schaefer Award Theatre (11:20 pm to 1:30 am) scored a record-shattering 45.6 average rating, with an 85% share of audience. In other words, long after usual prime-time viewing hours, more than 4 million New York television viewers kept their eyes on Channel 2 to watch this Columbia blockbuster from Screen Gems.

Where do we go from here? Young Philadelphians, Man in the Gray Flannel Suit, Auntie Mame, Pajama Game are just a few coming attractions which guarantee that audiences throughout the New York area will continue to be where they have always been, tuned to CBS Owned ◉WCBS-TV

From Here to Four Million New Yorkers





Based on NSI television estimates, subject to qualifications which WCBS-TV will supply on request.

From The Production Centres

Continued from page 108

"Detective" rocketed to seventh place in the national ratings on its first outing . . . Ulster-TV set up a new production committee comprising **Colin Lechy-Thompson, A. Finigan, F. Corbett, J. Scholz-Conway, P. F. Scott** and **F. A. Brady.** Chairman is **R. B. Henderson** . . . **Maurice Lindsay** switching from Border-TV to Scottish-TV as producer-interviewer . . . Rediffusion planning first educative vidseries for "backward" children entitled "You And The World". . . Deputizing for comedian **Bernard Braden** on his late night one-man satirical show, "On The Braden Beat," was his wife, **Barbara Kelly,** who filled in while Braden rested from "tremendous fatigue". . . Rediffusion planning a hot news drama skein called "Page One Playhouse," which will feature teleyarns based on news stories . . . Anglia-TV in dickers with the U.S.S.R. for exchange deal re "Survival," British station's natural history program.

IN WASHINGTON . . .

John Hayes, president of Washington Post-Newsweek stations, elected to Board of Trustees of National Urban League . . . **Maury Povich,** who formerly helped **Bob Wolff** broadcast Washington Senators and Minnesota Twins baseball games, was upped to sports director at WWDC-AM-FM. Son of Washington Post sports editor **Shirley Povich,** he has been on station's news staff . . . CBS "Face the Nation" producer **Ellen Wadley** vacationing in Rio de Janeiro after producing seg with Gov. Carlos Lacerda, a leader in the overthrow of the Goulart government in Brazil . . . **Hilmer Robert Baukhage,** who broadcast first news from White House about Pearl Harbor, signs on as commentator and analyst with WMAL Radio News . . . **Ella Harllee** named winner of McCall's "Golden Mike" award for producing WRC-TV series "Focus on World Affairs". . . For ninth straight year WWDC radio received National Safety Council Public Interest Award . . . CBS News correspondent **Dan Rather** to address annual Alumni Assn. dinner at Univ. of Houston, Saturday (25).

IN BOSTON . . .

Lou Dumont, news editor WBZ-TV, arranging showbiz interviews for upcoming strawhat season . . . WBZ radio given special award by United Community Services "for outstanding service to the Greater Boston community" through broadcast editorials on social welfare issues. Group W area veep **Bill Swartley** accepted award at UCS annual meet Thursday (16) before 500 leaders in health social welfare field . . . WBZ-TV's "Odyssey" program set for Sunday (26) features chamber groups from Greater Boston Youth Symphony . . . **Mike Todd Jr.** guested on "David Alan Show" on WNAC-TV and "Bill Hahn Show" on WNAC radio . . . **Don Trageser,** CBS veep and general manager WEEI; **Tom Young,** sales manager; **Joe Cullinane,** promosh manager, back from special meetings with CBS radio spot sales reps at Pheasant Run Lodge, Chicago . . . WTEV studios taped R.I. college modern dance troup for a special dance preview on Channel 6 . . . WBZ radio personalities and WBZ's remote trailer made the "Shrewsbury Day" activities and dedication ceremonies on Route 9 in Shrewsbury and **Carl deSuze, Bruce Bradley** and **Jefferson Kaye,** station's featured personalities helping the women's club in selling "Shrewsburies."

IN SAN FRANCISCO . . .

"The Great Shake," documentary on city's famous quake and fire of '05, on for annual repeat April 18 . . . **Dave Sacks,** KGO-TV general manager, on three-week vacation tour in Europe . . . KTVU helping teach journalism by letting youngsters from Elcina High in Alameda accompany their news lensmen on assignment . . . **Arnold Michaelis,** a Peabody Award winner, signed by CBS as special correspondent for its Spectrum 74 . . . Channel 7 logo to be displayed in "Trademarks U.S.A.," an exhibit of the Society of Typographical Arts in Chicago . . . KRON expanding its Green Thumb gardening session, with **Norvell Gillespie,** to a twice-a-week schedule . . . **Stanley J. Cole,** formerly of Baltimore, appointed business manager and assistant to the station manager of KRON . . . E. F. Hutton, brokerage, celebrated refurbishing of its Oakland offices with a special broadcast of its daily Wall Street news show from the new layout . . . KTVU's "Magilla Gorilla," a younger set session, cited by Volunteers of America as good stuff for kids . . . **Prof. Lewis Feuer** of U. of Cal. featured in "For Thou Art With Me," a locally produced religious show, which describes the life of Jews in modern Russia . . . **Al Heimso,** news director at KTVU, representing western U.S. on Associated Press-Radio Television's Assn.'s Wirephoto-Photofax committee . . . **Mel Torme** back on **Dick Stewart's** KGO bash the week of April 28.

IN PHILADELPHIA . . .

Joey Bishop, current at Sciolla's, cited by the Television Radio Advertising Club of Phila. (21) . . . **Genevieve** playing her first nonsinging role in "The Play's the Thing," which opens at the Bucks County Playhouse (May 2) . . . **Bill Bennett,** WCAU-TV farm director celebrates eighth anni with station . . . **Lawrence M. C. Smith,** pres. of WFLN ("good music" station) received a special award from **F. T. van Urk,** honorary consul of the Netherlands. Occasion for award was the programming of a set of 13 sessions "Dutch Forklore Relived". . . WHAT promotion manager and folk music deejay **Gene Shay** exiting station in favor of public relations . . . WCAU-TV news director **J. Robert Holland,** appointed eastern regional chairman of the 1964 Associated Press Wire-Photofax study committee.

Walter M. Erickson veepee of Gray & Rogers named director of the agency's radio and tv department . . . WCAU-TV's stanza on air pollution, "Take a Deep Breath," wins the Walter F. Donaldson award of the Pennsylvania Medical Society . . . **Bill Bailey,** Philly radio and tv exec, on the staff of NBC in New York for 10 years, has opened his own ad and publicity agency here. Bailey is also renewing his association with **Bishop Fulton J. Sheen's** broadcasting activities. The bishop recently completed a tv series of 52 programs of tape, and Bailey has been named east Coast rep for their sale and distribution . . . **Marciarose,** producer- moderator of WRCV-TV's "Speak Up," wins the Villanova's St. Augustine Award, making her the first woman and non-Catholic to be so cited.

IN TORONTO . . .

CBC crews are shooting around Toronto and Montreal railway stations these days, getting footage for their upcoming serial "Train of Murder." The cast includes **Charmion King, Don Francks, Beth Morris, Gillie Fenwick, Cosette Lee** and **Christopher Newton** . . . **Pierre Berton,** moderator of a late night panel show, read his poetry at the Inn in the Parking Lot, a beatnik coffee house. He got good reviews from the newspapers and attracted SRO crowds . . . **William F. Buckley Jr.,** editor of the conservative National Review, was Berton's guest Monday . . . As part of the Shakespeare year, Toronto actor **Barry Morse,** who plays Lt. Girard on "The Fugitive," Thursday talks from the Stratford Festival stage about Shakespeare and his relevance to today. His remarks will be carried on the CBC program "The Observer". . . Singer **Joyce Sullivan** reminisces about her career on the show "Take 30" next Monday. In addition to singing, she recalls her discovery by the late **Dr. Leslie Bell** and the seasons she costarred on tv with **Robert Goulet.**

Interviewer **George Ronald** travelled across Canada and went to Europe interviewing D-Day veterans for a program commemorating the 20th anniversary. Included in his interviews are a number of Germans who defended the Canadian sector for Juno Beach . . . Multi-billionaire **Cyrus Eaton** recently put his three horse troika team (a gift from **Nikita Khrushchev**) through their paces for CBC cameras which were doing a profile on him

IN CLEVELAND . . .

Westinghouse partied **Dr. Frank Baxter** as intro to Shakespeare kickoff . . . **Dex Card** ankled WERE disking . . . WEWS honored by Catholic diocese for winning Catholic Broadcasters Gold Bell . . . **Bob Lissit,** Chi-NBC, setting up network coverage for primary election in week-long visit . . . **Sanford Sobul,** WJW-TV news, honored on 61st birthday . . . **Specs Howard** rounded out 10 years as deejay at 1100 spot on the dial . . . **Jim Stagg,** KYW radio, doing "Music Man" at Player's Theatre cafe . . . WCLV doing hour-long 10 p.m. documentary on city's Negro families with **Chuck Crouse** narrating . . . **Joseph Weber,** ex-WAKR-TV, named associate director, KYW-TV . . . **Sid Stadig,** in charge of Westinghouse engineering, installed elaborate remote facilities for coverage of public affairs and NBC pickup of "Game of the Week". . . **Bill Gordon's** three-year 9 p.m. to midnight gab stint on "Apt. 13" over WERE ended (16) as night ball game coverage took over. He may be back in the fall.

IN DETROIT . . .

Michigan Associated Press Broadcasters' Assn. annual awards went to WWJ-TV, four first place awards; WJBK, two first places; WXYZ, two first place awards, and WDTM-FM, won an award for outstanding news commentary . . . Former Michigan Gov. **John B. Swainson** joins the WJBK-TV news team that will cover the Democratic National Convention in Atlantic City . . . WJR has assigned news director **Frank Tomlinson** to the Democratic convention, with **William Harris,** news editor, handling the Republican show in San Francisco . . . WWJ and WWJ-TV won National Safety Council public interest awards . . . WJBK-TV show world reporter, **Shirley Eder,** back from the Academy Award presentations with a bag full of tapes of interviews with more than a score of stars . . . WJBK-TV introducing a new movie series, "Masterpiece Movie" in the 7:30 p.m. Friday spot . . . UAW prexy **Walter Reuther** will discuss union goals in this summer's auto contract talks on WWJ-TV's "Town Meeting". . . **Robin Seymour,** CKLW-TV's "Teen Town's" host, will feature a 10-year-old, blind piano prodigy—redhaired Russell Allgaier.

IN CINCINNATI . . .

WCPO-TV the first Cincy station to dine and award tri-state all-star high school football and basketball players selected by their coaches . . . Crosley's **Ruth Lyons** honored as "outstanding woman of radio and tv for '63" by McCall's Magazine for the children's Christmas fund benefits raised on her WLW-T and radio weekday shows. At same time WLW-Radio received the tenth consecutive National Safety Council Award and WLW-T singer **Marian Spelman** was invited to initiate the New York World's Fair opening day festivities by leading in rendition of "The Star Spangled Banner" . . . **Jack Remington,** vet announcer, upped to general manager of WKRC-Radio, succeeding **Nick Bolton,** upped to g.m. of WDAF-Radio, Kansas City, recently acquired by Taft Broadcasting. **Ted McKay** advanced from chief announcer to WKRC program director . . . New announcers at WCKY are **Richard King,** via KGB, San Diego, and **Lee Leonard,** formerly of WANN, Annapolis and radio and tv stations in Norfolk, Va., and Lima, Ohio.

IN PITTSBURGH . . .

KDKA is negotiating with GAC to sponsor the Pitt visit of the Beatles at the Civic Arena in September . . . The kid show of **Ricki Wertz** on WTAE is now in its sixth year . . . **Virginia Bartlett's** first special on WIIC, entitled "Women and Politics" will have the 10 p.m. slot tonight (Wed.), preempting "Eleventh Hour" . . . **Nick Perry** is back again hosting "Greater Pittsburgh Championship Bowling" on WTAE for the fifth consecutive year . . . KDKA-TV has bought a series of 13 "Hercules" type films . . . **Jean Connelly** and **Carl Ide** of WTAE will take a camera crew to the World's Fair next month to gather material for special telecasts . . . The emotionally distrubed teenager will be studied on KDKA-TV's "With These Hands" with Pitt actors **Richard Galuppi, Doris Hackney, Carol Willard** and **Enrico Bello** participating. **Dr. Morton I. Berkowitz,** psychiatric consultant to Pittsburgh public schools, okayed the technical end of the show. Show is on film and will be shown at 1:30 p.m. on Saturday (25).

IN MINNEAPOLIS . . .

WTCN-TV newsman **Art Michelson** has new hourlong discussion program, "Michaelson at Large." Show which follows the **David Susskind** format is a late Sunday eve offering . . . You can't please 'em all—even when they're in the same family. St. Paul Dispatch columnists **Bill Diehl** and **P. M. Clepper** took opposite views of last week's Academy Awards show which Clepper described as "long and slow" and Diehl called "nearly perfect". . . CBS correspondent **Richard C. Hottelet** here last frame to address women's annual UN rally . . . CBS newscaster **Eric Sevareid** received North Dakota's Theodore Roosevelt Rough Rider award last stanza. Award is given to persons who have brought distinction to N.D. Sevareid was born in Velva, N.D. . . . WTCN weatherman **Stuart A. Lindman** represented National Department of Disabled American Veterans at ceremonies honoring Gen. Douglas MacArthur. Lindman who received Purple Heart while serving under MacArthur in the Philippines is DAV national junior vice commander . . . **Joseph McDermott,** director of special projects for KTCA-TV, Twin Cities educational tv station, named veepee for sales and development by Empire Photosound, Minneapolis film outfit.

IN BALTIMORE . . .

Gerry Wheeler, WJZ-TV's "Lorenzo the Tramp" will film a few shows at the World's Fair . . . **Ann Mar,** sales coordinator for WBAL-TV, helped Sales and Marketing Executives of Baltimore select winner in Annual Junior Achievement contest . . . Baltimore Chapter of Big Brothers has selected WJZ-TV as recipient of its Francis X. Shevlin Award for "outstanding help in forwarding the Big Brothers movement". . . **John Armstrong** has joined news staff of WCBM Radio, replacing **Art Lane** who has moved to night news shift. Armstrong was formerly with WCTC in New Brunswick, N.J. . . . WJZ-TV weatherman **Jim Smith** has signed a new five-year contract with the station . . . **Bill Gardner,** WJZ-TV sportscaster, will cover 11 Baltimore Bullets basketball games to be telecast by station during 1965 . . . **Carlton G. Nopper** has gone from chief engineer to director of En-

IN ST. LOUIS . . .

KMOX radio's **J. Roy McCarthy** won top honors in a "Celebrity Cake Baking" contest at the St. Louis Modern Living Show last week. Other tv-radio celebs who participated were **Doug Eason** of KATZ; **Lois Witzig** of KTVI-TV; **Jack Donnell** and **Jerry Brown** of KWK; **Jim Butler** and **Gene Kelly** of KMOX; **Otto Schultz** of WIBV and **Ron Lipe** of WEW . . . KSD-TV will cover the Squirt Open of the Ladies Professional Golfers Association to be played at the Glen Echo Country Club on May 9-10. **Ed Macauley** will do the commentary . . . **Rev. Walter C. Loeber** joined radio KFUO as supervisor of the station's religious programs department . . . **Clif St. James'** "Night Music" show on KSD copped one of the top awards presented by the National Federation of Music Clubs for the second year in a row . . . KTVI-TV has booked an hourlong Sunday eve show of highlights of play by the St. Louis U. soccer team . . . **Gene Krupa** a guest on **Russ David's** "Playhouse Party".

Baruch

Continued from page 112

He noted that with the new Channel 12, there are now seven stations in Tokyo; six with affiliates that make them key network stations. At the same time, he disclosed, there is a shortage of U.S. product. In the coming season there will be only a total of 48 hours of tv film on American webs—and not all of those shows are suitable for Japan, Baruch said.

"So there is more demand and a shrinking availability," he affirmed. "This drives the prices up."

The CBS official guessed that the basic price for an hourlong U.S. episode here might level off at around $7,500 within a few years. "I think producers who may get $8,000 or $9,000 now are out of their minds," Baruch said. "They may get it for a year, but they would be damaging the market for years to come. CBS is in for the long run and we will sell at a fair, competitive price."

Baruch observed that the upward swing in costs has led sponsorship patterns here to follow those in the U.S. He pointed out that it is becoming increasingly difficult for Japanese sponsors to carry entire shows. "They are now moving more toward buying only pieces of shows or complete shows on alternate weeks," Baruch said.

He discovered too that "everything here is based on ratings." Baruch added, "The way it is being done is a very serious mistake. The rating systems take samplings only in the two major cities of Tokyo and Osaka. That's certainly not typical. Those cities have seven and six stations. But as you get into smaller markets, where there are only three or four channels, the ratings naturally go up. So the national averages should be much higher."

Regarding American shows on vidtape, Baruch said, "We can sell very few of them abroad because of the payments we would have to make to talent. They are covered by different unions than filmed shows. And if the film unions start making the same kind of demands, they'll get a fine contract and no money," Baruch continued. "I say let's all get a small share of something rather than a big share of nothing."

Baruch mentioned that he heard about one U.S. series being boycotted by the Japanese stations because its agent tried to squeeze too big a price boost. He said, "We won't tolerate any such action. We don't have to sell at any price and we will never give in to pressure.

"It has to be a goodwill relationship—reasonable business negotiations without undue pressure on either side."

Baruch returns to his New York office after a week in Australia for an extension of what he described as a "courtesy visit" to reacquaint himself with the territories. It was his first visit here in three-and-a-half years.

Barry & Enright

Continued from page 113

Commissioners Rosel Hyde, Robert Bartley, Frederick Ford and Lee Loevinger. Commissioner Kenneth Cox did not participate.

The majority did not even consider the points mentioned in the station's favor by the Hearing Examiner noting they were not "entitled to substantial weight."

The evidence WGMA offered in this regard "affords little assurance that the same level of operation will be continued after the application is granted."

Commission said in view of Barry's and Enright's "propensity for deception," it was not "disposed to subject the public to the risk" that such misconduct might occur again.

In his dissent Commissioner Lee averred that convicted criminals are given the right to rejoin society and he could see no reason for treating Barry and Enright worse than criminals. He noted neither was convicted of perjury and that they had suffered enough for their misdeed of five years ago.

Cincinnati — Richard King and Lee Leonard have joined the staff of WCKY here. King, formerly with KGB, San Diego, takes over the early morning deejay seg, and Leonard, formerly with WANN, Annapolis and Norfolk and Lima, O., stations, takes over the nighttime disk hours.

Foreign TV Reviews

NO HIDING PLACE
(Who Takes the Blame?)
With Raymond Francis, Johnny Briggs, Michael McStay, Jon Rollason, Reg Pritchard, Christine Collins, Edward Evans, Julie Milton, Peter Gill, Philip Voss, others
Director: James Ormerod
Writer: Guy Morgan
60 Mins., Mon., 8 p.m.
Rediffusion, from London

The high rating—it rarely leaves the top 10—enjoyed by this cop-skein is the result of addiction rather than quality, and there is no reason to suppose that it will slump in favor this time around. The departure of Eric Lander, who shared the shenanigans with Raymond Francis, has led to regular employment for two thesps instead of one. Johnny Briggs and Michael McStay are recruited as sergeants, and, in the segment caught, had little to do but react to the orders of Superintendent Lockhart, played by Francis.

The tale was both awkwardly written, and clumsily directed. It concerned the death of a loose-living gal in a Welsh village, and Lockhart's methodical elimination of a list of suspects. Despite a certain zest from the regional accents, both the dialog and the plotting were cumbrous, and the story, instead of increasing in excitement, almost died of a palsy. The glib goings-on were directed by James Ormerod, with many crude transitions from scene to scene. Raymond Francis exercised his familiar authority with usual aplomb, and supporting performances were adequate.

Otta.

TAXI!
With Sid James, Ray Brooks, Toke Townley, Clare Kelly, Myrtle Reed, Janet Kelly, others
Producer: Douglas Moodie
Writers: Harry Driver, Jack Rosenthal
45 Mins., Sat., 6:30 p.m.
BBC-TV, from London

BBC-TV's cozy cop skein, "Dixon of Dock Green," takes its seasonal siesta, and "Taxi!" replaces it with a similar concoction, riddled with humanity. The series of 13 should have a good rating for this early-evening spot, and the opener was an improvement on the general standard it maintained last year. Scripters, Driver and Rosenthal have provided many "Coronation Street" segments, and know their way around the easy yocks and the facile hearttugs of this kind of caper, and the crusty personality of Sid James is likable and endearing.

The deft tale involved Sid and his pal Terry (Ray Brooks)—the regular cab-driving team—with a couple who decide to wed in church after 25 years of marriage; the first ceremony had been in a register-office. Main ingredient was the difficulty of getting the husband to the church on time, for Sid and Terry took him out on a traditional bachelor-party pubcrawl and lost him. He'd got loaded, and, instead of hopping into Terry's taxi, went to Birmingham, 100 miles away, in the back seat of an automobile. All was saved by his hitching a lift back on a truck, and the genial proceedings came to a smiling close.

The script was, as expected, capable, with nice character touches, and Douglas Moodie's sure production kept it boiling pleasantly. The bickering partnership of Sid James and Ray Brooks came over agreeably, though it would have benefited from more wit in the verbal exchanges. Clare Kelly scored as the wife, with a grownup daughter, anxious for a parson's blessing, and Toke Townley was fine as the amenable spouse. *Otta.*

THE DEVIL IN THE BACKLANDS
Producer, Director: Adrian Cowell
25 Mins., Fri., 10 p.m.
BBC-TV, from London

Adrian Cowell, who copped a deserved Screenwriters' Guild award for his "Destruction of the Indian" documentaries, came up with an equally memorable initialler of three programs devoted to the poverty-stricken backlands of Brazil. Its theme was the primitive fanaticism of the dour and underfed people, cowboys who compensate for their miserable existence with a curious, harsh faith. It was a compound of Old Testament wrath and pagan ritual, and had as its centre a dead saint, disowned by the Catholic Church. They expected his reincarnation in 1970, and now celebrate him in fiery dances and dogged prayers.

The series, which has unexpected topicality from the political upheavals in Brazil, shapes up as a brilliant feat of interpretation, with superb photography by Jesco van Puttkammer and Cowell's own lucid narration taking in quotations from the vengeful pronouncements of the fanatics and their idols. Highspots were scenes of the voodoo rites, and of crowds of wanderers cramming the churches in search of consolation.

But perhaps most memorable were the transported faces of the pilgrims, who clung to superstitious beliefs rather than taking political action to remedy their hardships, much to the chagrin of the communists. The skein, slotted in to BBC-TV's enterprising "Adventure" spot, should be in the running for any prizes going.

Otta.

LOVE STORY
(The Human Element)
With Frances Cuka, Jeremy Kemp, Marjorie Rhodes, George A. Cooper, others
Producer: Stella Richman
Director: Josephine Douglas
Writer: Stan Barstow
55 Mins., Tues., 9:50 p.m.
Associated TeleVision, from London

The title of the package might suggest the mass-circulation mush purveyed for distaffers, but producer Stella Richman sets her sights much higher than this. "Love Story," in fact, is notable for the general shrewdness of its scripting, and its return to the schedules will be welcomed by more than shopgirls. After an opener written by novelist Edna O'Brien, this second segment was authored by Stan Barstow, whose "Kind of Loving" was adapted into the successful loeal movie. It had the ring of truth, with accurate observation and a good ear for idiomatic dialog.

The substance was little more than a timid courtship between the solitary Harry (Jeremy Kemp) and his landlady's ungainly daughter, Thelma (Frances Cuka). One clinch on a picnic, and Harry found himself engaged and buying a house to accommodate them. The romance was sundered by a tiff, and the two came together again when Harry couldn't abide living alone in his new house.

On this slight framework, Barstow's script, Josephine Douglas's fluent direction, and the performances of Jeremy Kemp and Frances Cuka combined to make a touching and worthwhile little tale. Kemp, who registered as a "Z-Cars" regular, is showing increasing range and sensitivity, and Miss Cuka judged exactly the mixture of propriety and amorousness in Thelma. *Otta.*

CHOICE
With Derek Hart, James Douglas Henry
Producer: Paul Bonner
Director: Edward Mirzoeff
25 Mins., Fri., 6:35 p.m.
BBC-TV, from London

This unique program could only emanate from BBC-TV, for it took an objective look at consumer goods, basing its judgments on a monthly report available to members of the influential Consumers' Association. The skein returned with a lively and instructive initialler that examined both the relative merits of washing machines and the direct-selling tactics of one John Bloom, who sells his own appliances door-to-door.

A filmed report by concealed camera showed one of Bloom's salesmen working over a housewife. She'd answered an advertisement that announced a $112 machine, but the guy arrived with both this and a more expensive $168 job. The excerpt didn't prove that switch-selling was encouraged by Bloom's organization, but, when the woman insisted on the cheaper model, the salesman showed few signs of elation. Figures showed that, although Bloom's advertising prominently features the low-priced machine and tucks the other one away in small print, he sells four at $168 to one at $112. Bloom himself fast-talked his way out of all accusations, explaining also that his high interest rates on hire-purchase, many times greater than those of the state electricity boards, was due to his need for private finance-house backing. Emcee Derek Hart did not, perhaps, press hard enough, but the item was a valuable means of enlightenment, and left viewers with a caution before plunging into the market.

The report on all brands of washing-machine, ably given by James Douglas Henry, recommended four as "best buys," but also named and dismissed a dozen as potentially dangerous. "Choice" was also more clearly presented than on earlier outings, lucid use being made by director Edward Mirzoeff of graphics. It's a fine and valuable public service; ignored by most of those newsheets and commercial tv outfits that rely on consumer advertising.

Otta.

SERGEANT CORK
(The Case of the Two Poisons)
With John Barrie, William Gaunt, Barry Justice, John Glyn-Jones, Graham Crowden, Annette Andre, others
Producer: Jack Williams
Director: Dennis Vance
Writer: Michael Pertwee
60 Mins., Sat., 10:10 p.m.
Associated TeleVision, from London

"Sergeant Cork" has previously proved itself superior to the common run of cop skeins, and it returned to the schedules with its form unimpaired. It has a piquant flavor from its Victorian atmosphere of gaslight and whiskers, and other plusses include the convincing partnership of John Barrie and William Gaunt as the stolid sergeant and his more impetuous assistant and the general standard of scripting.

Indeed, this opener, from Michael Pertwee, was a highly professional job, with lively characterization and purposeful dialog. The crime being probed was the suspected poisoning of a gardener, whose wife Mary was having an illicit affair with the son of the house. She came under suspicion, and her lover brutally deserted her, causing her suicide. But the truth emerged when Cork uncovered the liaison. The gardener had swigged the poison when drunk, and it was the innocent Mary who had been,

(Continued on page 126)

Television Reviews

LUCILLE BALL COMEDY HOUR
With Miss Ball, Bob Hope, Jack Weston, Gale Gordon, Max Showalter, John Dehner, others
Producer: Ed Feldman
Director: Jack Donohue
Writers: Richard Powell (from original play by Sherwood Schwartz with additional material by Arthur Julian)
60 Mins.; Sun. (19), 8 p.m.
CHEMSTRAND; LEVER BROS.
CBS-TV (film)
(Doyle Dane Bernbach; J. Walter Thompson)

For her Ed Sullivan preempting special, Lucille Ball enlisted Bob Hope to join in a laugh-loaded comedy which, for all its frothiness, was really making a sharp comment about the current predicament of the television industry. The stanza was a slickly written and sharply played romp in which Miss Ball, as the precariously perched head of a major studio, persuades Hope to join her in a Mr. and Mrs. tv series which requires them to fake their marital status with all the attendant complications about maintaining their image as America's sweethearts.

Obviously, this fictional plot intersected reality at several points and provided some extra charge for the trade. Most importantly this show told the truth, albeit in gag form, about the life-and- death significance of the rating figures and to what lengths the ad agencies will go to keep their clients happy. The gimmick on this show of using Miss Ball as a promotion for her series was, of course, lifted from the star's own experiences on her "Lucy" show. Other parallels with her true biography were also detectable.

The mass impact of the show, however, stemmed from the comedy style which is actually the beau ideal for the whole industry. A snapper was tucked away virtually in every line and each laugh was projected by Miss Ball and Hope with a skill born out of numberless such performances. It was the kind of assignment which both stars could perform brilliantly while blindfolded.

They received excellent support from Jack Weston, as the frantic manager who tries to keep the whole charade together, Gale Gordon, as one of the studio execs; and Max Showalter, as Miss Ball's boy friend. *Herm.*

CUBA AND CASTRO TODAY
With Lisa Howard, others
Producer - Director - Writer: Harry Rasky
60 Mins.; Sun. (19), 5 p.m.
ABC-TV (film)

ABC News' Lisa Howard has shown the enterprise of doing first-hand accounts of a news story. On the tv screen, she looks more like a society matron than an aggressive news hen, which she is. Whatever the faults of "Cuba and Castro Today"—and there are many—the hourlong documentary had the merits of fresh film footage, of Miss Howard and her camera crew spending weeks in Cuba, gathering material, interviewing the high and low of Cuban society.

There were many sequences of the Maximum Leader, glad-handing the peasants, calling for a normalization with relations with the U. S. For Miss Howard's cameras, he showed his best face—at least the one he felt would please U. S. audiences. There were other interviews—with a Cuban Communist leader who expressed ignorance about Castro troubles with the Russian Embassy; with onetime prosperous natives who are now fearful, with teenage ardent supporters of Castro, with prostitutes participating in a government rehabilitation program

There was humor and bite in some of the sequences. Castro, wielding his big cigar, contended that those who are fearful may be paranoic. One Communist leader mugged it dumb when he was asked to comment on Castro ousting a Russian Embassy official from Havana in 1962. Castro, enthusiastic, asked the cameramen to film a bull in an experimental farm. "You have such bulls in Texas, in King's Ranch," advised Mr. Director.

For all its fresh footage, though, it didn't have much of an impact. Too much of the commentary was on the superficial side. For the most part, Miss Howard never succeeded in piercing the public relations image presented by Castro. The hour was loosely edited. On occasion, the on-location sound track was difficult to understand.

Miss Howard, to her credit, however, returned tv news coverage of Cuba to where it belonged; her base was Cuba itself, not Miami.

The hour was replete with nonpaying commercials, network show plugs, et. al. One was for the International Rescue Committee, seeking aid for the victims of "Castro tyranny." *Horo.*

THE POLO GROUNDS: REQUIEM FOR AN ARENA
With Horace McMahon, others
Producer: Howard Cosell
Director: Lou Volpicelli
Writers: Howard Tuckner, Jack Jack O'Grady
60 Mins., Wed. 10 p.m.
PARTICIPATING
WABC-TV, N.Y.

If New York suffered for legends it would doubtless augment the supply with inventions, for nowhere in the land is legend pursued with more relish. Happily, however, the town is well-stocked with nostalgia. The rich mine includes its ballparks, one of which, the Polo Grounds (which catered at one time or another to everything but polo), is going the way of Ebbets Field as urban renewal spreads.

Shortly before the wrecker's ball was put to it, the ABC flagship put a crew to work, which turned out an affectionate, entertaining, classy cavalcade of great moments in the PG's history. In weaving its thrall, the hour had the underpinning virtue of doing so without resort to the mawkish, that omnipresent pitfall for the sporting gentry.

Amid the memorable harkback footage, the special included some fascinating remembrances by, among others, Frankie Frisch, Jack Dempsey, Carl Hubbell, Bobby Thomson, and Ralph Branca. Most revealing was the ex-Dodger pitcher, expressing anew his "why me? why me?" remorse at serving up that 1951 pennant-deciding

(Continued on page 126)

Tele Follow-Up Comment

Bob Hope Show

The annual TV Guide Awards hitched a ride on Bob Hope's Chrysler special last Friday (17) and didn't get very good mileage from it. The arrangement might not have been quite so bad if the Hope stanza had been more satisfying than it was; but for 45 minutes the comedy had leaned on the desperate side, and where a strong payoff was needed to redeem it all, in the final quarter hour, up came the magazine awards. It was a tough spot to fill, and digest-sized ceremonies simply weren't equal to it.

The ritual of scanning the nominees, tearing open the envelopes and handing out the trophies was performed in a hurried and businesslike fashion, making it not only a poor sister imitation of the Oscar-Emmy rites but also costing it something in glamor and suspense. Nominees sat in the humble bleacher environs of a television studio and seemed overdressed for the occasion and even a little embarrassed by it. With eight categories to be accommodated, the gratitude speeches were quick and conventional and no one had time to emote or even trip on the wires.

For the record, "Dr. Kildare," "Winter Olympics," "Fugitive," "Huntley-Brinkley Report," and "Tiger Tiger" were the shows that won. Favorite performer awards went to Inger Stevens and David Janssen, and the three networks each got a special citation for distinguished service during the national tragedy last November.

Hope scored with a few quips both after the awards and in his opening monolog, but in between the laughs were in short supply. Martha Raye, Tony Randall and Jack Jones were Hope's collaborators in some broad and often tasteless routines. *Les.*

CBS Reports

In forthright, vigorous style, "CBS Reports," which seems to have a monopoly on doing documentaries on the cigaret-health controversy, returned again to examine the issues raised by "coffin nails."

Wednesday's (15) telementary was titled "Cigarets: A Collison of Interests," an apt title describing the ciggie situation three months after the U.S. Surgeon General's Report on Smoking and Health. Why the documentarians on the other networks leave the field open on the ciggie issue to the exclusivity of "CBS Reports," is to the credit of that crack CBS pubaffairs unit, now helmed by Arthur D. Morse.

All the networks covered the Surgeon General's report in depth as news specials, but it remained for "CBS Reports" to do the pioneering and the follow-up. Issues covered and raised by this documentary ranged from the morality of tv commercials, to the position of the Federal Trade Commission, to the economic stakes of the tobacco industry, et. al. In the final analysis, narrator Harry Reasoner said the ciggie issue posed the question of whether a solution could ever be secured within the framework of a free enterprise system.

Narrator Reasoner and writer Morse minced no words. Neither did the people, prominent and small, representing many points of view. Morse, who also produced, filmed sequences in Washington, Newton, Mass., N.Y., London, Miami, and Winston-Salem, N.C.

People interviewed represented a "who's who" in the controversy. They included: Dr. Luther Terry, U.S. Surgeon General; Paul Rand Dixon, FTC chairman; LeRoy Collins, National Assn. of Broadcasters prexy; George V. Allen, Tobacco Institute prexy; David Ogilvy, of Ogilvy, Benson & Mather; Fairfax Cone, of Foote, Cone & Belding, R. Peter Straus,

(Continued on page 128)

THAT BRINKLEY TOUCH

ON POVERTY:

"With President Johnson's new war on poverty, a committee under direction of Sargent Shriver has been set up to work on the problem. It has now got its telephones set up in a building downtown. Today, when their phones were dialed, a girl answered and said: 'Poverty.'"

ON SPENDING:

"All Americans who work for a living have been given a new patriotic duty, and it is to spend money.

"The first pay checks showing the new, lower tax rates were handed out today. And President Johnson has put it forward that the least a responsible citizen can do is take the extra money and get out there and spend it.

"Thrift used to be called a basic American virtue. Our folklore is full of it, from Horatio Alger to Benjamin Franklin to aging millionaires fond of telling and re-telling how they got started by working hard and saving their money. Now, the new American virtue is to spend the money. The idea, of course, is to spend money and stimulate business and create jobs, which is a good idea, no doubt.

"And the implication now is that anyone who gets the extra money and doesn't spend it is somehow slightly subversive. Well, that is a major change in the Basic American Ethic; it has been sprung on us rather abruptly; and it is good that neither Benjamin Franklin nor Horatio Alger is alive to see it."

ON SEGREGATION:

"The House has spent nine days talking about civil rights, and voting for or against the bill's various sections, clauses and amendments. Some of the debate has sounded like the conversation around a cast iron stove in a country store, but most of it has been responsible and to-the-point.

"When they were talking about the public accommodations section—the one requiring all stores and restaurants to serve anyone who walks in—an amendment was offered. It would have made the law apply only to business places on interstate highways, and not to those serving neighborhood trade, or those in small towns.



"That caused Representative Udall of Arizona to compose, and recite on the House floor, a little poem, for the edification of the Congress. It went like this:

In Mississippi or Wisconsin
You can dine with Howard Johnson;
But if you're on a country mission
You can count on malnutrition."

ON ZONING:

"The Russian Embassy in Washington is in an old mansion on Sixteenth Street, that was built as a residence for George Pullman, of the sleeping car fortune. It was bought from him by the Czarist Government, later turned over to the Communist Government, and is still in use. The decor inside is Early Robber Baron Baroque—red velvet, gilded stairways, fat angels painted on the ceilings, and the air is like the air in an old Pullman car. It's over-crowded, and the Russians want more room, so they went out roaming around Chevy Chase, with a real estate agent, looking for land. Chevy Chase is an upper-middle-class suburb right on the city line. It's the oldest suburb in the United States, settled, prosperous, old houses and big trees, and tends to like things the way they are. There, the Russians found an estate called Bonnie Brae, owned by the heir to a department store fortune, and up for sale. They bought it, on condition the zoning board would approve a new embassy building there, modern in style. The Chevy Chase Citizens Association erupted in outrage. But the zoning board, under pressure from the State Department and the White House, voted to *allow* the new Embassy, built in place of the house now standing.

"The Federal Government favored it because *it* wants a new Embassy in Moscow, and thought this might help get it. But the Citizens Association went to court.

"Now, the court has overruled the zoning board. It found two board members were Government employes, hardly able to resist White House and State Department pressure, so it declared their zoning order null and void.

"So, the Union of Soviet Socialist Republics, population 223 million, area eight and a half million square miles, has been defeated by the Chevy Chase Citizens Association."

ON SEN. SMITH:

"The best known products from Skowhegan, Maine, are textiles, paper, and Senator Margaret Chase Smith. She used to be a telephone operator there, back in the days when they said, 'Number please.'

"Her husband went into politics, ran for office 48 times, got elected 48 times. When he died, Mrs. Smith went into politics and she's never lost an election either. She went first to the House, and then to the Senate.

"Now, for some time, she's been going on about running for President, but keeping her decision to herself. Today, at the Women's—not the men's—the Women's National Press Club, she announced her decision: she will run.

"She did not offer a long, dull and wordy list of programs and policies as candidates usually do, saying only that she will run on her record. Her record includes that of being the first

This is the sort of news broadcasting that has made David Brinkley one of the two most celebrated correspondents in the history of electronic journalism. See

Senator to speak out against McCarthy, support of civil rights bills, support of the Taft-Hartley act, and a vote against the nuclear testing treaty. She calls herself, as most politicians do, a moderate middle-of-the-roader.

"If everyone is in the middle of the road who says he is, it must be getting pretty crowded."

ON UNIFICATION:

"Washington frequently is horrified, or entertained, or both, with stories about the Armed Forces spending X million dollars because the Army, Navy, Air Force and the Marines can't get together and agree on one kind of black necktie, or white sock, or shirt button, or something like that. And it is true they all buy their own clothes, slightly different in many cases, and the cost is great.

"Well, in December, 1961, Secretary McNamara said there certainly was one thing they could all agree on and save a lot of money, and that was belt buckles. Now, more than three years later, we are indebted to the Army-Navy-Air Force Journal and Register for the information that it didn't work. Or hasn't worked yet, and that they're still buying four different belt buckles.

"Nobody knows exactly what that costs, but it certainly costs a lot, because in the Pentagon, everything does. The Journal and Register concludes it is not yet certain which will happen first—landing a man on the moon, or settling on a military belt buckle."

ON WEATHER:

"Every time it snows here, Washington is, perhaps undeservedly, held up to national scorn and ridicule for excited and irrational behavior, sometimes bordering on a city-wide panic.

"The trouble is that people persist in believing this is the south, where it doesn't snow. But it snows every winter, and every time it does, it is seen as a great surprise and something of a dirty trick.

"And there are scenes of human suffering—stuck cars, dead batteries, pile-ups on slippery hills, hoarse shouts and curses—the Government is let out early, so they can get snarled in traffic at 3 p.m. instead of 5 p.m.

"Well, it snowed yesterday, last night and today, and it's still falling, the second big snow of this winter. And there were some small, faint signs the town was getting used to it.

"Traffic was snarled, but it did move, and government employes who thought they might get out early, didn't. The White House decided government offices could stay open until the usual time, and all that happened was that the traffic jam came late instead of early."

ON CIVIL RIGHTS:

"The House is voting tonight on the civil rights bill, the most comprehensive bill since the days after the Civil War. It's been debating and voting on sections of it for nine days, and it is clear now it will pass the House. No one knows what will happen to it in the Senate, nor when.

"Here, briefly, is what it does:

- *Sets up new court procedures to help Negroes to register and vote.*
- *Requires nearly all public places to serve anyone, regardless of color.*
- *Allows the Government to go into court and sue for integrated schools, parks and other public places.*
- *Allows the President to hold back Federal money from any program that discriminates by race.*
- *And makes it illegal for employers or labor unions to deny jobs or membership because of race.*

"If all that gets through the Senate intact, Congress may never see another civil rights bill, because there will be nothing left to pass a bill about. Otherwise in Congress, President Johnson sent a message asking passage of a bill to pay for hospital and nursing home care for older people, financed through Social Security, sometimes called Medicare."

ON TOURISTS:

"The U. S. Travel Service has the job of inducing tourists from other countries to visit the United States, partly because they bring money, and partly because it is generally thought to be a nice thing to do. Congress seems not to care much, because it appropriated very little for money for the Service last year, and this year even less.

"Anyway, the Travel Service is still going, and it does seem to have drummed up some business for the transportation companies, hotels, restaurants and the post card racks. Now it says today the thing foreign visitors like most is to be invited into American houses.

"And once they're inside, it says, they most want to see the kitchen machines and gadgets, so it urges Americans entertaining foreigners to be sure to take them into the kitchen.

"It also says to be careful with jokes, because they may not think they're funny. To get them singing around the piano if you can, or, if you can't, take them out to see a supermarket, or a drive-in hamburger stand."

ON MARRIAGE:

"Finally, a report from the Negev desert, in Israel.

"A Bedouin tribesman traded off his daughter in marriage in exchange for a fourth wife for himself. His sons were furious, because they intended to trade her for wives for themselves.

"Now if they want wives, they will have to pay bride money. That used to be ten dollars. But now it's one hundred. We don't know why, unless it's supply and demand.

"Anyway, they're so furious they've moved out of their father's tent. And our correspondent reports difficulties like this are causing many young Arabs to turn Communist."



Look to NBC for the best combination of news, information and entertainment.

him and Chet Huntley every Monday through Friday on The Huntley-Brinkley Report, year after year the nation's most watched and honored news program.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

NEW YORK

STATIONS: WCBS, WNBC, WNEW, WABC, WOR, WPIX. SURVEY PERIOD: FEBRUARY 1 - 28, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Ed Sullivan	WCBS	2,231,500	43
2.	Bonanza	WNBC	1,640,100	30
3.	Candid Camera	WCBS	1,637,600	31
4.	Beverly Hillbillies	WCBS	1,509,400	29
5.	Lucy Show	WCBS	1,442,400	27
6.	Dick Van Dyke	WCBS	1,436,100	28
7.	What's My Line	WCBS	1,414,900	27
8.	Danny Kaye	WCBS	1,391,200	28
9.	Andy Griffith	WCBS	1,390,800	26
10.	Danny Thomas	WCBS	1,389,500	26

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Top Cat (Sat. 7:00)	WNEW	Screen Gems	959,100	19
2.	Astro Boy (Sat. 6:30)	WNEW	NBC Films	921,000	18
3.	Magilla Gorilla (Thurs. 7:00)	WNEW	Screen Gems	882,600	18
4.	Mickey Mouse Club (Mon.-Fri. 6:30)	WNEW	Buena Vista	674,200	13
5.	Phil Silvers Show (Tues. 7:00)	WABC	CBS Films	598,900	12
6.	Bat Masterson (Sat. 4:30)	WNEW	UA-TV	595,600	12
7.	Rifleman (Wed. 7:00)	WABC	Four Star	588,500	12
8.	Jungle Jim (Sat. 5:00)	WNEW	Screen Gems	584,100	12
9.	Superman (Mon.-Fri. 5:30) (Sun. 5:00)	WPIX	Flamingo	532,400	11
10.	Sea Hunt; LBJ (Sat. 7:00)	WCBS	UA-TV	523,300	11

Top Competition	Sta.	Total Homes
LBJ; Sea Hunt	WCBS	523,300
News	WCBS	654,800
Evening Report	WCBS	718,600
CBS News	WCBS	630,800
Evening Report	WCBS	715,000
Olympic; Bowl Tour	WABC	495,200
Evening Report	WCBS	773,100
Early Show	WCBS	434,700
Early Show	WCBS	501,700
Kingdom; Return Oz	WNBC	557,400
Top Cat	WNEW	959,100

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: FEBRUARY 1 - 28, 1964.

1.	Bonanza	WNBQ	985,000	45
2.	Candid Camera	WBBM	868,700	40
3.	Andy Griffith	WBBM	844,900	39
4.	Ed Sullivan	WBBM	804,100	38
5.	What's My Line	WBBM	799,900	38
6.	Dick Van Dyke	WBBM	792,900	37
7.	Beverly Hillbillies	WBBM	786,000	36
8.	Danny Kaye	WBBM	715,200	34
9.	Lucy Show	WBBM	704,400	32
10.	Petticoat Junction	WBBM	680,800	31

1.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	467,500	21	6:00 Rpt; Standpoint	WBBM	240,500
2.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	452,800	20	6:00 Rpt; Standpoint	WBBM	247,400
3.	Woody Woodpecker (Thurs. 6:00)	WGN	MCA-TV	406,200	18	6:00 Rpt; Standpoint	WBBM	219,500
4.	Rocky and Friends (Wed., Fri. 6:00)	WGN	PAT	378,500	17	6:00 Rpt; Standpoint	WBBM	215,100
5.	One Step Beyond (Fri. 8:00)	WGN	ABC Films	365,300	17	Bob Hope	WNBQ	443,900
6.	Fractured Flickers (Sat. 9:30)	WBKB	Desilu	324,800	15	Gunsmike	WBBM	535,500
7.	Magilla Gorilla (Mon. 6:30)	WGN	Screen Gems	319,100	14	Outer Limits	WBKB	399,500
8.	Lippy The Lion (Tues. 6:30)	WGN	Screen Gems	290,100	13	Combat	WBKB	518,000
9.	Superman (Sat. 11:00) (Sun. 10:00)	WGN	Flamingo	240,900	11	Bugs Bunny	WBKB	194,300
						News Rpt; Better Biz	WNBQ	10,600
10.	Dobie Gillis (Mon. 7:00)	WGN	20 Fox TV	232,000	10	I've Got A Secret	WBBM	457,300

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: FEBRUARY 1 - 28, 1964.

1.	Ed Sullivan	WCAU	842,200	44
2.	Bonanza	WRCV	792,900	38
3.	McHale's Navy	WFIL	715,900	41
4.	Combat	WFIL	714,700	39
5.	Beverly Hillbillies	WCAU	705,700	36
6.	Donna Reed	WFIL	705,300	34
7.	Dick Van Dyke	WCAU	669,800	36
8.	Candid Camera	WCAU	668,100	33
9.	Fugitive	WFIL	637,100	34
10.	My 3 Sons	WFIL	592,700	33

1.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	456,300	20	TV 10 Big News	WCAU	239,200
2.	Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	396,400	20	TV 10 Big News	WCAU	203,100
3.	Sea Hunt (Sat. 7:00)	WCAU	UA-TV	365,800	21	Ripcord	WFIL	220,700
4.	Hennesey (Fri. 7:00)	WRCV	NBC Films	354,500	15	TV 10 Big News	WCAU	238,800
5.	Wyatt Earp (Thurs. 7:00)	WRCV	ABC Films	321,600	15	TV 10 Big News	WCAU	222,700
6.	Battle Line (Sun. 10:00)	WFIL	Official	291,500	17	Candid Camera	WCAU	668,100
7.	Woody Woodpecker (Tues. 5:30)	WFIL	MCA-TV	279,000	14	Early Show	WCAU	242,900
8.	Yogi Bear (Mon. 5:30)	WFIL	Screen Gems	272,600	13	Cheyenne	WRCV	219,600
9.	Popeye Theatre (Mon.-Fri. 5:00)	WFIL	UAA, KING	269,100	15	Early Show	WCAU	191,800
10.	Huckleberry Hound (Thurs. 5:30)	WFIL	Screen Gems	262,700	12	Cheyenne	WRCV	202,200

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: FEBRUARY 1 - 28, 1964.

1.	McHale's Navy	KOMO	217,900	38
2.	Bonanza; Hockey	KING	196,000	34
3.	Donna Reed	KOMO	191,800	34
4.	Lawrence Welk	KOMO	187,100	32
5.	My 3 Sons	KOMO	184,800	33
6.	Ben Casey	KOMO	177,900	32
7.	Hollywood Palace	KOMO	175,700	29
8.	Wagon Train	KOMO	172,700	29
9.	Ed Sullivan	KIRO	166,400	32
10.	Patty Duke	KOMO	165,500	32

1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	175,900	30	Northwest Travel; Mov.	KIRO	69,000
2.	Expedition (Mon. 7:00)	KOMO	ABC Films	143,000	24	Law and Mr. Jones	KING	102,800
3.	Leave It To Beaver (Tues. 7:00)	KOMO	MCA-TV	124,900	22	Hennesey	KING	100,600
4.	Law and Mr. Jones (Mon. 7:00)	KING	Four Star	102,800	19	Expedition	KOMO	143,000
5.	Hennesey (Tues. 7:00)	KING	NBC Films	100,600	17	Leave It To Beaver	KOMO	124,900
6.	M-Squad (Sat. 7:00)	KING	MCA-TV	100,400	17	Jubilee; Clark Mayor	KOMO	97,600
7.	Champ. Wrestling (Sat. 6:00)	KIRO	Paramount	95,800	18	Wide World Sports	KOMO	86,600
						Weekend Edition	KING	102,700
8.	Across The 7 Seas (Thurs. 6:30)	KOMO	Crosby Prod.	94,200	16	Early Edition	KING	144,600
9.	Probe (Sun. 4:00)	KOMO	NTA	91,700	16	World of Golf	KING	40,300
10.	Lawbreaker (Thurs. 7:00)	KING	UA-TV	91,100	15	Exploration; Fishing	KOMO	133,100

'That Was The Cast That Was'

Continued from page 105

"TW3" beat "Price" and was chasing "Twilight" hard for both weeks covered in the report. And n the 30-market report, reflecting the show's continual popularity in the metropolitan cities, "TW3" took the race in hand with a 22.7 rating for 35% share of audience against "Twilight's" 18.4 rating for 28.7 share. "Price" was a sorry also ran with a 14-plus rating for 23 share.

Now with these numbers going for it, "TW3" is a current sellout. Participators include Brown & Williamson, Spiedel, Standard Brands, Clairol, Mennen, Polaroid and Abbott Labs. It's a good buy at $36,000 a minute.

But how does "TW3" stand with Madison Ave. for fall? Zip. Only one of the above mentioned bankrollers is taking a flyer. That's Spiedel, and the watchband maker is only in for 13 minutes.

Big reason for the Madison Ave. freeze, of course, is the new timeslot NBC has saddled "TW3" with for the fall. Show goes in Tuesday nights against CBS-TV's numbers-busting "Petticoat Junction." Against bucolic low comedy (which cover the CBS schedule like a rich fertilizer), "TW3" is a long shot, indeed, but it still could surprise—as its done so far. It should be remembered that Nielsen is, however slowly, revising his sample. The changes in the 10-year-old audimetered homes should favor the more hip entries. Network execs will admit the sample as it stands favors programs for the older viewers, such as Mitch Miller's singalong and Lawrence Welk's two-step music.

Then there are the controversial aspects to "TW3's" brand of comedy. When the show was previewed with a bright hour last winter, the Madison Ave. nabobs were on the phone to NBC sales execs with congratulations, enthusiasm and promises. But knowing observers figured, and rightly, that the ad men would eventually display their traditional lack of stamina in such matters. One initial enthusiast left the fold when President Kennedy was assassinated with the observation that with the Kennedy clan out as a mark for the show's satire, there was nothing left in the world to laugh about, or at.

If the ad men have cooled, the critics have grown hot. "TW3" has suffered the paradox of doing okay with the general public while generally disappointing the wouldbe cognizanti. But who in his right mind would expect a show surrounded by the pressures of affiliates, advertisers and a network with 50 veepees to come off week after week like "The Establishment," "Second City," "Beyond the Fringe" or the nitery comedians of political-social bent? "TW3" still has comedic aims—and potential—that could outstrip the situation-comedy grind and village-bumpkin norm of primetime by a country mile. In its way, it is every bit as important a flicker in the night as a "CBS Reports."

Outstanding on "TW3" have been some of the guest shots, and almost any week has had some good writing flashes in the skits. This show, it should be remembered, is harder to do than a Donna Reed half-hour.

'Theatre 5'

Continued from page 109

ject airbone—just "as soon as possible," hopefully by June but probably not before July.

Byron's own radio credits are extensive, his prime distinction perhaps having been the captaincy of the longrun "Mr. District Attorney" series. His career genesis harks back to WLW, Cincy ("the nation's station" when it was still a 500,000 watt blanket), where, in the thirties, he staged a latenight poetry opus, "Moon River." It was one—perhaps the forerunner—of a breed that could accelerate libidinal response, or as Byron remarks: "I was a contributor to the delinquency of several generations."

Somerville and Bell have both been with ABC Radio for some years as producers-directors, currently co-directing the net's "Flair Reports."

Of actor availability, Byron's only fear of shortage is among the current crop of moppets, very few of whom have the savvy of standing up to a floor mike in an age when broadcast drama is derivative in form. Maybe there just won't be too many kid roles to create concern.

Byron seemingly had some doubts in the heyday as to whether radio was a worthy medium for the writer. He recalls an incident, pointing up the tantalizing challenge radio presents the writer, that assertedly dispelled any questions for him.

The scene was a very intimate cellar bar in Manhattan, a haunt of scribes. Off to a corner sat Somerset Maugham, being interviewed by a gal from one of the cerebral magazines. Overhearing them, especially the author's resonance, was no problem. The journalist got around to asking Maugham what he would do if he had it to play over.

According to Byron, the heartwarming response from the novelist went: "I'd write for radio. Why? Because it's the only form of minstrelsy left."

Tom Moore

Continued from page 105

vice" to the diamond sachems, hammered out with an assist from Sports Programs (ABC) topper Roone Arledge. Coming in the wake of those staggering bids for bigtime football rights, the Moore expression further dramatizes the mating potential between broadcasters and athletics. The current tv semester, in fact, finds the networks with a sports programming inventory that aggregates some $93,000,000 as the webs step up their hot pursuit of the major attractions.

Moore's visualization of a baseball boom has the validity experienced by other sports wed to the medium——the crushes developed for pro football, bowling, etc. Nor is video's appetite for sports limited to bluechip attractions, as the anthologies of recent vintage have demonstrated. Recalled, for instance, was ABC's coverage a couple years back of something called the Lumberjack Bowl in Wisconsin.

Pointedly remarked in the Moore speech is television's domination of leisure hours in the U.S. Calculations say it's about 45 hours a week for the average home—a "way of life" for the hoi polloi, and thus motivation for sports commerce to make an unequivocal allegiance to the medium.

THE POLICE COMMISSIONER
CITY OF NEW YORK

April 13, 1964

Mr. David Susskind
Talent Associates -
Paramount Limited
444 Madison Avenue
New York, New York

Dear Mr. Susskind:

Please accept my thanks on behalf of the members of the New York City Police Department for the time and effort you devoted on Sunday to the work and problems of the police.

Your skillful and brilliant questioning covered almost every facet of police work and I am certain, brought a new understanding of the members of the force to millions of people throughout the nation.

Please extend my thanks to Miss Jean Kennedy for her grasp of a complicated subject, and to Jack Perlis, whose imagination and energy made the program possible.

In my estimation, it was the best television program ever broadcast concerning this department and should accomplish much in bringing greater public confidence and respect for law enforcement.

Sincerely yours,

Michael J. Murphy

Michael J. Murphy
POLICE COMMISSIONER

jjl

DAILY NEWS, MONDAY, APRIL 13, 1964

TV What's On? RADIO

Great Work of Our Cops Described on Open End

By BEN GROSS

New York City's Police Department was portrayed on last night's Open End program (WPIX, 9:30 to 11:30) as a vast semi-military force of hard-working men and women with only one aim: to protect the persons and the property of the millions who inhabit our metropolis. And this, at the risk of life and often as the target of unjustified attacks.

Conversing with host David Susskind, almost every phase of the department's work was touched on by its articulate spokesmen.

Deputy Chief Inspector George McManus denied emphatically that minority groups, such as Negroes and Puerto Ricans, are "persecuted" by the police. He said that such charges are largely propaganda.

And Lt. Arthur Schultheiss, holder of more than 20 citations for bravery, denying reports of "police brutality," emphasized that forced or "third degree" confessions are valueless in court.

The force's activities in dealing with narcotics sales, homicides, pornography, robbery and other crimes were described in graphic terms. Also the fair handling of civil rights demonstrators was highlighted.

More than 1500 important personalities have appeared on the nationally syndicated and internationally acclaimed "OPEN END" series during the past six years...

Producer: JEAN KENNEDY
Director: ED COOPERSTEIN
Associate Producer: MICHAEL BURTON

JACK PERLIS
Consultant on Informational Media

Can Kintner Stay Out of 3d?

Continued from page 105

facilities and resources of the New York Yankees, but next season he's stuck with the player's roster of the Mets."

But back at NBC, Kintner was hard at work with all the drive, dedication and fervor of one who's convinced that there's still time "to make silk purses out of sows ears."

To accomplish this, Kintner will need the complete support of his executive staff, reliably reported to be under unprecedented pressure to recover this season's lost ground, but also the "understanding, sympathy and support" of NBC's chief program supplier, MCA.

Indeed, the latter, while far less susceptible to the Kintner blandishments, can be expected to provide the definitive answer as to whether Bob Kintner & Co. will finish second or third next season.

Thus, while MCA's Messrs. Wasserman, Werblin and Schreiber may not feel constrained to react to the Kintner "whip" with the alacrity of a Walter Scott or a Mort Werner, it is to the MCA trio that Kintner must direct his search for audience-building support. For it is MCA, not NBC, that will determine the budgets, the script excellence, the production quality of the pivotal shows whose Nielsen-measured audience acceptance will spell the difference between second and third for NBC next year.

"90 Bristol Court," the new MCA trilogy of back-to-back half-hour comedies on NBC Monday 7:30 to 9 will determine whether or not NBC will be a Monday night contender. If it turns out to be another "It's a Man's World," the Nielsen disaster that was scheduled early Monday evening two years ago, the Kintner efforts to stay out of the celler would be seriously damaged.

A lesser, but still important, factor will be the general excellence (or lack of it) which attends the Hitchcock anthology, whose MCA track record has veered unevenly from high to low Nielsens depending on the budgets and effort that the producer has elected to put behind it. Next year, from an NBC standpoint, will be no time to relax.

"The Virginian," produced by MCA and one of NBC's two shows in the Top 15, faces a new threat as "Beverly Hillbillies" moves to 8:30-9 p.m., opposite the program's final 30 minutes. Its sponsors are naturally worried about the millions of homes that have switched from the "Virginian" and NBC to "Hillbillies" and CBS at 9 this season. Will those same homes, next season, commence their Wednesday viewing with ABC's "Ozzie and Harriet" and "Patty Duke Show" and then switch to CBS, in order to avoid switching from "Virginian" when the show is two-thirds through? Or can MCA make next year's "Virginian" so compelling that it will hold its audience all the way through the program and on into the Wednesday Night Movies? This is simply another multi-million dollar question which only MCA can answer.

And what about the future of the MCA-produced "Kraft Suspense Theatre," not to mention the future and valued status of the Kraft account, now that the Thursday 10 to 11 hour falls below an 18 Nielsen? If the Kraft ratings have proved indifferent against the weak competition of a Sid Caesar-Edie Adams 8.7 Nielsen, what will happen when it faces, as it will next year, Jimmy Dean on ABC and "Defenders" on CBS, each of which now outrate Kraft in the time periods from which they are being removed?

And what about the MCA-produced Chrysler Theatre, which will need far more than those Bob Hope "host" lead-ins when it faces CBS' "Entertainers" (with Carol Burnett, et al) in next season's competitive sweepstakes?

In short, how well MCA perform when it delivers Bob Kintner almost one-third of his prime time programming?

And what about the other two-thirds? Can Fess Parker be as good as Daniel Boone in the 20th-Fox series in the critical Thursday 7:30 to 8:30 period as he was a Davey Crockett for Disney 10 years ago?

How good will "Mr. Solo" be, particularly opposite Red Skelton?

Will the Bill Dana show, now garnering a 7.7 Nielsen on 125 NBC stations (78% coverage factor) at 7 on Sundays, really do that much better on a long P & G lineup against such tougher competition Sundays at 8:30?

Meantime, the behind-the-scenes drama at 30 Rock, with Kintner the indisputable leader and strategist, is replete with the most kinetic activity and "pull up your socks" laborings that has gripped any tv network in several years.

TV's Key Role In Post-Grad Medical Study in Scotland

Glasgow, April 21.

Use of television for post-graduate medical study is being actively pioneered here by Scottish Television Ltd., program company for commercial tv in Central Scotland.

The station's 12th program in the series has just been produced.

Like previous subjects, it is being seen by medicoes in five other regions of Scotland and England. Telerecordings of "Post-Graduate Medicine" have gone to Switzerland and Australia for instructional purposes, and other copies are now en route to Japan and Mexico as well as the U.S.A.

The programs arose from a Scottish Television outside telecast from the Western Infirmary, Glasgow, two years ago, during an educational television confab. As a result, the program company was invited by the Glasgow medical school to undertake a "Post-Graduate Medicine" series on a monthly basis.

Radio Review

CONTACT
With Harv Morgan, Gordon Hall
Producer: Dave Babbitt
85 Mins., Mon.-Fri. 10:05 p.m.
KYW, Cleveland

Harv Morgan, holder of three Press Club awards in radio, puts on a stimulating 85-minute gab session with personalities whose controversial stands provoke listening appeal. On the stanza caught, Gordon Hall, noted "Hate Fighter," took on all phone-callers in his studio appearance and successfully put the skids to the Birchites, etc. When name guests are not available for studio phones, "Contact" utilizes long distance lines.

Averaging about 50 calls per evening, the stanza clicks along with Morgan maintaining peppery pace and reflects the capability of nipping dialog when it becomes pompous and threatens to spill over into boredom. Of course, quality of the guest lends greatly to the program's charm and in Gordon Hall, the stanza had a top-notcher who not only knew his field, but was an excellent radio personality. Production got a capable assist from engineering. *Mark.*

Ottawa—Robert S. Macpherson has been upped from promotion manager to director of information of CTV Television Network.

Low Grade

Continued from page 107

"The Saint," would be supplemented by a new program of 26 one-hour shows based on the character of Commander Gideon, created by John Creasey. Also on the slate was a new series starring Stanley Baker, which, it was hoped, would go into production next December, so as not to interfere with the star's film commitments. This was subject to script agreement, and the first screenplay was now in preparation.

Three new series were on the stocks, including "Front Page Story" and "The Sullavan Brothers." The first, which would be under the control of Lewis Greifer, would be based on a fictional news story and would be given a slick journalistic treatment. "The Sullavan Brothers" was being developed by Ted Willis around four brothers who were legal eagles. A third series, due to start in July, will star Alfred Marks in "Firecrackers," which is set in a small and forgotten village fire station, while the "Plane Makers" will return to the schedules in the fall.

The new drama project, in which James Mason will star, is "The Tall Stalwart Lancer," written by Gerald Vaughan-Hughes. This would be taped in the summer for transmission later in the year.

A new emphasis on documentary programming is featured in the new ATV lineup. Sir Kenneth Clark is to visit Venice in June to start a major feature on St. Marks Cathedral, which is scheduled to be transmitted in the fall. Dennis Mitchell has started preliminary research on a major feature devoted to the tv medium; Lord Francis Williams has joined the station in a creative capacity and his first program will deal with the history of trade unions; on June 10 the network will screen "Horses For Courses," a program dealing with the training of race horses; a month later, on July 8, there will be a study of mass acclamation of entertainers called "The Road to Beatlemania"; and in celebration of the Shakespeare quartercentenary there will be four half-hour shows under the title of "Man of the Year" on a weekly basis, starting May 11.

Grade predicted that "Sunday Night at the Palladium" would continue for another 10 years at least, and so would "Emergency Ward 10." The former has been on the air since the start of commercial television in September 1955, and the other has been a top rating show on a twice-weekly basis for several years.

BBC-2 Bow Deferred

London, April 21.

BBC-2 failed to open last night (Mon.) due to a power failure which blacked out half of the London area.

The premiere attraction, "Kiss Me Kate," was postponed until tonight (Tues.).

CBS 'Discovers'

Continued from page 106

in charge of daytime sales, followed immediately for two days in a similar "getting to know you" spirit. Then, after the weekend, research director Jay Eliasberg made the tour and, following him, Fred Friendly to gather votes for CBS News. And finally came Herb Carlborg, the CBS director of program practices, who makes the N.Y.-to-Chi run fairly regularly.

The presence also of chairman William Paley, corporate prexy Frank Stanton and network topper Jim Aubrey, plus other top echelon brass for the stockholders meet last week could not help but add to the general impression that CBS has discovered the midwest.

Columbus — Bert Charles, general manager of WVKO- radio for the past 15 years, has been appointed v.p. of the Skyway Broadcasting Corp., station operators. Charles also was reelected to the Board of Trustees. Irene Hirsch, daughter of the late Gustav Hirsch, founder of the station, was reelected board chairman.

SCOTS HOPE BBC-2 WILL INCREASE JOBS

Glasgow, April 21.

There's hope yet for Scot actors and performers, driven south across the England-Scotland border because work in theatre and television here has dropped to an incredible low.

This assurance was given here by James Millar, Head of BBC Programs, Scotland, at an unofficial opening of a new $2,250,000 extension to the BBC-TV studios. A new tv center adjoining the old Queen Margaret Drive radio studios is the first outside London to be equipped for either 405 or 625-line operation. According to the local BBC topper, it is hoped that Glasgow will become a new and vital center for tv drama in Scotland.

New studio is already stockpiling programs for BBC-2, the new channel which will operate on 625 lines. One of the first productions to go out from London later this month, "Madame Bovary," has been taped here, and several major series are due to be recorded, including "Anna Veronica," by H. G. Wells.

Three tv spectaculars starring Andy Stewart, Scot minstrel-comedian, are also being produced here.

CBS Stockholders

Continued from page 106

from the $10,175,001 registered in the period in 1963.

The CBS prosperity extends to all divisions, prexy Frank Stanton said, although Columbia Records and the Owned Radio Stations division were the only two not showing first quarter increases this year. He noted, however, that the record company's dropoff last year was consistent with that of the rest of the recording industry and that it continues to dominate its field. "We regard this dropoff as temporary," Stanton said, "although its effect was still being felt in the first quarter. The decline in dollar sales was caused by a combination of inventory readjustment and price concessions at the manufacturer-distributor level." Retailers were overstocked in 1962, he said, and this contributed to an abnormal return of records for credit last year.

CBS-TV and the Owned Television Stations division both reached their highest level in 1963, and the CBS Radio network made a comeback after a two-year slump with its sales increasing "a full 50%" last year over 1962. CBS Films Inc. topped its domestic sales with international sales for the first time, and CBS International registered first quarter sales this year "almost half again as large" as those of the same period last year.

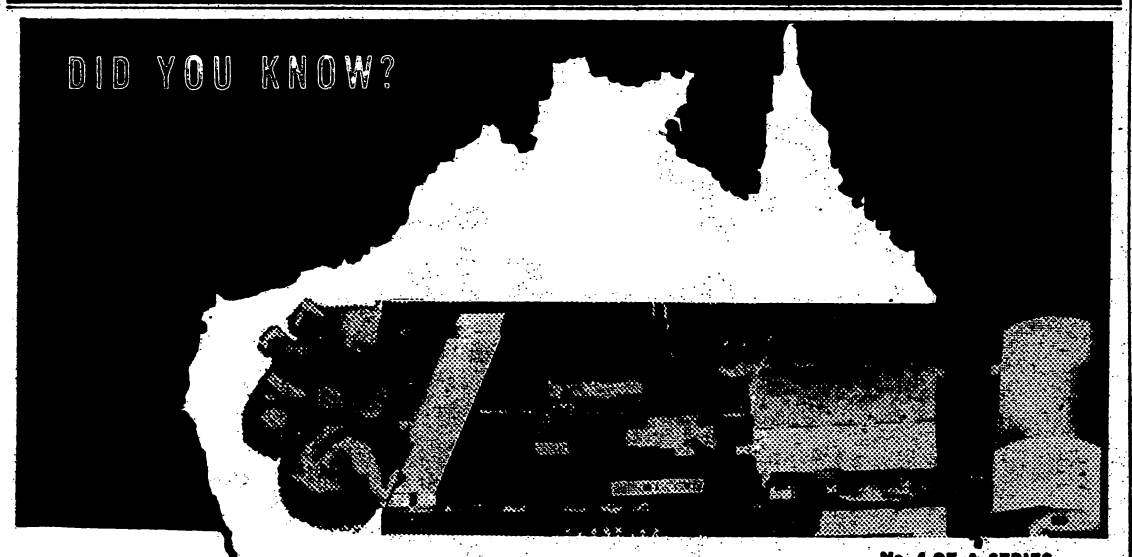
For a finale, Stanton illustrated the financial accomplishments of CBS Inc. over the past 15 years. Net sales have increased some 600% since 1949, net income by about 900%, net income per share by about 600%, and net worth by around 550%.

'Mickey' Rolls in July

Hollywood, April 21.

Production will begin the first week in July on "Mickey," new Selmur Productions series starring Mickey Rooney, to bow on ABC-TV next season.

Bob Fisher and Arthur Marx are producers of the half-hour situation comedy series.



No. 4 OF A SERIES

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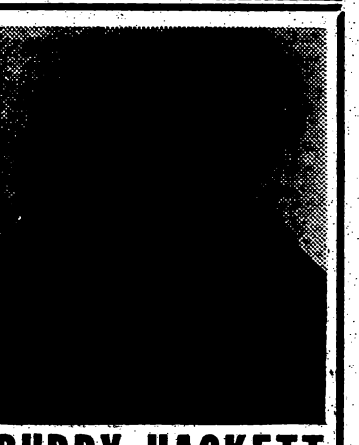
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APV/4



BUDDY HACKETT

Mgt.: FRANK FASKE

450 Broadway, Brooklyn, N. Y.

EV 4-6000

CARMEL QUINN

Scores Again!!!

VARIETY
Wednesday, April 8, 1964

Drake Hotel, Chi
Chicago, March 31.
Carmel Quinn, Jimmy Blade Orch; $2.50-$3 cover.

Carmel Quinn was in rare form in her hour-long opening night show at the swank Camellia House. Always a performer of freshness, grace and charm, she now rates with that handful of intimery top-liners capable of creating the sort of party spirit and electricity that goes with only the bluechip supper club acts.

Miss Quinn has subtly graduated from a pert chirp with a basic Gaelic gambit to a well-rounded entertainer with a maturely beguiling way with an audience. There is in her turn a blend of naturalness and know-how that will keep her in demand for a long time to come.

While her act is essentially molded of tunes from the ould sod, it is considerably enhanced by her engaging patter and byplay with the audience. For instance, on night caught she treated several tables partially cut off from the stage by a pillar with several numbers sung at their table, chatting with on-mike and bringing them into the show.

Her ability to disarm patrons was also evident in her medley of old tunes which brought forth one of the better singalong responses heard in this room.

Miss Quinn's Irish numbers were all well-received, among them "Look To the Rainbow," a roistering rendering of "Mick McGilligan's Ball," a wistful handling of "Turn Around" and, of course, "When Irish Eyes Are Smiling." A special nod goes to accompanist Joe Merman, whose zest for playing is exceeded only by his skill in backing Miss Quinn. *Mor.*



Just Concluded
DRAKE HOTEL
Cameilla House
Chicago

★

SRO Concert (Mar. 14)
CARNEGIE HALL
New York

★

ED SULLIVAN SHOW
CBS-TV (Mar. 15)

★

PRESIDENT JOHNSON
Democratic Congressional Dinner, Wash. D.C.
(Mar. 19)

★

"THE PRICE IS RIGHT"
ABC-TV
April 28th thru May 4th

★

"MATCH GAME"
NBC-TV
May 25th thru May 29th

★

May 4 (2 Weeks)
QUEEN ELIZABETH HOTEL
Montreal, Canada

★

May 25 (1 Week)
MONTICELLO INN
Framingham, Mass.

★

Summer Stock
"THE SOUND OF MUSIC"
Starring Role
Winnipeg, Canada

★

Aug. 21 (2 Weeks)
CANADIAN NATIONAL EXHIBITION
Toronto

WILLIAM MORRIS AGENCY

HEADLINE RECORDS

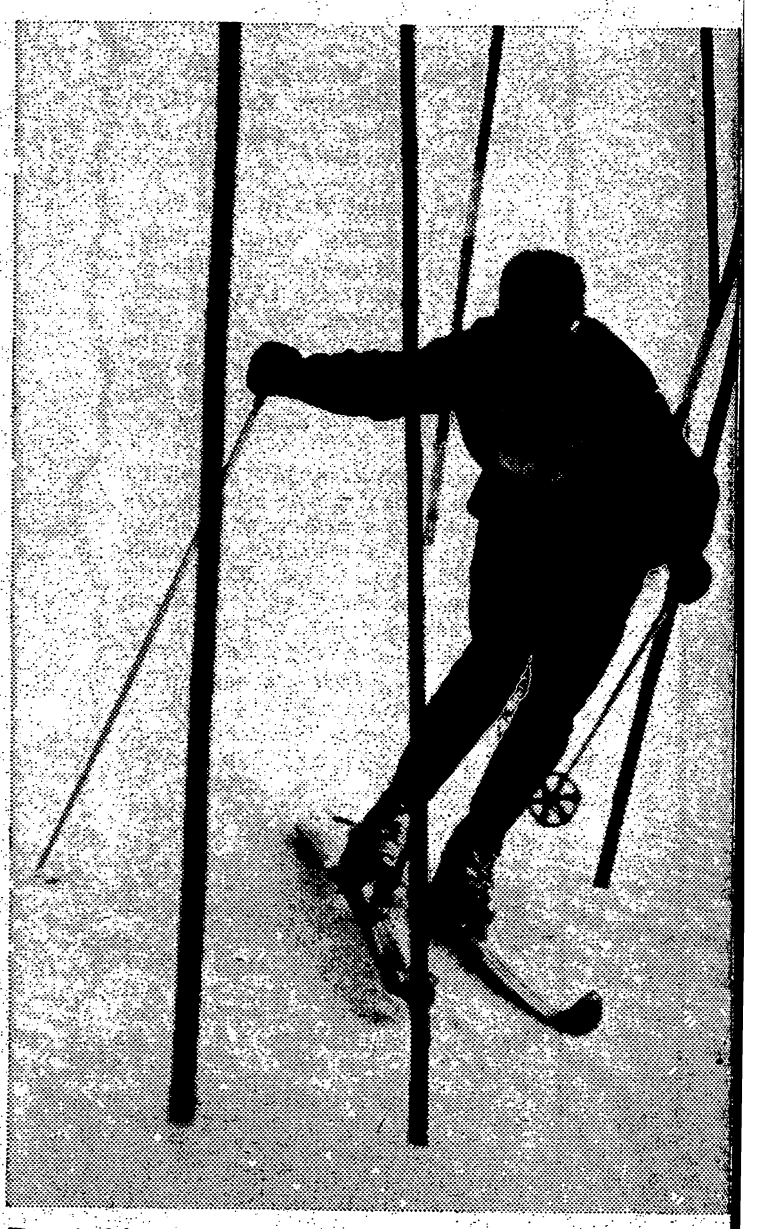
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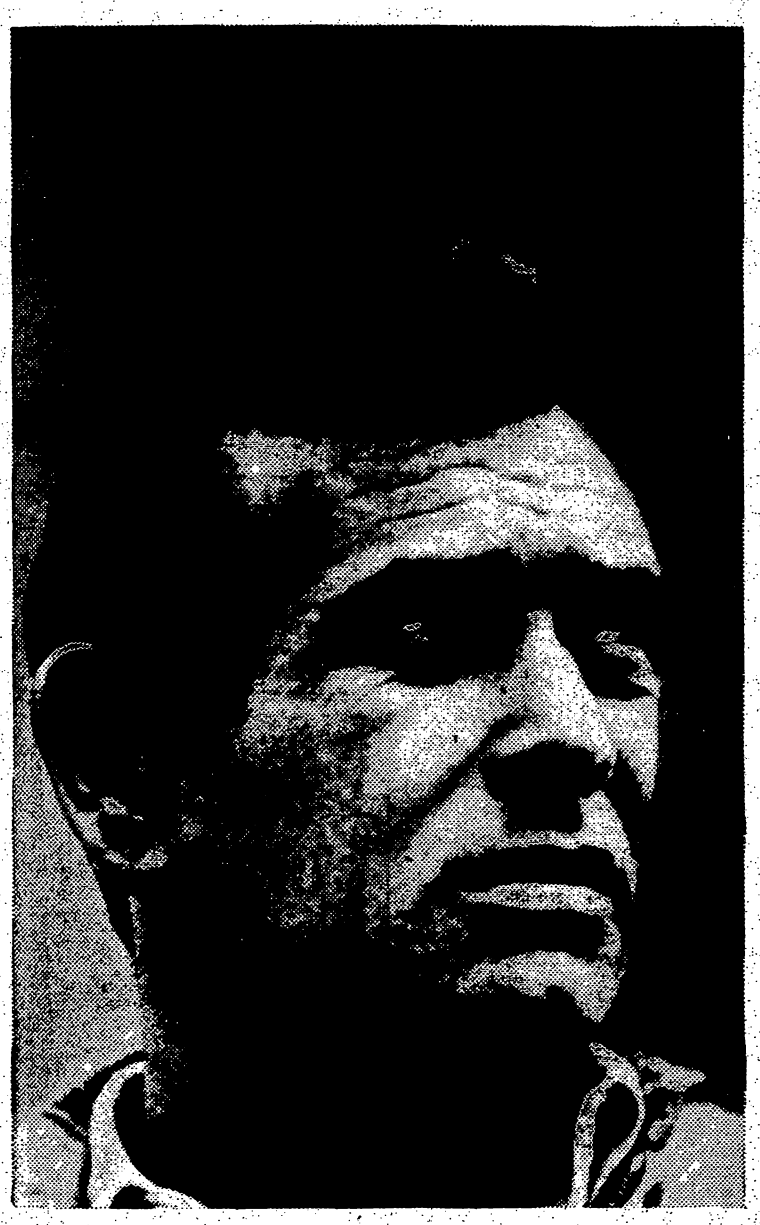
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Favorite New Series
THE FUGITIVE



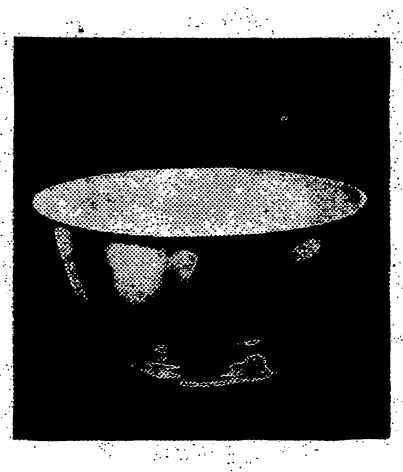
Best Single News
or Information Progam
WINTER OLYMPICS



Favorite Male Performer
DAVID JANSSEN
The Fugitive



Favorite Female Performer
INGER STEVENS
The Farmer's Daughter



Last Friday night TV Guide announced the favorite programs and stars of the 1963-1964 season, selected by the American television viewing public in the Fifth Annual TV Guide Awards. The ABC Television Network is grateful for this nationwide vote of confidence which gave us winners in four of seven categories, as well as the nominations for Combat! (Favorite Series), Patty Duke (Favorite Female Performer) and The Patty Duke Show (Favorite New Series).

ABC is also proud to share the Special TV Guide Award given to all three networks for their coverage of the events surrounding the assassination of our late president, John F. Kennedy.

ABC Television Network abc



Foreign TV Reviews

Continued from page 117

more or less, killed by the callousness of her highborn bedmate.

The plot was adequate for its purpose, though somewhat predictable to addicts of this kind of thing. Dennis Vance directed Jack Williams' production slickly, with due average thesping from Annette regard to atmosphere, and above-Andre, John Glyn-Jones, Graham Crowden, and Barry Justice supported the first-rate principals. *Otta.*

BOLD AS BRASS
With Jimmy Edwards, Beryl Reid, Jill Hyem, Bill Treacher, Stephane Grappelly, Gordon Franks Orch
Producer: Philip Barker
Writers: David Climie, Ron Watson
25 Mins., Sat., 8:50 p.m.,
BBC-TV, from London

A recent play by Ron Watson, "Man o' Brass," teamed Jimmy Edwards and Beryl Reid as the Briggs, he dedicated to the euphonium, she a long suffering listener. A further episode in the Briggs saga will be featured in this fortnightly comedy series, which takes its title from the play and might have had the courage, like "Steptoe," to stick to a single situation throughout its running time. For the proceedings that lead up to it are somewhat scrappy, and are carried solely by the informal ease of Edwards, relaxed, jocular, and broad, and the more waspish sharpness of Miss Reid.

They combined for the "I Remember It Well" duet from "Gigi," and sparred verbally in a graceful sort of way. Edwards also gets a small chance to show his musical expertise, by a brief display as a conductor, and a guest spot was filled by violinist Stephane Grappelly, a good and unusual choice, in smoothly swinging accounts of "How's About You?" and "The Lady is a Tramp."

The Briggs item was a good sample of domestic, North-country farce, with Edwards having forgotten a wedding anniversary through his addiction to his brass band. Philip Barker's production could have been tighter here, although it was okay elsewhere. The opener, in fact, hopped agreeably from point to point, and somewhat dissipated its impact. The star personalities, however, will make a novel blend, when they find the right material mixture. *Otta.*



Mgt.: William Morris Agency

BAXTER ON TRAVEL
With Stanley Baxter, June Whitfield, Christine Child, Cameron Hall, Edwina Day
Producer: Michael Mills
Writer: Ken Hoare
25 Mins., Sat., 8 p.m.
BBC-TV, from London

Scottish Stanley Baxter once carved a nifty niche for himself as a sophisticated parodist, mainly seizing on tv skeins as his targets. This new series promised to let him loose on travel topics, but the initialler was pretty nerveless, largely witless, and lacked a cohesive format.

Baxter appeared as a lecturer, introducing filmed items with a voyaging theme. Unluckily, the lengthiest were the weakest, and Baxter could extract little from a sketch that had him as a sleeping car passenger on the Paris train, overhearing a crime play from an adjacent radio and taking it for true. The mistaken climax had Baxter, in a variety of feminine getups, poking mild fun at Elizabeth Taylor's evocation of London; he spouted odes in and around Liverpool, but the idea largely misfired. Maybe nothing could be funnier than the original.

Lesser gags were better and swifter, but they were swamped by the more cumbersome pieces, one of which had the able June Whitfield in a bleak ditty about Neapolitan holidays, while irate natives invaded her rented villa. Michael Mill's production was quite deft, but the show disappointed. *Otta.*

Baltimore—John Armstrong has joined the news staff of WCBM here, replacing Art Lane who has moved to the night news shift.

Armstrong was night news editor of WCTC, New Brunswick, before joining WCBM.

U.S. ENTRIES HOT ON SCOTTISH TV

Glasgow, April 21.

American series continue to hold a high place in local television ratings, both for the Central Scotland and North-and-North East Scotland areas.

"The Alfred Hitchcock Hour," "Naked City" and "Route 66" are all in the Top 10 placings in the Central region. "Beverly Hillbillies" and "Rawhide" are in the North Scotland Top 10, according to Television Audience Measurement Ltd.

"Burke's Law" is in the Top 10 in the Border Television area, covering southern Scotland as well as northwest England.

See TV in Israel Within Four Years

Tel Aviv, April 21.

Robert Graham, of the Canadian Broadcasting Corp., left Israel after completing a survey requested by the Israel (government-controlled) Broadcasting Service, in anticipation of the arrival of television in this country. Graham prepared a plan for instructing present broadcasting personnel in television and recommended the distribution of present manpower in a way to secure flawless continuation of the broadcasting service as well as the preparation of the required cadre for the operation of a smooth beginning of general television.

Graham met with Teddy Kolek, head of the Prime Minister's office, in charge of radio, H. Givton, head of Kol Israel's broadcasting and the education television which is planned to begin servicing schools next year. He also met heads of this educational television project, Ruo (representing Lord Rotchild of Britain, sponsoring the project) and Zvi Zinder, its administrative director, discussing the possibilities that could be made available for training Kol Israel's staff on the educational television's equipment.

Graham's suggestions would be considered by the local authorities in planning grants and trips of local personnel for training abroad. His report would also be forwarded to the French television authorities who had expressed their interest in aiding Israel's television which expected to materialize, despite present opposition by various factors, within the next four years.

NAB's Program Meets

Washington, April 21.

NAB disclosed it will hold four programming meetings in September.

The pilot projects, for NAB's program service initiated by prexy LeRoy Collins will be in Palo Alto, Calif. (18th); Omaha, Neb. (21st); Memphis, Tenn., (23rd) and Tarrytown, N.Y. (25th).

If the clinics are successful, NAB might permanently establish the studies and give programming dope to stations, NAB radio veep Sherril Taylor averred.

Maximum attendance for each clinic is 125.

Portland, Me.—Eugene W. Wilkin has been named a director of the Guy Gannett Broadcasting Services, which operates the WGAN television and radio stations here. Wilkin joined it in 1961 after serving as sales manager of WPRO-TV in Providence, R.I.

TV Reviews

Continued from page 117

homer to Thomson, and wondering of the moral justice of it considering he had been one of the more "clean-living" players on the Dodger club.

Producer Howard Cosell couldn't have chosen more wisely in booking Horace McMahon as guide-narrator. The vet actor somehow looked the part of a wistful Polo Grounds habitue. The show reflected much distinction all around, and especially on Lou Volpicelli's direction and Ed Deitch's film editing. It was an assignment lovingly and artfully handled. *Pit.*

OUR SCHOOLS HAVE KEPT US FREE
With Alexander Scourby
Director: Lee R. Potter
30 Mins., Sat., 12:30 p.m.
WPIX, N. Y. (film)

This show, based on a Life mag article by historian Henry Steele Commager, is the fourth educational special for tv release by the National Education Assn.

Produced by Vision Associates, the film cogently presented its case that "Our Schools Have Kept Us Free." With a script that used the words of Washington, Jefferson and other notable Americans, the film took the viewer through a history of the country's free educational system via stills for the historical aspects and most effective location footage for the current scene. At the outset, there is emphasis on Ben Franklin's written concepts of a free educational system. The follow-through shows, in broad strokes, will show how those concepts were activated and what it meant to America's millions of immigrants and ultimately to the welfare and growth of the nation.

For dramatic effect, the commentary was interspersed with renditions of fitting folk songs which were matched to striking effect by location camera work around the country.

Earlier productions of NEA have reportedly played as many as 400 tv stations, and this one (available from the Association) should have equal success. *Bill.*

MICHELSON AT LARGE
With Art Michelson, others
Producer: Michelson
Director: Norm Osteroviak
60 Mins., Sun., 12:20 a.m.
WTCN-TV, Minneapolis

Minneapolis-St. Paul area has never had a locally-originated, late night discussion program, although both "Open End" and "Kup's Show" were seen here via syndication some years back. WTCN-TV has corrected the situation with the installation of "Michelson at Large" in a post-midnight spot following the late Sunday movie.

Format includes the w.k. round table littered with coffee cups, but there's no other way to seat six or seven guests comfortably. Like all shows of this genre, the strength of the program depends entirely on the guests, and the initial offering had a number of articulate speakers.

Host Michelson, depite the late hour, came up with a lively lineup which included Minnesota Gov. Karl Rolvaag, Minneapolis Mayor Arthur Naftalin, Bradley Morison Jr., Tyrone Guthrie Theatre public relations director; Barrett Prettyman, ex-White House aide here for the Kennedy Library, and James McDonald, director of the State Commission against Discrimination.

After a slow start, Michelson turned the panel loose on a discussion of the meaning of the previous week's primary election results in Wisconsin and escalated it to a review of the total civil rights problem. All panel members got their licks in; not surprising, none came out against civil rights.

Hostings chores are in good hands with Michelson who well acquainted with the political scene hereabouts. He's also well aware that his main task is to get talk moving, not to dominate the air himself. Production in general was adequate and practice will make it better.

Considering potential excitement of a program like this, the station should reschedule it to Saturday and preferably at an earlier hour. Post-midnight Sunday is hardly peak viewing time in any city, let alone this one. *Hugh.*

Charlotte, N.C.—A three-story, $225,000 building is being planned for a site near Charlotte to house a new restaurant and the studios and offices of WIST.

Loren's Status As Jaffe Producer

Hollywood, April 21.

James Loren has revamped his contract with Henry Jaffe Enterprises, moving from post as vice-president to independent producer status.

Under new deal Loren will produce seven one hour tv specials involving Dinah Shore, with three of them marking Miss Shore's entry into daytime dramatic television.

Loren has set Dinah to hostess three hourlong dramas for ABC daytime airing. Properties have not yet been set, although writers John Furia Jr., John T. Dugan, Norman Lessing and Paddy Schweitzer have been signed to develop five treatments, from which three will be selected.

Entire package, including the four night time ABC-Dinah specials, have been purchased by Purex, with $1,000,000 alotted for the seven shows. Daytime specials have been set because Loren feels purse strings are held by women and there is a major daytime femme audience that is wasted with current daytime programming.

Shows will go under the Sewanee Production banner, joint company involving Jaffe Enterprises and Miss Shore's Winchester Productions. Jaffe will be exec producer. Taping is set for May.

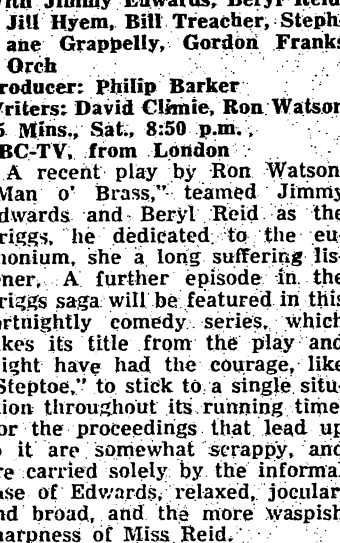
Loren also produced the "Cyril" pilot, starring Cyril Ritchard and Jack Mullaney, which hasn't yet sold. Currently, he is prepping series "The Farmer From Palermo" and, with Furia, "The Legend Hunter."

OKAY KTWR-FM SALE

Washington, April 21

FCC's Broadcast Bureau okayed the $20,000 sale of KTWR-FM, Tacoma, Wash. from Thomas Wilmot Reed to Tacoma Broadcasters Inc.

Buyer owns KTAC-AM, Tacoma.



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OSSIE DAVIS
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LENNIE HAYTON
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TV Followup Comment

Continued from page 117

WMCA prexy, among many others.

Credit Morse with retaining interest throughout all the talk by fine cutting and exciting pictorial displays.

Horo.

DuPont Show of the Week

"A Day Like Today," was a meller which did little more than fill the time between the many blurbs for DuPont's synthetic fabrics Sunday night (19) on the NBC-TV "DuPont Show of the Week."

Apparently DuPont ran out of synthetics, because this Stanley Greenberg script never did really end. Star Art Carney was left gasping in his livingroom, headed for his final reward after starting the hour by grabbing the wrong bottle from the medicine closet. It looked as though not even NBC knew when this thing was supposed to end. In what was probably meant to be the climactic scene between Carney and his secretary (discovered love), the web mistakenly dropped in the voice-over of the blurb for the next "Show of the Week," completely garbling the scene.

Carney, who was called upon to choke and gag between flashbacks of a very tough day at the office that preceded his grabbing the poison from the medicine closet, had few effective moments. The technique of running the sets together for the flashback sequences would have been a good idea with a stronger story.

Okay under the circumstances were Kathleen Maguire as Carney's secretary; Janice Hanson as his daughter and Dennis Cooney as his son. But of all the copouts tv scripters have used this season ("we leave it up to you, viewer, to finish the story") this was the most contrived.

This one was out of the Talent Associates Paramount hopper, with Jacqueline Babbin producer and Tom Donovan director.

Bill.

Eye on New York

Today's (Wed.) opening of the N.Y. World's Fair was preceded by a trailer last Tuesday (14) night on WCBS-TV, N.Y. The trailer, featuring Fair impressario, Robert Moses, and shots of the upcoming of Flushing Meadows, failed to engender any excitement on the home screen.

Fault of this outing and others on "Eye on New York" this season is that they resemble industrial films, full of puffery, rather than documentaries, replete with insights. It was as if exec producer Ned Cramer and producer writer Bernard Beame looked on their calendar, saw the World's Fair opening one week away, and said lets do the Fair a favor and do an audience come-on show. Only trouble with that orientation—a guess based on the results—is that it leads to dull show.

CBS News correspondent Bill Leonard played straightman to Moses. Leonard said his people estimated that the Fair could cost $54 to anyone wanting to see all the paying attractions. Moses responded that 75% of the Fair exhibits are free. Leonard asked Moses if he had worries about the Fair. "I wouldn't tell you if I had," Moses replied in effect.

News pegs like the threatened stall-in by the Brooklyn chapter of CORE were ignored in the program. There were some interesting shots of the Fair. Information and insights, though, were held to a bare minimum.

Horo.

McDermott

Continued from page 113

off the hook," said McDermott pointing to Four Star's formation of its domestic syndie company two years ago and foreign syndie operation about a year ago. It's very difficult to survive without a distribution company," commented McDermott, adding his firm's domestic syndie branch has grossed $7,500,000 to date, and the foreign syndie arm over $2,500,000. Four Star has a backlog of 1,465 films, he said. Only 30% of the backlog has been funneled into syndication to date.

Four Star had six series on the networks only two years ago, only to lose them all, yet "ironically, we're in the best position we've ever been," said the prexy, attributing this to the success of the company's syndication division; two hourlong series ("The Rogues" and "Burke's Law") firmed for next season; two live series set; plus theatrical film production, "The Out-of-Towners," starring Geraldine Page and Glenn Ford, in association with Martin Manulis Productions, a Warner Bros. release, also other pix upcoming.

In syndication, the writers' guild's conversion from residuals to the royalty plan has not aided the picture too much and won't "until the actors and directors go for royalties," observed McDermott. "Until the other guilds go for the royalty plan, and are willing to share in the gamble, it doesn't mean a helluva lot," he said. But pending similar action by the other guilds, the royalty plan can't be meaningful," he added.

Summing up, McDermott opined that "the day of the small indie producer is virtually extinct," that the vidpix biz has gotten "too big" today.

He pointed to the sucessful Danny Thomas-Sheldon Leonard comedy operation, and said this could not have been started today —the mushrooming from a one-show firm into an empire in telepix. Thomas-Leonard combine today has ownership participation in six half-hour comedy series. It would be possible for one or two shows, but not for as extensive an operation as the partners have, under today's changed economic background, he maintained.

'McMillan Bounce' Gives Rediffusion A Brit. TV Facelift

London, April 21.

Rediffusion, the London commercial tv station which operates the plum Monday-to-Friday franchise and has a potential audience of more than 10,000,000, is being given a face lift. The "new skin" is the first fruits of a new policy set generally to streamline the station's operation.

Now under the aegis of general manager John McMillan, Rediffusion has turfed out the old station identification system—the famous, but dated, clock with heraldic animals, etc. has been donated to the Science Museum and replaced by a modern timepiece—and introduced several new features to the schedule.

McMillan has started, for example, local news flashes for London in addition to the existing news specials which emanate from the Independent Television News setup.

Cyril Francis, program planning exec under controller Lord Windlesham, says: "'We are now going out for a larger audience earlier in the evening." A move which will bring Rediffusion in line with Granada-TV, a weekdays-in-the-North indie, which is scoring 40-50 ratings from 6 p.m. onwards.

Among the new light entertainment attractions planned by the station (which, incidentally, is increasing its light entertainment output by approximately 10%, according to Elkan Allan, station's variety topper), is a new special with The Beatles. Skedded for May 6, spec will be written round the group and produced by Jack Good, who is being flown in from the U.S. to handle the chore.

Among the early evening new children's series is the splitting of the popular "Five O'Clock Club" into two separate shows, the first retaining the name and the "party atmosphere" of the original, the second becoming a more informative show called "Know How." New local p.m. kiddie show slated is "The Drawing Machine" which bows May 4. Station has also picked up "The Littlest Hobo" for pre-prime time beef.

For prime time, Rediffusion has inked in a 13-segment naval comedy outing called "HMS Paradise." And it is retreading the "Dickie Henderson Show" and "Our Man At St. Marks" with Donald Sinden.

On the more serious side, outlet is prepping a controversial doc "Black Marries White" (about mixed marriages), an educative skein called "Towards 2000—The Britain We Make" which traces the U.K.'s scientific growth from Shakespeare's time until now, and then looks forward. It's bringing in a midweek religious series called "Why I Believe" featuring w.k. local names who give reasons for their faith.

Additionally, Rediffusion is readying a new schools program for backward children in an attempt to help them adjust to the idea of an adult world. Also in the works is an interview skein, "The Young Tigers,' featuring Britishers who have made their mark before the age of 35.

Among the drama ambitions of the company is a Shakespearean project, "A Midsummer Night's Dream," which will be broadcast on June 24 (midsummer day), plus another major production, Dostoyevsky's "Crime and Punishment," and groups of plays on related themes, adaptation of works by Pirandello, Henri de Montherlant, Nigel Balchin and H. E. Bates. Station's click "No Hiding Place" continues and it will continue to contribute to the all-web "Play of the Week" play skein.

One new action series on the drawing board is a one-hour show called "Professor Smith," dealing with pathology and forensic medicine.

Foster's London-to-U.S.

London, April 21.

Agent Harry Foster, who has a sizable stake in the British tv packaging business, is preparing a three-week trip to the U.S. on Thursday (23).

He is expected to huddle with William Morris execs and is on the lookout for more shows to bring to the U.K. Foster visits New York for the first week of his flip, then he moves to Hollywood.

Inside Stuff—Radio-TV

Storer Broadcasting gross revenues for the first quarter of 1964 hit a record $10,238,100 while net earnings dipped to a figure below the profits for the similar period of 1963.

Net after taxes for the first quarter of '64 was $1,594,800, $32,400 less than the profits of $1,627,200 earned in the first quarter of '63. Group prexy George B. Storer Jr. said the main factors in the decline were the $111,000 increase in interest expense on bank loans and a return to normal operations in New York and Cleveland (where first quarter earnings were inflated through newspaper strikes in 1963).

The total gross revenues for the first quarter of 1964 were up 4.8% over the same period in 1963.

"Ensign O'Toole," the half-hour comedy which had an NBC-TV run and is getting a spring-summer rerun for ABC-TV Thursday nights, was torpedoed good in its third outing after having preemed with a Nielsen rating that topped the competition, "Dr. Kildare" on NBC-TV and "Perry Mason" on CBS-TV.

Week of April 6-12 (Thursday, April 9), NBC-TV's medic hour was up to a 22.8 rating for 35% share in the 30-market MNA's (the rating in which "O'Toole" scored initially while "Mason" had climbed back to a 17.9 rating for 27 share. "O'Toole" was sunk to a 13.6 rating and a 21 share.

"Kildare" actually took over the lead again in the second week of "O'Toole," while the Navy comedy still managed to slightly top "Mason."

ABC apparently is the only web to be repped by talent at this week's annual meet of the American Assn. of Ad Agencies at White Sulphur Springs.

The net's news heavyweights—Howard Smith, Ed Morgan and Bill Lawrence—are booked for Saturday's (25) windup session to stage a panel discussion on "Politics: 1964."

It's part of a heavy sked of personals by Smith and Morgan, prompted by their new co-starring roles as pundits for ABC News.

Richard D. Heffner, former v.p. and g.m. of New York's educational station WNDT and now a communications consultant, has signed with Simon & Schuster for a book dealing with the role of broadcasting in American life.

Heffner, who taught history at Univ. of California, Rutgers, Columbia and Sarah Lawrence, has been a producer-moderator with NBC and director of special projects at CBS-TV. Among his current clients as communications consultant are Time, Inc., Western Electric and the American Assn. for the Advancement of Science.

KOMO Broadcasting (AM-FM-TV) has purchased the Kansas City-based electronics engineering firm, Audio Communications Inc., for an undisclosed sum. The firm is engaged in the sale, installation and servicing of commercial sound equipment and closed circuit tv.

Max Williams will serve as general manager of both Audio Communications Inc. and KCMO Business Music Services. Art Wearth will report to him as sales manager of the former, and Rick Drew as sales manager of the latter. KCMO is one of the stations in the Meredith Publishing Co. group.

Charles Collingwood, European correspondent for CBS News, will do the series of political portraits of English leaders for Associated Television, not for Independent Television Authority, as erratumed.

ATV requested Collingwood, seeking a non-political correspondent for the scheduled interviews. Request was okayed by CBS News.

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State Dept.'s Cultural Exchange Omits Folk Music But Leventhal Fills Gap

American folk music, which has been omitted from the official cultural exchange program of the U.S. State Department, will be moving into Russia and other Communist countries as a private enterprise under impresario Harold Leventhal.

Just back from a trip to Moscow, where he joined Pete Seeger for his concert dates there. Leventhal has been given the go signal by governmental bureaus in the Soviet and Poland to bring over additional folk packages next year.

Although a private enterprise, there isn't much monetary profit in this venture for either Leventhal or the artists since the Russians do not permit coin of their realm to be exported. However, the Russians indicated that perhaps next year there would be some modest percentage of cash permitted for the upcoming folk packages.

In any case, the artists can enjoy an all-expenses once over of Russia for themselves and their families. Seeger is seeing the Soviet with his wife and children at no cost.

Leventhal already has set a tour for Leon Bibb in Russia starting in August. Bibb will also take his family. Next spring, the Leventhal packages will consist of a maximum of five folk singers and instrumentalists.

The bid to Leventhal was made after Seeger's click in Moscow, where the folksinger had the Russians joining in an American-type community-sing. Leventhal reported that the Russians are particularly interested in American guitar and banjo music.

Because of Russia's heavy accent on its own ethnic music, Seeger's concerts soft-pedal the "folksong" billing. Instead, he's been promoted as a singer of blues, ballads and cowboy songs.

Seeger, who has been the center of considerable political controversy in this country, was invited to Russia "as an artist and is being treated strictly as an artist," Leventhal said.

VICTOR'S LP TIEIN WITH GINN & CO. PUB FIRM

In cooperation with one of the country's leading textbook publishers, Ginn & Co., RCA Victor has launched a new children's educational series titled "Dance-a-Story." Initial release of four packages is aimed at the age group of three to 12 and has been developed with schools, dance studios, libraries, etc. as the potential market.

Anne Lief Barlin, a Coast dance educator, conceived the idea of the series. Each package contains a seven-inch LP containing original and story narration plus a printed illustrated text. First titles are "Noah's Ark," "The Magic Mountain" and "Balloons."

Texts have been written by Paul and Anne Barlin with music by Paul Schoop. Ray Sacher, manager of Victor's educational sales, is handling the merchandising operation.

Cap Ups Bob Taylor, Other Staff Shuffles

Bob Taylor has been named to the new post of eastern rack sales manager for Capitol Records Distributing Corp. He had been sales manager of Cap's branch in Boston.

In other staff appointments, Bob Keels was promoted from regional manager to service manager of the national sales department. Dick Miller succeeds Keels in the latter's former south-midwest territory.

George Osaki was upped to art director for Capitol, supervising the label's album covers.

German Disk Best Sellers

Frankfurt, April 21.

Darling Caroline (Telefunken)	Ronny
Hold Your Hand (Odeon)	Beatles
You Can't Forbid Me (CBS)	Spier
When Cowboys Dream (CBS)	Kilius
Lady Music (RCA)	March
Red Lips for Kissing (Columbia)	Richard
She Loves You (Odeon)	Beatles
America (Reprise)	Lopez
Place Beside Me (Polydor)	Distel
Mama (Telefunken)	Manuela

WMCA's Labunski Blasts Detractors Of R&R Formula

Who listens to the rock 'n' roll music on the formula music-and-news stations? According to many broadcasters who do not program music according to the bestselling charts, the audience for the popular music stations are teenagers and moppets who may have the power to swell rating figures, but do not pack much weight as customers.

Stephen B. Labunski, v.p. and general manager of WMCA, N.Y., one of the leading exponents of programming according to the charts, charges the conception that audiences of pop music stations are limited to "unruly kids or underprivileged adults," has never been established. Labunski, in fact, said that it was propaganda by those "broadcasters who have supported the mythology about popular music stations for competitive reasons."

Speaking last week before the New Mexico Broadcasters Assn. in the city of Albuquerque, the WMCA exec advised these broadcasters to "forgo the rabbit punches and concentrate on selling their own brand of radio."

Labunski warned the broadcasters that the radio industry lacked "the kind of margin which can assure us of uniform prosperity and strains of another 15 years of civil war" among station operators. False propaganda about the nature of the radio audience, he added, has been responsible for costing radio millions of dollars.

(Research data made by the disk manufacturers indicate that rock 'n' roll has an audience dispersed among all age groups, but the heaviest concentration of purchases of teen beat music takes place around the age of 16 and younger.)

Labunski asserted that the critics of the popular music stations have been resorting to all sorts of verbal gimmickry in trying to make their raps stick. "In many instances," he said, "name calling and instant labelling of radio stations is an easy substitute for precise definitions."

Vanguard Preems New Lowprice Longhair Line

Vanguard Records has launched a new line of lowpriced classical disks under the label of Everyman Classics. LPs will sell for $1.98 for monaural and $2.98 for stereo.

First release consists of five LPs featuring conductor Sir John Barbirolli and additional reissues of works conducted by Mogens Woldike. Vanguard is planning six more releases by Barbirolli as well as some additional reissues next fall.

LOCAL 10 CHIEF BLASTS KENIN

By MORRY ROTH

Chicago, April 21.

The metaphors flew fast last week as Barney Richards, prexy of Local 10, Chicago Federation of Musicians, girded for a showdown fight with American Federation of Musicians chief Herman Kenin on the issue of a national "order" delaying until 1966 a merger of Local 10 with Chi Negro Local 208.

In a press conference at the CFM h.q., Richards accused Kenin of "pulling the rug out from under union integration hopes" and "putting Local 10 out on an integration limb and sawing it off." Richards plans to make a floor fight of the issue at the AFM national convention in June at Portland, Oregon.

The issue was joined April 1, when after 15 months of merger negotiations in Chi, both Windy City locals sent detailed proposals to the AFM national office, presumably for Kenin to arbitrate those issues that had not been resolved a the bargaining table.

Instead, Kenin, on April 8, sent back a merger plan of his own that delays the start of integration of the two locals until 1966 and which will not be completed until 1972. It's considered a certainty by Local 10 execs that the "compromise" will make for eight years of sniping and infighting between the half-wedded locals.

The Kenin order is considered to be a victory for Harry Gray, longtime head of Negro Local 208. Gray, who almost saw his 62-year-old local swallowed up in the integration wave of a year ago, has won two more years of autonomy and an additional six years of mandatory executive board power in the merged local.

Calls Move 'Political'

Richards told reporters that the Kenin order was a political move. "Kenin is stalling in order to buy votes for the next national election, which by no coincidence is before the start of the merger proposal," the Chi tooter chief said.

"Kenin is trying to placate those Negro locals who are protecting vested interests and those white locals who don't want to 'integrate,'" Richards charged. He added that the AFM, according to the national bylaws, had no authority to "order" the terms of the merger, but could only recommend.

One potentially explosive item that came from the news conference was a statement by Francis Heisler, Richards' attorney, that Kenin had admitted that the mandatory Negro membership on the board of the merged local was illegal under existing labor laws, but that Kenin had "discussed the matter with the U. S. Attorney General's office and they will stay out of the matter."

The Kenin delayed-action merger order applies the needle to Local 10 in its first paragraph. In calling the merged local "Chicago Federation of Musicians' Protective Union, Local 10-208, A.F. of M.," it gives equal billing in perpetuity to the 11,000-member Local 10 and the 1,000-member Local 208. This undercuts Richards' assertions to his own members that they would suffer no loss of identity in the merger.

The order sets up a Joint Executive Advisory Committee consisting of the prexy, veepee, recording secretary and financial secretary if Local 10 and the president, vee-

(Continued on page 134)

BULGARIA BIDS YANK DISKERIES JOIN EXHIBIT

The Bulgarian government, behind the Iron Curtain, is inviting American disk manufacturers and distributors to participate in an international exhibit "of all genres of Music" at Varna, Bulgaria, during June.

The U.S. legation in Sofia is handling requests for information from U.S. disk companies.

Court's Denial of Indie TV B'casters' Bid for Syndie & Film Show License Exemption Gives ASCAP Decisive Win

British Disk Best Sellers

London, April 14.

Can't Buy Me Love (Parlophone)	Beatles
World Without Love (Columbia)	Peter & Gordon
I Believe (Decca)	Bachelors
Little Children (Parlophone)	Dakotas
Just One Look (Parlophone)	Hollies
Not Fade Away (Decca)	Rolling Stones
I Love You Because (RCA-Victor)	Reeves
Tell Me When (Decca)	Applejacks
Girl Belongs Yesterday (United Artists)	Pitney
Bits and Pieces (Columbia)	Clark Five

Kaye Dissects Anatomy of His 'Charade' Disclick

"Never give up in the contemporary music business" is a motto that is paying off for Sammy Kaye, veteran danceband leader whose last big disk hit occurred before the advent of rock 'n' roll. But after a long lockout from the best-seller lists, he is coming up strongly with a single hit in "Charade" for Decca.

Kaye's impact with "Charade" developed despite the fact that over two dozen versions of this tune were on the market before his hit, including one by composer Hank Mancini. But where the other disks were done in waltz tempo, Kaye's arranger, Charlie Albertine, came up with a fox-trot slice that is picking up the action.

Kaye concedes that since he couldn't beat the rock 'n' rollers, he joined them, partially at least. For "Charade," he added some guitars and an additional drummer to his orch to get the kind of beat which the teenagers are buying. He said that the only instrumental sound today is "guitar and drums and more guitar and drums."

He hopes the parlay of his more polished arrangements with the teen sound will provide a wedge for the comeback of classier music. "But I'm through making predictions about good music coming back," Kaye opined after long experience with rock 'n' roll's capacity for survival. "Maybe if my next record also comes up as a hit, we can take that as a sign of better things to come."

In the meantime, Kaye's click on "Charade," has already perked action on his personal appearance tour which started Friday (17) in Memphis and will run for several months. The tour was lined up before the disk broke through, but the bandleader has been receiving numerous inquiries from promoters and disk jockeys about his availabilities.

The launching pad for Kaye's "Charade" can be pinpointed at KCOP, Hollywood, on Lloyd Thaxter's music judging show. The slice was then picked up in San Francisco and then spread to the midwest. It's now in the process of moving into the eastern Top 40 charts.

Chiefly responsible for putting out the record was Milt Gabler, Decca's artists & repertoire chief, who cut an album session with Kaye and saw extra single potential in the "Charade" sound.

The American Society of Composers, Authors & Publishers won a signal victory in N.Y. Federal Court last week when the U.S. Circuit Court of Appeals dismissed a bid by the independent tv broadcasters to compel ASCAP to issue per-program licenses that would exclude syndicated and film shows, which constitute about 68% of tv's non-network programming.

Ruling represents a decisive strengthening of ASCAP's position against the whole field of broadcasters who are besieging the Society currently for lower blanket license rates and new forms of per-program deals.

While the three-man court agreed that a strict literal reading of the antitrust consent decree would require ASCAP to qoute a fee for any type of license requested, "such a reading ignores both context and good sense." the tribunal held. The only specific requirement, according to the court, is that ASCAP give a "genuine economic choice between per-program and blanket licenses."

The court ruled, however, that nothing in the decree "requires a license which excludes programs recorded by producers or, for that matter, distributed by networks." Network programs are however, excluded from ASCAP's deals with individual stations since the webs arrange for the performance rights on network-originated shows.

The court said that the consent decree orders ASCAP to grant licenses that will "permit" networks and producers to clear at the programming source. This ASCAP has done. The indie tv stations now, however, are demanding a license which, as a practical matter, would "require" the producers to clear music at the source, the court noted.

Perhaps of paramount importance to ASCAP was the section of the opinion which appeared to give some support to the Society's contention that the broadcasters' bid for this type of per-program license would help ASCAP's arch foe, Broadcast Music Inc.

The bench said, in rejecting the bid of the tv broadcasters: "We are faced with ASCAP's answer that the relief sought by appellants (broadcasters) would be seriously detrimental to independent music writers and would itself adversely affect competition by facilitating the activities of BMI, a music licensing and publishing organization controlled by the combined television and radio broadcasting industry." (Actually, BMI gave up its publishing operations several years ago).

CBS Radio's bid, meantime, for a per-program license will await a meeting with ASCAP in N.Y. Federal Court May 20. At that time, both parties are to submit memoranda detailing the economic basis for their various claims.

COL GROOVES 'WHISTLE' DESPITE SHOW'S FOLD

Despite the fast fold of the Broadway musical, "Anyone Can Whistle," Columbia Records proceeded to put the show into the groove last week under direction of the diskery's prexy, Goddard Lieberson.

A similar decision was made in 1956 when Columbia released the cast album of "Candide" despite a short run on Broadway. Latter LP has since turned into a solid catalog item despite the fate of the original show.

Columbia Records invested $50,000 in the "Anyone Can Whistle" production. An equal amount was tup up by Williamson Music which publishes the Stephen Sondheim score.

'High Spirits' Cast Set, Kai Winding, Christy Minstrels' 'Today,' Atkins, Stafford, Valente Top New LPs

BEATRICE LILLIE - TAMMY GRIMES - EDWARD WOODWARD: "HIGH SPIRITS" (ABC-Paramount). This label's first original cast album looks like a big hit at the boxoffice and will undoubtedly repeat over the counter. A brightly swinging score by Hugh Martin and Timothy Gray gets a standout performance by the cast principals. Tammy Grimes has excellent numbers in "You'd Better Leave" and "Something Tells Me." She also turns up in some fine duets with Edward Woodward on "I Know Your Heart," "Forever And A Day" and "What In The World Did You Want." In the special material vein, Beatrice Lillie contributes high spots with her savvy renditions of "The Bicycle Song," "Go Into Your Trance" and "Talking To You." Woodward and Louise Troy also have excellent numbers in "If I Save You" and "Where Is The Man I Married."

KAI WINDING: "MONDO CANE NO. 2" (Verve). This is a solid followup to Kai Winding's click with "More," the background theme from the film, "Mondo Cane." Once again, Winding has come up with a nifty instrumental session. The title song's a driving beat sets the general rhythmic format as this set rocks through a dozen numbers. Standout are "Till," "The Moldau," "Portrait of My Love," "Blue Star" and "The Struggle." Winding's work on the high-pitched ondioline instrument is conspicuously featured.

NEW CHRISTY MINSTRELS: "TODAY" (Columbia). This collection of folk songs has been taken from the MGM film, "Advance To The Rear," which features the New Christy Minstrels on the soundtrack. It's a rollicking songalog with a heavy accent on marching motifs, such as "Company of Cowards," "Whistlin' Dixie," "Company Q Whistle March" and "This Ol' Riverboat." A very pretty ballad, "Today," has potential as a pop single.

"THE BEST OF CHET ATKINS" (RCA Victor). The boss of RCA Victor's Nashville operation, Chet Atkins, also happens to be one of the best guitar players in the business. Although country-born, he has developed into a very sophisticated instrumentalist capable of generating a striking number of effects out of his instrument. In this set, he runs through a superb program, including "The Jitterbug Waltz," "Peanut Vendor," "Swedish Rhapsody," "Vanessa," "Malaguena," "Meet Mister Callaghan" and "Main Street Breakdown." He's supported by various combos and orchestral ensembles.

JO STAFFORD: "SWEET HOUR OF PRAYER" (Capitol). Back again with Capitol, Jo Stafford has come through with a fine religioso songalog. Backed by a large choir and organ, Miss Stafford delivers with a straightforward, sincere style that is perfectly tailored to these hymns, both traditional and contemporary. Standout are "When The Roll Is Called Up Yonder," "Sweet By and By," "The Ninety and Nine," "How Great Thou Art" and the title song.

CATERINA VALENTE: "SONGS I'VE SUNG ON THE PERRY COMO SHOW" (London). This is a nice array of ballads and uptempo items from a familiar sonbag, dished up pleasantly by chirper Caterina Valente. Johnny Keating has arranged and conducted the session deftly, providing some fine backings for the singer which keep her firmly in the spotlight. Miss Valente delivers with savvy as she warbles such as "Make Someone Happy," "Blue Moon," "Falling In Love With Love" as well as other faves and some Spanish items. All register strongly, setting the LP up for nifty sales potential.

BARBARA CARROLL: "HELLO, DOLLY" & "WHAT MAKES SAMMY RUN" (Warner Bros.). Jazz pianist Barbara Carroll has a solid session going for her with this tune array from the Broadway shows "Hello, Dolly" and "What Makes Sammy Run." Backed by an orchestra under the baton of Glenn Osser, who also arranged the set, Miss Carroll displays her light touch on the 88er with swinging ease and the orch backs handsomely making this a solid musical slice. Tunes include "Friendliest Thing," "Room Without Windows," "My Home Town," "Hello, Dolly," "It Only Takes a Moment" and others.

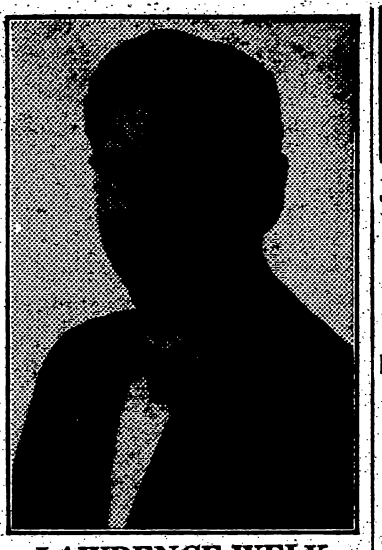
BOOTS RANDOLPH: "HIP BOOTS" (Monument). This is a swinging set showcasing Boots Randolph's sax within the context of a small combo. This is not at all far-out jazz, but neither is it square. Randolph strikes a good balance, aiming for a wide audidence with his pleasing ensemble sound and a solid beat. The group hits a good level on such numbers as "Stack of Dollars," "Relaxin'," "Crazy Rhythm," "Three To Get Ready," "This Here" and "Gravy Waltz."

"POINT OF ORDER" (Columbia). Taken from the soundtrack of the current film made from television's coverage of the Army-McCarthy hearings of 1954, this disk is a brilliant audio documentary about one of the great turning points in American history. The personalities in this case are vividly projected in this LP in the cross-play of the testimony. Eric Sevareid's narration and some astute editing have turned this LP in a highly dramatic political play.

HARRY JAMES: "25th ANNIVERSARY ALBUM" (MGM). One of the holdovers of the swing era, Harry James' brand of trumpet-playing is still highly listenable. In this set, he has collected a dozen of his top records featuring his own virtucsity against a well-disciplined big band. Included are such familiar numbers as "You Made Me Love You," "Ciribiribin," "Sunday Morning," "Take The A Train," "King Porter Stomp" and "The Jazz Connoisseur."

"THIS IS JUDY BRIGHT" (Dot). Judy Bright is a promising young songstress in the folk genre. She has an excelelnt voice which gives her considerable range and flexibility. But lacking at this point is recognizable style. In her debut album, Miss Bright attempts a flock of folk songs, including several from overseas, in which her personality gets lost in the variety of the material. By far the best piece in the set is "Jane, Jane."

DICK ROSMINI: "12 STRING, SIX STRING AND BANJO" (Elektra). Dick Rosmini is a savvy musician who gives a nifty display of folk and blues interpertations on guitar and banjo with this session. As the title indicates, he strums both 12 string and six string guitar, as well as the banjo. He handles each with dexterity, making this a spirited and often-exciting album. His technique is quick and sure and the melodic content of his playing is likewise strong, making this a fine musical outing which should enjoy solid response among string instrument fans.



LAWRENCE WELK
Presents His New Hit DOT ALBUM
"EARLY HITS OF 1964"

Band Review

ROCKY ROBERTS & AIREDALES (6)
Keur Samba, Paris

Doug Fowlkes created an r&b Twist and rock outfit while in the U.S. Navy and won a prize at a French fest on the Riviera in 1961. On discharge he formed his present group and bowed out as a player. His original outfit was racially mixed, but this one is all-Negro.

Fowlkes helped intro various Twist numbers here after leaving the Navy. Then he returned to the U.S., where he assembled his present group and did only the managing and arranging. Crew played the Roundtable, N.Y., for 27 weeks before coming over last October and going into a local boite, the Keur Samba.

On Barclay disks here, the group has begun selling. Band is also making an impact with a heavier and meatier r&b sound that is not too well known here where twist and rock are more prevalent. Two saxes, an electric bass, an organ and drums comprise the instruments.

Rocky Roberts, the orch's vocalist, has a piercing, deft style and rhythm backed by expert stance. Crew also gives out with a pocket 26-minute show that has ballads but mostly solid r&b numbers plus Roberts' fine vocalizing and terping with some help from the band. Roberts can also do well by a ballad even if his forte is r&b.

Band has Roberts on vocals, Eddie Taylor and Hank Hooks on saxes, Wess Johnson on bass, Jesse King on organ and Mel Glover on drums. They hail from Philadelphia, Birmingham and Norfolk. Fowlkes is from Virginia. Group will play the Palm Beach Casino in Cannes during the coming Cannes Fest, then return to the Keur Samba before some more European dates before heading stateside again. *Mosk.*

GARNER'S COLLEGE TOUR

Pianist Erroll Garner kicks off his college concert tour Friday (24) at West Virginia U., Morgantown, W. Va., after making several tv appearances.

GAC booked the tour, Garner's first since returning from Europe a couple of months ago.

Longplay Shorts

Leonard Pennario, who recorded for Capitol for 12 years before joining RCA Victor in 1962, has passed the 1,000,000 mark in LP sales for Capitol for which he cut over 40 albums . . . **Ed Thrasher** has been named art director for Warner Bros. Records . . . WB label has acquired the soundtrack to the film, "Yesterday, Today and Tomorrow". . . RCA Victor will record a concert version of Wagner's "Lohengrin" with the Boston Symphony next year with **Leontyne Price** debuting in a Wagnerian role.

Nancy Ames, of NBC's "That Was The Week That Was," cutting a Spanish album for Liberty Records . . . **Andy Williams'** newest LP, "Call Me Irresponsible," released by Columbia shortly after the title tune copped the Oscar as 1963's best picture song . . **Peter Nero** flying back to New York, between concert dates, to work on his next album for RCA Victor . . . **Tony Bennett** recorded a performance at the Sahara Hotel, Las Vegas, for Columbia release this summer. It'll be a double-LP package.

Paul Anka returning to Germany to record a German language LP for Victor . . Pickwick International has launched a low-priced country & western label, Hilltop Records, with an initial release of 12 LPs . . . **Tony Martin** at Carnegie Hall released by 20th Century-Fox this week . . . Franc Records, a Washington, D.C., label, setting up a national distribution system . . . **Edie Adams** cutting her current act at the Waldorf-Astoria, N.Y., for a Capitol LP . . . **Don Costa** traveling from coast to coast to produce albums for Reprise, United Artists and Reprise.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JULIUS LaROSA . . . . . JE
(Cadence) . . . . . Gonna Build A Mountain
Julius LaRosa's "Je" (Fanka) is a topdrawer piece of swinging material with a socko lyric which this singer belts in a style that could move him back into the bestseller lists. "Gonna Build A Mountain" (Ludlow†) gets a strong performance.*

* * *

PETER & GORDON . . . . . A WORLD WITHOUT LOVE
(Capitol) . . . . . If I Were You
Peter & Gordon's "A World Without Love" (Northern Songs) represents another high-flying British combo's try at the U.S. best-seller lists. This is a neat rocking ballad with a definite Beatles' sound. "If I Were You" (Noel Gay) shapes up at an okay ballad slice.*

* * *

TRINI LOPEZ . . . . . YA YA
(Reprise) . . . . . What Have I Got Of My Own
Trini Lopez's "Ya Ya" (Frost-Jonware†) is a catchy novelty slice delivered in this singer's customary appealing style for big pop returns. "What Have I Got Of My Own" (Sawtell & Herring) is a rocking ballad with an interesting lyric.*

* * *

THE BEATLES . . . . . LOVE ME DO
(Tollie) . . . . . P.S. I Love You
The Beatles' "Love Me Do" (Beachwood†) spotlights the British combo on still another rocking number. It should cash in on their current popularity even though these sides were cut some time before they moved on the Capitol label. "P.S. I Love You" (Beachwood†) also is in the same commercial groove.

* * *

CHRIS CROSBY . . . . . ALL I DO IS DREAM OF YOU
(MGM) . . . . . Tomorrow
Chris Crosby's "All I Do Is Dream of You" (Robbins) shapes up as a nifty rocking version of this standard by a young singer who fits the current market pattern perfectly. "Tomorrow" (Four Star†) is a lilting ballad side with good potential.*

* * *

CHAD MITCHELL TRIO . . . . . BARRY'S BOYS
(Mercury) . . . . . What Did You Learn In School Today
Chad Mitchell Trio's "Bary's Boys" (B.F. Wood) is a deceptively goodnatured rib of Barry Goldwater's politics. But this deflating type of humor, if the number catches on, may seriously cut into the Republican Senator's bid for the White House. "What Did You Learn In School Today" (Teena*) is another clever piece of social commentary. Both sides are extracted from the Mitchell group's LP, "Reflection."*

* * *

WAYNE NEWTON . . WHEN THE SAINTS GO MARCHIN' IN
(Capitol) . . . . . Bill Bailey
Wayne Newton's "When The Saints Go Marchin' In" (T.M.†) gives this traditional number a rousing workover that could send it winging high on the pop lists. "Bill Bailey" (T.M.†) is another much recorded oldie in a bright new rendition.

* * *

BRUCE STEEG . . . . . MANHATTAN FIESTA
(Syse) . . . . . Concerto For Swingers
Bruce Steeg's "Manhattan Fiesta" (Music, Music, Music) registers as a colorful instrumental entry with some attractive melodic ideas dished up sharply by this pianist with orchestral support. "Concerto For Swingers" (Music, Music, Music*) also makes the grade as a classy instrumental.*

* * *

MICHEL LeGRAND . . . COME RAY AND COME CHARLES
(Philips) . . . . . Monkey Business
Michel LeGrand's "Come Ray and Comes Charles" (Dundee†) is a standout instrumental tribute to Ray Charles, impressing with its hard-driving beat and some shimmering violin effects for contrast. "Monkey Business" (Dundee†) changes pace with an easy-tempoed instrumental slice.

* * *

SKEETER DAVIS
GONNA GET ALONG WITHOUT YOU NOW
(RCA Victor) . . . . . Now You're Gone
Skeeter Davis' "Gonna Get Along Without You Now" (Reliance) is a nifty ballad with a lilting beat and a lyric which this songstress aims right at the teenage market. "Now You're Gone" (Moss Rose†) is a good country-flavored entry.*

* * *

ROOSEVELT GRIER . . . . . FOOL, FOOL, FOOL
(R.I.C.) . . . . . Since You've Been Gone
Roosevelt Grier's "Fool, Fool, Fool" (T.M.†) showcases this football professional as a savvy blues singer on a strong piece of material with rhythm & blues as well as pop potential. "Since You've Been Gone" (T.M.†) is also an interesting ballad well handled

* * *

BIG AL DOWNING . . . . . I'M JUST NOBODY
(Columbia) . . . . . All I Want Is You
Big Al Downing's "I'm Just Nobody" (Blackwood-Kansoma†) moves in a smoothly swinging groove as a fine rhythm number showcasing a singer in the Brook Benton genre. "All I Want Is You" (Valley Publishers†) is another interesting side with a bluesy quality.

* * *

BIG TINY LITTLE . . . . . TOM CAT
(Coral) . . . . . Hootenanny Granny
Big Tiny Little's "Tom Cat" (Ryerson†) shapes up as a clever entry with an infectious beat and a sharp lyric neatly arranged for chorus and piano lead. "Hootenanny Granny" (Brookhaven†) is an okay parlay of some ragtime and folk motifs.

* * *

MIKE SHELDON . . . . . OH, YOU BEAUTIFUL DOLL
(20th Century-Fox) . . . . . Bring Back The Girl
Mike Sheldon's "Oh, You Beautiful Doll" (Remick) comes across as one of the old-time, rooty-toot-toot slices which periodically pop up high on the bestseller lists. "Bring Back The Girl That Made Me Cry" (Silver Dollar†) is another brightly arranged rhythm entry.* *Herm.*

**ASCAP. †BMI.*

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	3	CAN'T BUY ME LOVE Beatles	Capitol
2	3	6	SUSPICION Terry Stafford	Crusader
3	2	6	TWIST & SHOUT Beatles	Tollie
4	4	8	HELLO DOLLY Louis Armstrong	Kapp
5	5	3	DO YOU WANT TO KNOW A SECRET Beatles	Vee Jay
6	6	5	CROOKED LITTLE MAN Serendipity Singers	Phillips
7	9	6	SHOOP SHOOP SONG Betty Everett	Vee Jay
8	17	3	BITS & PIECES Dave Clark Five	Epic
9	16	5	NEEDLES & PINS Searchers	Kapp
10	7	13	SHE LOVES YOU Beatles	Swan
11	8	8	GLAD ALL OVER Dave Clark Five	Epic
12	23	3	WHITE ON WHITE Danny Williams	UA
13	15	3	SHANGRI-LA Robert Maxwell	Decca
14	33	3	MY GUY Mary Wells	Motown
15	18	5	DEAD MAN'S CURVE Jan & Dean	Liberty
16	19	6	MONEY Kingsmen	Wand
17	10	8	MY HEART BELONGS TO YOU Bobby Vinton	Epic
18	21	3	FOREVER Pete Drake	Smash
19	28	3	YOU'RE A WONDERFUL ONE Marvin Gaye	Tamla
20	13	6	THE WAY YOU DO THINGS Temptations	Gordy
21	35	3	THAT'S THE WAY BOYS ARE Lesley Gore	Mercury
22	12	10	PLEASE PLEASE ME Beatles	Vee Jay
23	11	14	I WANT TO HOLD YOUR HAND Beatles	Capitol
24	14	9	FUN FUN FUN Beach Boys	Capitol
25	31	5	THINK Brenda Lee	Decca
26	30	3	THANK YOU GIRL Beatles	Vee Jay
27	27	3	ROLL OVER BEETHOVEN Beatles	Capitol of Canada
28	39	3	EBB TIDE Lenny Welch	Cadence
29	25	8	HI HEEL SNEAKERS Tommy Tucker	Chess
30	24	9	KISSIN COUSINS Elvis Presley	Victor
31	26	3	HEY. BOBBA NEEDLE Chubby Checker	Parkway
32	46	2	IT'S OVER Roy Orbison	Monument
33	29	8	STAY Four Seasons	Vee Jay
34	—	1	AIN'T NOTHING YOU CAN DO Bobby Bland	Duke
35	22	11	DAWN (Go Away) Four Seasons	Philips
36	38	2	DON'T LET THE RAIN COME DOWN Serendipity Singers	Philips
37	32	5	NADINE Chuck Berry	Chess
38	20	14	JAVA Al Hirt	Victor
39	37	3	HIPPY HIPPY SHAKE Swinging Blue Jeans	Imperial
40	47	2	RONNIE Four Seasons	Phillips
41	34	3	ALL MY LOVING Beatles	Capitol of Canada
42	—	1	COME TO ME Otis Redding	Volt
43	—	1	WRONG FOR EACH OTHER Andy Williams	Columbia
44	42	3	TELL IT ON THE MOUNTAIN Peter, Paul & Mary	W. B.
45	—	1	COTTON CANDY Al Hirt	Victor
46	48	2	MAKE ME FORGET Bobby Rydell	Cameo
47	43	6	I SAW HER STANDING THERE Beatles	Capitol
48	41	10	PUPPY LOVE Barbara Lewis	Atlantic
49	44	8	FROM ME TO YOU Beatles	Vee Jay
50	36	2	T'AINT NOTHIN' TO ME Coasters	Atco

BRITONS DIG PP&M IN 1ST LONDON CONCERT

London, April 21.

Britisher's feeling for folk music, which may not be as pronounced as that of an American college campus crew, was sufficient for presenters John Coast and Donald Langdon to post the SRO notices at the Royal Festival Hall for a Sunday (12) afternoon concert by Peter, Paul & Mary.

Thunderously received, the trio unwound a score of folksy numbers and lightened the mix with some smart comedy in a two-hour bash that was an ample feast for even the most ardent folk fan.

Standout were such numbers as "Blowin' In The Wind," "Tell It on the Mountain," "This Is Your Land" and "Don't Think Twice." Of marticular musical merit was Peter's solo "The Pacifist," which he rendered en francais.

Ably abetting PP&M in their first London concert was British bassist Peter McGurk who blended effortlessly into the guitar rhythms spun by the trio.

Watt.

Col Shifts Rosner

David Rosner has moved over to Columbia Records' publishing subsidiaries as administrative assistant to Davis Kapralik, general manager of the April-Blackwood firms.

Rosner had been merchandising manager of single records for Columbia for the past two years.

Legal Guide

Continued from page 2

quickly find the one you want. Lawyers and other contract technicians in the entertainment field are usually too hectic (it's the nature of the biz) to have their own forms neatly cataloged and ready to hand, nor can many (if any) of them have so comprehensive and excellent a set.

Lindey also includes sections giving advice in the fields of entertainment, publishing and the arts to the practicing attorney, as well as helpful references to decided cases and authorities dealing with the questions and problems covered by the forms. Most of his advice to lawyers is excellent, particularly that contained in his introduction, entitled "Let's Write Better Contracts."

Since, of course, nothing is perfect, the work is in some minor aspects lacking. The legal references are quite condensed—so that they may lead to some confusion. Some of the annotations could be a little more complete. For example, the statement that "a copyright can be transferred only as a whole" certainly is not true for tax purposes. Discussion of taxes is the big omission in this otherwise excellent book. All of these deals must, as a practical matter, be evaluated with tax consequences in mind.

Nothing is perfect but this comes close. Book contains legal blueprints for most of the deals VARIETY readers live by. In the words of Tin Pan Alley, "Who can (or should) ask for anything more?"

'Kelly' Musical

Continued from page 2

will most likely be an Embassy release, when and if made.

The producers are undertaking the project as individuals and not via their companies, Susskind and Melnick being partnered in Talent rights, a $500 payment having been made to secure same and the pic Associates-Paramount and Levine being prez of Embassy. They and Columbia Records are the principal investors along with some six others, names kept secret.

Roulette Records, which had been in on the financing of the show when Padula had it, is no longer involved. British actor Richard Harris, who had been mentioned for the lead under the prior administration, is also out. No cast or director signed.

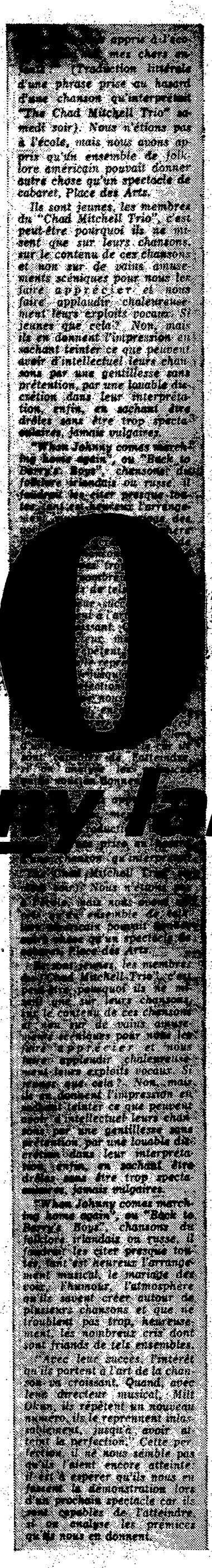
Both Levine and Susskind have produced on Broadway but "Kelly" will be the first musical venture for either. Levine coproduced "Photo Finish" with Alfred de Liagre Jr. He is also the principal backer behind the Establishment Theatre Co., an off-Broadway project directed by Sybil Burton, actor Peter Cooke and producer Ivor David Balding.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	13	BEATLES (Capitol) Meet the Beatles (T2047)
2	4	11	HELLO DOLLY (Victor) Original Cast (LOCD 1087)
3	2	24	AL HIRT (Victor) Honey in the Horn (LPM 2733)
4	5	8	BARBRA STREISAND (Columbia) Vol. III (CL 2154)
5	6	18	HENRY MANCINI (Victor) Charade (LPM 2755)
6	3	10	BEATLES (Vee Jay) Introducing Beatles (LP 1062)
7	7	27	PETER, PAUL & MARY (Warner Bros.) In the Wind (W 1507)
8	10	2	BEATLES (Capitol) Second Album (T 2060)
9	13	10	NANCY WILSON (Capitol) Yesterday's Love Songs (T 2012)
10	12	6	JOHN GARY (Victor) Encore (2836)
11	18	3	SERENDIPITY SINGERS (Phillips) PHM (200-115)
12	16	3	ELVIS PRESLEY (Victor) Kissin' Cousins (LPM 2894)
13	9	13	ANDY WILLIAMS (Columbia) Wonderful World of (CL 2137)
14	8	37	JOAN BAEZ (Vanguard) Vol. II (URS 9094)
15	11	11	AL MARTINO (Capitol) Living A Lie (T 1975)
16	22	2	DAVE CLARK FIVE (Epic) Glad All Over (LN 24093)
17	14	31	BARBRA STREISAND (Columbia) Volume II (CL 2054)
18	25	13	KINGSTON TRIO (Capitol) Time to Think (T 2011)
19	17	8	ROGER WILLIAMS (Kapp) Solid Gold Steinway (KL 1354)
20	49	4	NEW CHRISTY MINSTRELS (Columbia) Today (CL 2159)
21	39	23	JOHN GARY (Victor) Catch a Rising Star (LPM 2745)
22	21	128	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
23	26	5	RAY CHARLES (ABC-Par) Sweet & Sour (480)
24	20	6	BOB DYLAN (Columbia) Times Are Changing (CL 2105)
25	19	3	LAWRENCE WELK (Dot) Early Hits of '64 (DLP 3572)
26	—	1	ALAN SHERMAN (Warner Bros.) In Wonderland (W 1539)
27	15	13	JACK JONES (Kapp) Wives and Lovers (1352)
28	—	1	FUNNY GIRL (Capitol) Original Cast (VAS 2059)
29	40	2	JERRY VALE (Columbia) Till the End of Time (CL 2116)
30	29	9	JOHNNY MATHIS (Mercury) Tender Is the Night (MG 20890)
31	48	14	LAWRENCE WELK (Dot) Wonderful Wonderful (DLP 3552)
32	33	2	BOBBY VINTON (Epic) There I've Said It Again (LN 24081)
33	27	2	BEACH BOYS (Capitol) Shut Down, Vol. II (T 2027)
34	34	3	CHAD MITCHELL TRIO (Mercury) Reflecting (MG 20891)
35	—	1	TOM JONES (UA) Soundtrack (UAL 4113)
36	—	51	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
37	—	1	SHANGRI-LA (Decca) Robert Maxwell & Orch. (DL 4421)
38	23	2	FOUR SEASONS (Philips) Dawn (PHM 200-124)
39	38	11	KINGSMEN (Wand) Louie Louie (657)
40	42	5	AL HIRT & ANNE-MARGARET (Victor) Beauty & the Beard (LPM 2690)
41	28	23	THE SINGING NUN (Philips) Soeur Sourire (PCC 203)
42	44	54	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
43	24	19	SMOTHERS BROS. (Mercury) Curb Your Tongue, Knave (MG 20862)
44	36	55	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
45	47	25	SWINGLE SINGERS (Philips) Bach's Greatest Hits (PHM 200-097)
46	31	2	HENRY MANCINI (Victor) Pink Panther (LPM 2795)
47	37	2	WHAT MAKES SAMMY RUN (Columbia) Original Cast (KOL 6040)
48	32	2	JOHNNY CASH (Columbia) Ring of Fire (CL 2053)
49	30	19	ELVIS PRESLEY (Victor) Fun in Acapulco (LSP 2756)
50	35	13	VENTURES (Dolton) In Space (2027)



[redacted] apprit à l'école, [redacted] mes chers enfants." (Traduction littérale d'une phrase prise au hasard d'une chanson qu'interprétait "The Chad Mitchell Trio" samedi soir). Nous n'étions pas à l'école, mais nous avons appris qu'un ensemble de folklore américain pouvait donner autre chose qu'un spectacle de cabaret, Place des Arts.

Ils sont jeunes, les membres du "Chad Mitchell Trio", c'est peut-être pourquoi ils ne misent que sur leurs chansons, sur le contenu de ces chansons et non sur de vains amusements scéniques pour nous les faire apprécier et nous faire applaudir chaleureusement leurs exploits vocaux. Si jeunes que cela? Non, mais ils en donnent l'impression en sachant teinter ce que peuvent avoir d'intellectuel leurs chansons par une gentillesse sans prétention, par une louable discrétion dans leur interprétation, enfin, en sachant être drôles sans être trop spécialisés, jamais vulgaires.

"When Johnny comes marching home again", ou "Back to Derry's Boys", chansons du folklore irlandais ou russe. Il faudrait les citer presque toutes, tant est heureux l'arrangement musical, le mariage des voix, l'humour, l'atmosphère qu'ils savent créer autour de plusieurs chansons et que ne troublent pas trop, heureusement, les nombreux cris dont sont friands de tels ensembles.

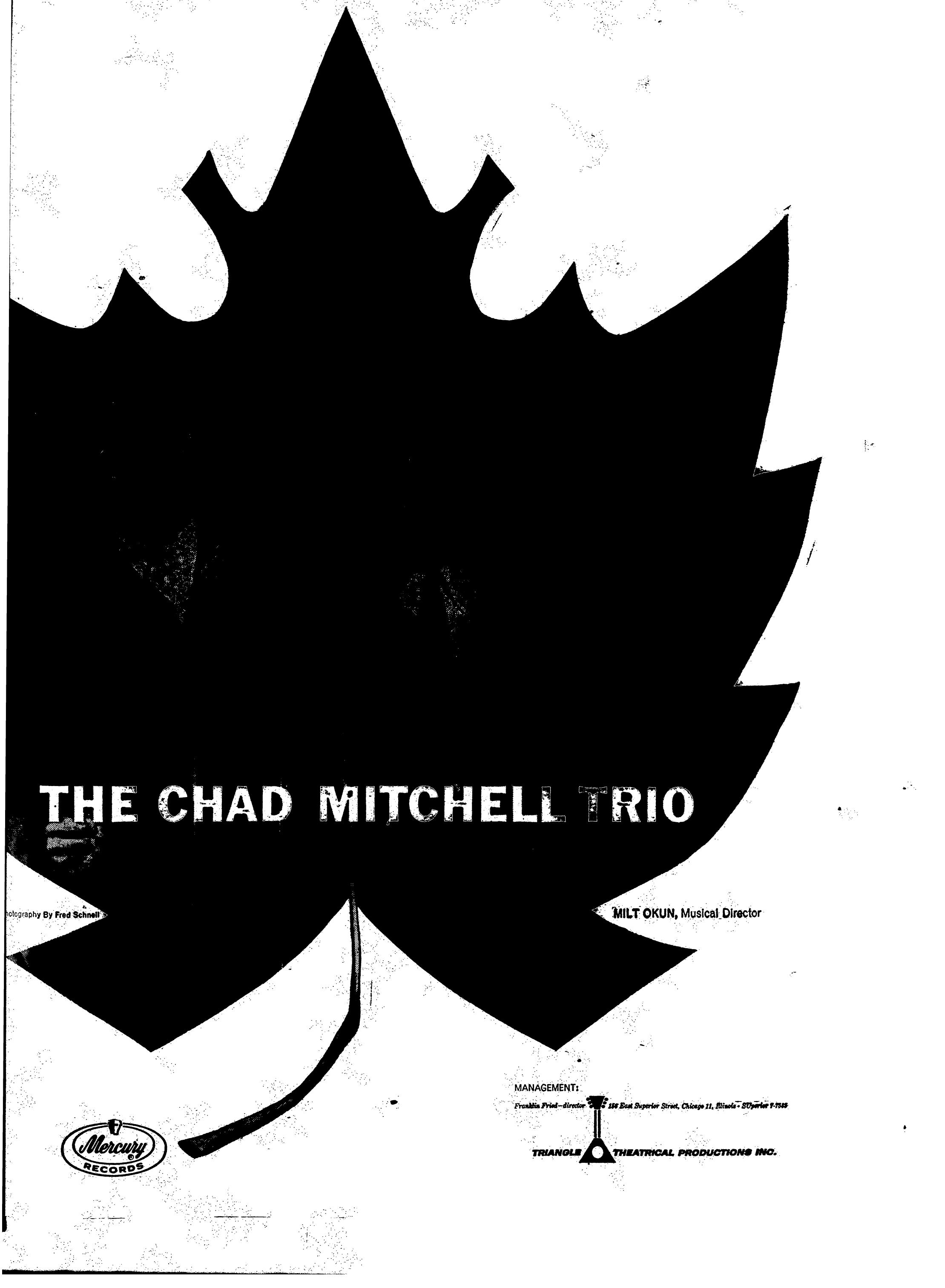
Avec leur succès, l'intérêt qu'ils portent à l'art de la chanson va croissant. Quand, avec leur directeur musical, Milt Okun, ils répètent un nouveau numéro, ils le reprennent inlassablement, jusqu'à avoir atteint la perfection. Cette perfection, il ne nous semble pas qu'ils l'aient encore atteinte: il est à espérer qu'ils nous en fassent la démonstration lors d'un prochain spectacle car ils sont capables de l'atteindre, si on analyse les prémices qu'ils nous en donnent.

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MILT OKUN, Musical Director
MANAGEMENT:
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On the Upbeat

New York

Jimmy McHugh and **Dorothy Wayne** commissioned to write the official Massachusetts State song . . . **Gene Krupa** opens a two-week stand at the Metropole May 4 . . . Disk jockey **Murray Kaufman** en route to England for personal appearances under arrangement of **Brian Epstein**, manager of the **Beatles** . . . **Luciano Virgilli**, Italian baritone, giving two performances at the Brooklyn Academy of Music Sunday (26).

MGM singer **Johnny Tillotson** playing the Three River Inn, Syracuse, through April 30 . . . 13-year-old blind harmonica player **Stevie Wonder** set for Ed Sullivan show May 3 . . . **Glen Yarbrough**, formerly with the **Limeliters**, signed a personal management deal with Kragen-Carroll . . . French composer-arranger **Paul Durand**, who arrived in the U.S. Sunday (19), headquartering at Mills Music . . . Composer **Joseph Penna** named music editor for **E. B. Marks Music** . . . **Earl Wrightson & Lois Hunt** booked for Plac Des Arts, Montreal, May 15.

London

Set for a big kickoff next month is **Johnny Gregory's** album of traditional Japanese tunes which has been released on **Fontana** in the U.S. . . . **Lionel Conway** of Leeds hospitalized . . . EMI releasing a **Lena Horne** album coincident with thrush's current Palladium visit . . . **Hal Shaper**, who recently set up his own outfit, Sparta Music, pacted with **Jeff Kruger** to handle all the new material on the Ember label.

R & B Disks, blue beat waxery, readying a new label called King . . . **Ella Fitzgerald** cut her first disk here for EMI. **Norman Granz** supervised, Britan's **Johnny Spence** arranged the numbers . . . Now an independent record producer is ex-**Rolling Stones** publicist **Andrew Oldham** . . . **Brian Epstein** writing his life story . . . Ex-pubber **Max Diamond** now managing a couple of beat groups, the **Blackhawks** and the **Aristocrats** . . . In dickers for a Soviet tour are British rhythm & blues exponents, **The Animals**.

Philadelphia

Johnny Mathis at the Latin Casino, Cherry Hill, N.J. through April 26 . . . Attorney **Bob Borden** presenting the **Chad Mitchell Trio** at the Academy of Music Friday (24) . . . **The Searchers** recorded **Jimmy Wisner's** "Don't Throw Your Love Away" . . . **The Bill Black Combo** into Dick Lee's today (Tues.) . . . **Fats Domino** at the Erie Social Club April 25-26 . . . **Bobby Rydell** opens at Sciolla's April 27 . . . **The Four J's**, formerly the **Fabulous Four** (Fabian's backing group) waxing for Jamie . . . Booker **Nat Segall** coordinating talent for the "Mark of Jazz," on WHYY-TV . . . **Charlie Gracie** held over at Curry's Clock.

Arthur Prysock current at Pep's, followed by **Dizzy Gillespie**, April 27-May 2; **Michael Olatunji**, May 4-9; **Cannonball Adderley**, May 11-16; **Joe Williams**, May 11-16; **Maynard Ferguson**, May 18-23. **Jack Goldenberg**, co-owner of the South St. jazz showcase, recuping from surgery in Hahnemann Hospital . . . **The Clancy Bros. and Tommy Makem** at the Academy of Music April 25.

Cameo-Parkway Records retrenching, and out in a shakeup are 10 staffers headed by **Herman Caplan**, national sales manager and **Red Schwartz**, national promotion chief . . . **Al Alberts**, just back from a European tour, slated to take off for Japan again . . . Attorney **Bob Borden** presenting the **Chad Mitchell Trio** at the Academy of Music, April 27 . . . **Ray Charles** set for Convention Hall May 1 . . . **Ethel Merman** opens at the Latin Casino, Cherry Hill, N. J., April 27 . . . **Fats Domino** works the Erie Social Club April 25-26 . . . **The Four J's, formerly** the **Fabulous Four** (Fabian's backing group) waxing for Jamie Records . . . Booker **Nat Segall** coordinating talent for "The Mark of Jazz" on WHYY.

Hurok's Symph Imports

Two first-time-in-States symphonies due for next season are the Japan and the British Broadcasting Co.'s ensembles. Both will tour for the Sol Hurok establishment.

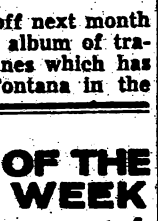
A third foreign orchestra handled by Hurok will be the Warsaw Philharmonic, here once before in 1961.

The HIT! OF THE WEEK

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June 19th thru 28th—CACTUS PETE'S, Jackpot, Nev.
August 3rd thru 16th—ROARING 20'S, Albuquerque, N. M.
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WOODY ALLEN JOINS COLPIX; OTHER PACTS

Woody Allen, young comic who has been playing the class nitery circuit after many tv appearances, has been signed to an exclusive deal by Colpix. Allen's recent performance at Mister Kelly's in Chicago has already been put into the groove by Colpix for release in June just prior to his taking over the host slot on the NBC-TV show for a week while Johnny Carson is vacationing.

Request: Little Singers of Tokyo

Little Singers of Tokyo, a children's group which has been touring the U.S., have been signed by H. J. Lengsfelder's Request Records. He's speeding up production of an LP to hit the market before the chorus of 31 boys and girls leave the country. They recently were received at the White House.

Epic: Godfrey Cambridge

Godfrey Cambridge, legit actor and comic, has been signed to Epic. His first LP will be released shortly.

Highwaymen Detour Live Dates June 1 to Pursue Fresh Vocational Goals

The Highwaymen, folksinging combo of the United Artists label, are winding up all live appearances June 1 but will continue to record together. Move was dictated by the fact that each member of the unit is striking out in new directions.

Bob Burnett is entering Harvard Law School; Steve Butts is working for his Ph. D. at Columbia U.; Charles Daniels is studying to become an actor; Gil Robbins is turning soloist; and Dave Fisher will be arranger-producer for GLG Productions.

International Talent Associates has been handling bookings for the group which is managed by Ken Greengrass.

Tin Pan Valley

By RED O'DONNELL

Nashville, April 21.

Pubbery-disk exec Wes Rose off to Hollywood this week for confabs with MGM execs in re "Your Cheating Heart," a biopic of late Hank Williams, with George Hamilton in starring role. Acuff-Rose tunes will be featured in film.

Brenda Lee (Mrs. Ronnie Shacklett) home from hospital, but prematurely-born daughter, Julie LeAnn, remains in hospital nursery, where she is showing daily improvement. Decca thrush is scheduled to resume personal apperances in July, according to present plans. She's set for four-week tour of England, starting Sept. 19.

Arranger Bill McElhiney to New York next week to go over material with Connie Francis, who'll do an MGM lp with Hank Williams Jr.

Young Hickory artist Kris Jensen, who has been ailing for past month with lung infection and ticker trouble, is on the mend sufficiently to resume his career.

Dallas Cowboy gridstar Buddy Dial due here Friday (24) to talk platter plans with Columbia a&r staffers Don Law and Frank Jones.

SHORT SHOTS

Leon MacAuliffe incoming for Capitol sesh . . . Singles production on the slow-speed at local studios, but a whole-lotta album cutting going on.

Skeeter Davis guests on Jimmy Dean's ABC-TVer April 30 . . . ASCAP's jill-of-all-trades in Nashville, Juanita Jones, elected treasurer of local chapter of American Women in Radio & Television . . . Smash released, "Fia, Fia" via Bill Justis, co-authored by Teddy Bart and Paul Wyatt.

Actress Joan Crawford arrives Saturday (25) for three-day visit. Nope, she isn't going to record! . . . Pete Fountain a sellout at Ryman Auditorium Friday (17) . . . All-night gospel sings (Fridays) doing SRO biz.

SESAC signed 10 pubberies: Continental, Maricopa, Bronze, Canyon, Circle, Santella, Two-B's, Poker, Peach and Musical Window . . . Owners-operators involved include artists Ferlin Husky, Wilburn Bros., Jimmy C. Newman, Dave Dudley, Peter Drake, Tommy Hill, Marty Robbins, Billy Walker and Buster Doss.

AFM Rocked By Chi Row

Continued from page 129

pee, secretary and treasurer of Local 208 to oversee the gradual integration.

It orders that neither Local 208 nor Local 10 shall induce or accept membership applications from persons who presently are members of the other local. Local 208 had protested throughout the negotiations that it was being "raided."

Membership Rules

The national mandate then states that from January, 1966, until January, 1969, three of the eight members of the executive board of the combined locals will be voted upon only by members of Local 208. The other five will be voted upon only by Local 10 members.

The order also sets up the office of administrative vice-president, a new office to be voted upon only by Local 208 members. Delegates to the national convention are to split evenly between the large and small locals.

The order requires that Local 10 hire two of the Local 208 business agents and two office staff members of the Negro local.

For the period Jan. 14, 1969, to January 10, 1972, the mandatory Local 208 membership on the board of the merged local drops from three to two, while Local 10 retains the same five seats.

Richards attacks the proposal at all levels. He maintains that, according to the AFM bylaws, the national office cannot "order" the terms of a merger, but only recommend. He claims that it sets up a segregated membership within the framework of a "so-called" merger, that it violates national and state anti-segregation labor laws, and that it contradicts the stated wishes of the general memberships of both locals for a "bona-fide merger at an early date."

Dual Member's Rap

Perhaps the bitterest indictment of the AFM order came from James Mack, a dual member of both Locals 10 and 208, and chairman of the Chicago Musicians for Harmonious Integration, the Negro group pressing for an immediate merger. Since his position is ex-officio as far as the union is concerned, his pronouncements were far more scathing than Richards' guarded but obvious anger at the situation.

"I find it offensive that the American Federation of Musicians would attempt to provide Negro officers to represent Negro members," he said. "There is no more justification in ordering 'guaranteed' representation by Negroes than ordering guaranteed representation by Irish, Italian, or Jewish members of the union."

When Mack was asked by reporters why the two locals weren't able to work out their differences in more than a year of negotiations, latterly under the supervision of Hal Davis, AFM chief in Philadelphia, Mack dismissed the Kenin-appointed mediator as "someone" who himself comes from a 'segregated' local."

Later conversations with Richards and an aide indicated that the rift between the national AFM leadership and that of the third largest local is deeper than just the merger issue. Richards is convinced that the merger order is an attempt to undermine his position with the members of his local.

Richards Vs. AFM Chiefs

He feels that the retribution stems from his unwillingness to participate in the inside politicking that marked the long career of his predecessor James C. Petrillo. At one juncture he said pointedly: "We are loyal to the American Federation to a point, but it must also be remembered that we are a registered Illinois corporation." The go-it-alone implication was obvious.

Whether justifiable or not, Richards thinks that his style of stewardship is threatening to the AFM leadership. Where Petrillo ran the local with an iron hand for three decades, Richards defeated him on a promise of union democracy and has pretty much delivered on his promise.

It has not been without difficulty, however, as the at-times conflicting interest of the sidemen, the symphony players, the studio musicians, the jobbing men, the location men, and other segments met head-on. Frequently, his solutions of differences proved the political axiom that a compromise is defined as a decision that suits no one.

Now, Richards maintains, the AFM is worried that the libertarian spirit prevailing in Local 10 might lap over into the politics of the national union.

Richards is also suspicious that Kenin "negotiated" the merger order with Local 208 chief Harry Gray at the same time as the bargaining was going on here. In this climate of mistrust, Richards will have to show his own membership that he hasn't been "taken."

There are elements in Local 10 (and 208) that would like to see a showdown fight now between Richards and Gray with Richards using using his considerable informal power over job distribution to force Gray to capitulate. Local 10, for instance, has control over the contracts with the radio and tv networks, with the Chicago Symphony, with the Lyric Opera orchestra, with the blurb filmeries, the Grant Park free concerts, and with the summer North Shore Ravinia Festival.

More likely, Richards will direct his members' anger at Kenin. If so, then he will have to step out of his role as The Great Compromiser and wade into Kenin at the National convention in June.



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Tahoe Fears Economic Downbeat If Cal-Neva Doesn't Renew Gambling

By ART LONG, JR.

Reno, April 21.

Whether the Cal-Neva Lodge on the north shore of Lake Tahoe will reopen for the summer season is the big question in the local gambling circles.

A check with the Navada Gaming Control Board, the agency charged with policing the state's lucrative gambling business and investigating potential licensees, reveals no applications are on file for a license at the Cal- Neva and "no overtures have been made" to the board indicating anyone is interested in operating the lodge.

The Cal-Neva, under the aegis of Frank Sinatra during the 1962-63 summer seasons, was shuttered late last September by the Nevada Gaming Commission (the control board's parent agency) on charges Sinatra "hosted" Sam Giancana, identified as an overlord of the Cosa Nostra, at the lodge in July, 1963.

Prior to a scheduled hearing on the license revocation issue, Sinatra announced he was discontinuing all his gaming interests (he also held a percentage in The Sands in Las Vegas) to devote all his time to other business ventures.

As of Jan. 3 Sinatra was no longer officially associated with The Sands as a gaming partner. The Bank of Las Vegas, officials reported, advanced money for other parties to purchase Sinatra's interest on that date.

No records are on file in Washoe County indicating any change in ownership of the Cal-Neva Lodge or any escrow transaction.

Historically, the Cal-Neva has operated from May to late September.

Investigations and legal procedures to obtain a gaming license in Nevada normally require from 60 to 90 days if the applicant has never before been licensed by the state. For a person already licensed, the time requirement to obtain a permit to operate at a different location is usually 30 days.

Ergo, should an applicant file for a Cal-Neva license immediately, the club could not possibly open before late in May.

And, as noted, there have been "no overtures" to state officials from anyone interested in obtaining a license for the club.

The club could, however, open its bars, restaurants and showrooms without gaming. But without the wins from the tables it would questionable business venture at best.

The other gaming houses at the North Shore of Tahoe (the Nevada Lodge, Crystal Bay Club, North Shore Club-Hotel) have already booked entertainment for the summer season.

If the Cal-Neva, the largest operation on the North Shore and booker of the biggest show biz names, remain shuttered it is expected the economy on that end of the lake will suffer.

There have been many rumors that Cal-Neva has been sold (with several show biz names speculated as buyers, notably Eddie Fisher) but there's nothing on the official record suggesting it is not still under the ownership of Frank Sinatra.

AG'CY BROKE EVEN ON CONDON JAPAN TOUR

Tokyo, April 21.

A spokesman for Victor Artists of Japan said the agency broke even on the recent seven-concert tour by the Eddie Condon All Stars. The unit, toplined by Pee Wee Russell, Vic Dickenson, Buck Clayton and blues belter Jimmy Rushing, worked in Nippon en route home from an Australian tour.

The three Tokyo concerts by Condon and his clan were sold to Art Rotary and their single Kyoto date was dealt to Onkyo, another large organization which buys out houses for its members. Concerts in Osaka, Sapporo and Chitose were presented by local promoters.

The Victor spokesman said the turnouts could have been better if the show had been booked with more advance time, allowing for a more penetrating publicity campaign.

Next up for Victor is the Dave Brubeck Quartet for eight concerts in early May.

Shindler to the Sands

Las Vegas, April 21.

Ben Shindler has been named executive manager of The Sands. He recently resigned a similar post at the Roney-Plaza Hotel, Miami Beach, and had been with El Rancho Hotel, Port au Prince, Haiti, prior to that.

Jack Entratter, president, and Carl Cohen, exec veepee, are busy mapping a building program which will increase its capacity from 563 rooms to 800 suites and rooms.

Phoenix Co. Plans $2-Mil Vegas Inn Via Security Sale

Washington, April 21.

Roman Holiday, a resort firm, told the Securities and Exchange Commission it wants to register 2,850,000 shares of stock and build a luxury hotel on the Las Vegas Strip.

Of the total 2,250,000 would be common shares and the 300,000 $10 par preferred.

Company wants to make a public offering of the preferred holdings and 300,000 of the common selling them at $10.10 per. Offering will be made by Policare Securities Corp. of Phoenix.

Proceeds from the sale will be used to repay loans of $42,000 from promoters, buy the land for $345,400 and build the hotel for $2,000,000.

Ralph Swenson is president of Roman Holiday and William Hawkins is secretary. The company has five other promoters. The seven have been given options on 300,000 shares.

A 42,672 option has been given to underwriter Policare, headed by Robert Policare who was listed as one of the promoters.

Balto Solons Stampede Over Humane Society's Protests Against Rodeo

Baltimore, April 21.

The first rodeo ever to play Baltimore's Civic Center, has been given the go sign by City Solicitor Joseph Allen who said there was no legal reason for Civic Center Commission to cancel rodeo.

Humane Society of United States has protested the rodeo saying it involves cruelty to animals and said it would sue Center officials if event was not cancelled. Allen said Commission would not be liable, that even if cruelty to animals really did take place, commissioners would not be legally responsible. Responsibility for the rodeo would rest with WBMD Artists Bureau, promoters of rodeo, Allen said.

Humane Society had said that electric prodding, beating of animals, twisting of tails and roping of cattle are part of rodeos. Carl Brenner of WBMD, said that no prods are used, no animals are beaten, no tails are twisted and no cattle are roped. He also said special halters would be used, that calf-roping would be performed in accepted way and animals would not be mistreated.

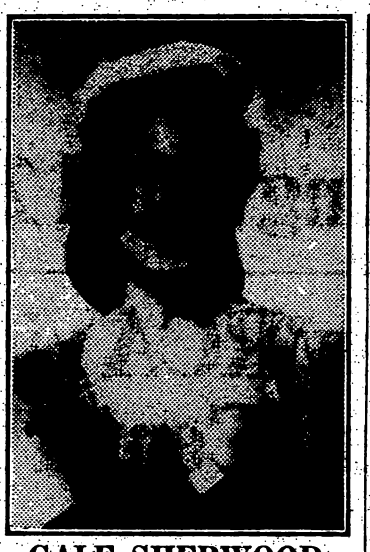
Allen said director of Civic Center could stop show if rodeo violates state laws. Humane society stood firm saying "it is our unqualified position that inhumane acts will take place at the Civic Center rodeo because without mechanical devices, the animals cannot be prodded into activity."

Moore Reining Hawaii Inn

Honolulu, April 21.

Leslie H. Moore Jr., manager of the Caneel Bay Plantation resort hotel in the Virgin Islands since 1956, is due here next month to become manger of Laurance S. Rockefeller's $12,000,000 Mauna Kea Beach Hotel on Hawaii island.

Luxury resort complex, which includes a golf course, is slated to open in March, 1965. Hotel will have 154 rooms and suites, an auditorium, cocktail lounges and shops.



GALE SHERWOOD

Begins her 12th year as NELSON EDDY'S partner. Closing in Tucson, opening at the Shamrock-Hilton, Houston, SIXTH Time. "An apparently irrepressible comedienne."—Melbourne Age. "A joyous, naughty-eyed comedienne."—Sydney Sun. "Chante comme un rossignol."—Petit Journal, Montreal. "Une splendide femme, plein de vie et d'etrain."—La Patrie, Montreal.

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Meader Would Buy Blue Angel

Vaughn Meader, whose career was aided by his showings at the Blue Angel, N. Y., has declared that he's trying to buy the spot from its present owner Max Gordon. Meader said that he would like to take over, along with his personal manager, Buddy Allen.

Meader presently feels that he would like to initiate a policy for display of comedy talent at this spot along the old Club 18 lines.

The Blue Angel recently petitioned for reorganization under Chapter XI of the Federal Bankruptcy laws listing $126,230 liabilities and $36,446 assets.

NAT COLE HITS WHAM $33,000 IN VANCOUVER

Vancouver, April 21.

Nat King Cole's "Sights and Sounds of '64" drew a maximum $33,000 and 8,370 customers to the 2,800-seat Queen Elizabeth Theatre here in a three day stand (14-16). House was scaled to $5 top and sold out well in advance of opening night.

Vancouver engagement marked opening round of a Northwest tour under aegis of Zollie Volchok-Jack Engerman's Seattle-based Northwest Releasing Corp. and was promoted locally by Famous Artists' Hugh Pickett.

Ariz. Fun Park's 155G Loss in 1st 7 Months

Tucson, April 21.

Legend City, a huge new amusement park located between Phoenix and Tempe, Ariz., lost $155,127 in its first seven months, prexy Louis E. Crandall said last week.

He told a stockholders meeting, however, he feels the coming summer season should be successful because of reduced overhead and the benefit of a year's operating experience. He said the park will be open daily from May 30 to mid-September.

MARIO AGUERO AGENTING

Mario Aguero, former Cuban agent and onetime manager of the Montmartre, Havana, has formed a talent agency in conjunction with Omar Vaillant, which will specialize in bookings in South and Central America.

The office is now booking entertainment for Channel 13 in Buenos Aires, and Channel 8, Caracas. They're operating out of Miami Beach.

Start 2½ Mil Ohio Motel

Columbus, O., April 21.

Construction has begun on the $2,500,000 Holiday Inn motor hotel, first unit in the multi-million-dollar Market-Mohawk urban renewal area adjacent to the downtown theatre and business district.

The motor hotel will have 252 units in 12 stories.

Beatles Kick Off Far West Tour Aug. 19 With 25G Guarantee vs. 60% of Gross

Hollywood, April 21.

The five concerts the Beatles will do in the Far West on their late summer U.S. tour have been firmed by General Artists Corp. agent Fred Dales, and out of them emerge some new faces in bigtime one-nighter promotion.

Trek tees Aug. 19 at Frisco Cow Palace, act getting $25,000 guarantee against 60% of gross in 17,000-seater. Promoter is Paul Catalana, who operates Safari nitery in San Jose and who has also promoted fights upstate.

Promoter at Hollywood Bowl Aug. 23 is KRLA disk jock Bob Eubanks, who also operates string of three teenage niteries, Cinnamon Cinders here. Fee will be $25,000 vs. 60%. For the Aug. 20 date in Las Vegas' convention hall promoter is Stan Irwin, also entertainment director at Sahara there. It marks one of few big money one-nighters ever booked into show biz-brimming Vegas.

Shelly Davis, operator of Crescendo and Interlude niteries here, tried to nab local booking, was passed up for Eubanks and nailed down Seattle Aug. 21, at $20,000 against 60%.

Dale reports GAC had so many bidders it sifted them to try to "get those who would do the big selling jobs in specific areas awarded them." A Vancouver booking rounds out the Beatle's western bashes and GAC's Jerry Perenchio, out of New York, has firmed eastern and midwest dates. Among them is two-nighter, Aug. 28-29 at Forest Hills (L.I) Tennis stadium at $40,000 vs. 60% for the twinbill.

Not surprisingly, Concerts Inc., largest one-nighter promoter on Coast, did not bid. Concerts Inc. is a subsid of National General Corp., which theatrecast tape of Beatles' bash in Washington last winter; four showings of tape were made; four are yet to go under the contract. As yet the remaining four have not been booked amid continuing, mixed reports as to national b.o. done in the theatres.

Glasgow's Mail SRO

Glasgow, April 21.

The Beatles will play to two SRO houses at the Odeon Cinema here April 30, without tickets ever having been officially on sale. Fans, anticipating an all-postal sale ruling, sent thousands of written applications to the management. Many came from England.

"All 6,000 tickets have gone," manager George Chantry told VARIETY. "Two have been distributed per application." Thousands of letters seeking tickets were returned to disappointed fans.

Atlantic City One-Nighter

Atlantic City, April 21.

George A. Hamid Jr., managing director of the Steel Pier here, has inked The Beatles for an Aug. 30 one-nighter in the Convention Hall's main auditorium. Hamid noted that the quartet will play the city-owned facility instead of the Steel Pier since the former can handle 20,000 patrons.

Local date will be The Beatles' first "in-person" appearance on

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Ray Katz Heads Mgrs.

Ray Katz, partnered with Bullets Durgom in a personal management firm, was elected president of the Conference of Personal Management East last week. Al Bruno (Shiels &) was named veepee; Mel Shayne (Scandore &), treasurer, and Bob Coe, secretary.

Elected to the board of directors ars Chuck Taylor, Walter Gould, Lenny Ditson and Dick Gabbe. Installations will take place at the June meeting.

Behave or Else! Balt. Civic Center Warns Rockers

Baltimore, April 21.

Douglas Tawney, director of the Civic Center, warned backers of rock 'n' roll shows that these presentations won't be allowed to play the Center in the future if there is repetition of violence that attended the James Brown All Star show last Sunday (12).

The Brown show is set to return to the Center May 17, and Tawney said that if extra police personnel assigned that night can't keep order "something will have to be done."

That "something" would mean no more r&r shows at the Center. The Brown show, which played to a capacity house (about 12,000) as it did a few months before, erupted into violence shortly before it ended. It began with a scuffle. Police broke it up and as they did, a 18-year-old boy pulled a pistol and fired at one of the patrolmen.

There were other incidents throughout the audience but the worst came when the crowd started leaving the Center. At this point two youths were stabbed and a third was shot in the arm.

Tawney said, "It's not that we want to curb all rock 'n' roll shows or entertainment for youth, but we must also take into consideration the safety of our patrons.

"We will insist," he added, "that even more police be on hand at the May 17 show." Tawney admitted that there have been incidents at the arena before but not "of such a violent nature."

Brian Epstein to Dicker American Talent for His Sunday London Concerts

London, April 21.

On his next U.S. trip, skedded for May 1 (when he accompanies Gerry & the Pacemakers who are set for a couple of "Ed Sullivan Show" exposures), Brian Epstein will, among other things, be dickering for American talent to import into Britain. Epstein controls a powerful pop singing stable which includes The Beatles.

Idea is to bring over American popsters for his string of concerts which he will present on Sundays at the Prince of Wales Theatre throughout the year from May 3.

Marking his bow in West End presentation—albeit he staged a successful nabe "Beatles Christmas Show" at the Rank showcase, Astoria, Finsbury Park—Epstein has already set an impressive lineup of local artists for the first seven shows.

These include The Beatles, The Searchers, Billy J. Kramer, Brian Poole & the Tremeloes, Freddie (Garrity) & the Dreamers, Eden Kane, Roy Orbison, Gerry & the Pacemakers, Dusty Springfield, the Tony Meehan Combo, The Applejacks, Kenny Lynch, and the Mojos.

Resident supporting groups are the Vernons Girls, Lorne Gibson Trio, the Chants, the Harlems, and Cliff Bennett and the Rebel Rousers.

Hawaii Eatery Tests Flesh

Honolulu, April 21.

Elliott's Chuckwagon, midtown restaurant, is giving live entertainment a trial to see if it can bolster weekend restaurant patronage.

New policy is launched with Phil Freed, a folk singer.

NO ADS, BUT BEATLES LOOM A CHI SELLOUT

Promoter Frank Fried doesn't have to worry that the Beatles might turn stone cold next September when he has them booked for a concert at the 13,500-seat International Amphitheatre. Despite the fact that he has not taken out a single ad, he expects to be sold out for the Sept. 5 date (at a $5.50 top) within two weeks.

Off the publicity alone, a few mentions here and there on the entertainment pages, Fried has had to add three girls to handle an avalanche of mail. For the first three days after the date broke in the papers Fried's switchboard was so jammed that it was impossible to reach him by phone.

Fried was reluctant to give the dollar figure of his guarantee for the Beatles, but said that it was the largest he had ever paid out. Other sources say that the Chi fee is $25,000 against 60% of the gross.

ERA OF PUSH-BUTTON THEATRE

Spain Spending $6,000,000 at Fair Exhibit, Hopes for Goodwill & $

Madrid, April 21.

High society benefit gala, opening the Spanish Pavilion tomorrow (Wed.) will mark the first leg of Spain's heavy investment and enthusiastic effort to make Quitoeland a must for Fairway visitors. It also sets the stage for a burst of shoot-the-words showbiz and longhair programming that goes far beyond the everyday peseta budget of a low income economy.

Dollar spending to date hovers between $5-$6,000,000. Calculated recuperation from three restaurants, art museum, souvenir sales and the pavilion theatre will nonetheless leave a hefty deficit and write-off to better trade, cultural and entertainment relations with the U. S.

Cortes, Castilian boniface of Madrid's top-drawer Jockey Club will run the pavilion's Granada and Toledo Restaurants with a total capacity of around 400. Cooks and waiters were finecombed and planed to N. Y. to handle a menu of some 150 Spanish regional dishes. Hermanos Heras will run the third dinery. Madrid, in the more popular free-swinging, floor littering informality of the savory nabe pubs back home.

Spain's young Fair commissioner, Miguel Garcia de Saez, campaigned tirelessly to send Greco's "Burial of Count Orgaz" as the diadem of an art collection (including Velasquez, Goya and Zurban) Fair visitors could gladly pay $1 they claim to see. Experts counselled proud Spaniard to leave the art treasure in its St. Tome Church niche at Toledo. Saez then pressed for "Las Meninas" from the Prado Museum. Whatever the Beaux Arts toppers pick, they figure it will be one to justify the $1 entrance tab to the museum, where art buffs will also see the best of the Spanish moderns (Picasso and Miro) and the way-out contemporaries.

Gala opening entertainment for 1,000 socialites and public figures —among whom will be Mrs. Gary Cooper, Gardner Cowles, Angier Biddle Duke, Sen. Javits and Sen. Humphrey—will spotlight the full La Zambra Flamenco company, gypsy-hoofer Antonio Gades and group and Los Chavales de Espana. Orchestras will be under the batons of Meyer Davis and young Peter Duchin.

La Zambra and Gades are under contract for six months. The formers is a complete ensemble of 23 dancers, guitarists and singers, topped by the famous Rosita Duran, from the gypsy cabaret in Ma-

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New Mexico State Fair Inks Andy Williams For Record-Breaking $22,500

Albuquerque, April 21.

Television-record headliner Andy Williams has been inked for the 1964 New Mexico State Fair, for one of the largest cash outlays ever contracted for a two-day stint at the yearly expo.

Singer's contract will give him $22,500, plus 60% of the receipts over $42,500, for three shows on the opening two days of the 1964 fair—Sept. 17 and 18.

Williams is the first name signed for this year's 11-day exposition. He'll headline shows, sandwiched in between regular rodeo competitions in the fair's 11,000-seat Tingley Coliseum. As part of the contract, singer will also bring in the Osmond Bros. from his NBC network tv show, plus Candy Candido.

Among previous highs for large cash outlay for talent for the Albuquerque fair was the $15,000 paid Red Skelton for two shows on final days of the 1961 expo. Same year, Andy Griffith got $11,000 for two-day booking.

This is the first year since 1958 that a name act has been given a percentage of the gate. Starting in 1959, talent was booked for a flat fee, averaging about $4,000 per day.

Ray Charles, Aznavour Mop Up for Hal Zeiger

Hal Zeiger had a singularly successful week with promotions in Chicago, Santa Monica and San Francisco. Ray Charles' three night shindig at McCormick Place, Chicago, was his topper with a strong $60,097, while he promoted French chanteur Charles Aznavour for a combined $18,000 in two nights.

Charles played his three-night stand which ended Sunday (19) to a new McCormick Place record. Aznavour, making his concert bow for Zeiger scored $9,400 at the Santa Monica Civic Auditorium Friday (18), and did $8,600 at the San Francisco Opera House the following evening.

Sporty Atlanta: Big League Site For Bats, Punts

Atlanta, April 21.

Atlanta-Fulton County Recreation Authority, within one week's time has cleared the way for construction of a 55,000-seat, $18,000,000 big league sports stadium overcoming builders' reluctance to guarantee completion of project in time for opening of 1965 baseball season. Stadium authority had a big league baseball team ready to sign on the dotted line and move south at the end of this season.

Contractor is committed under threat of heavy penalties to have stadium ready within 12 months so Atlanta will have major league ball by time 1965 season opens.

A National Football League team has made a firm verbal commitment to move its franchise to Atlanta in time to open the 1965 season here.

YONKERS ASKANCE ON MINSKY'S PRODUCTION

The Yonkers City Council has directed Public Safety Commissioner Daniel F. McMahon to bar "obscene and immoral entertainment." Action was aimed chiefly at the Harold Minsky production, "Life Begins at Minsky's" which has been a longrunning lure at the Westchester Town House. There are other places in the area under scrutiny.

The City Council also directed McMahon to establish standards for costumes, dances and dialog for entertainment spot in the city's jurisdiction. The city's corporation counsel was also ordered to draft legislation which would require entertainment spots to get a $100 license and every employe who contacts customers to be fingerprinted and take out a $5 license.

Jack Benny to Emcee K.C. Hall of Fame Fete

Kansas City, April 21.

Jack Benny is scheduled to emcee the forthcoming fund-raising dinner for the Agriculture Hall of Fame and National Center here May 16. Event is to be a $100-plate dinner in the American Royal Building, and begins a series expected to take place in other metropolitan centers to benefit the hall.

Hall of Fame and Chamber of Commerce officials are looking for an attendance of 2,500 at the affair. This would get the Hall off the drawing board in suitable style, according to Kenneth Krakauer, CC president and downtown merchant.

BIG BIZ BARNUMS KEY NEW VISTAS

By JOE COHEN

The era of push-button theatre is being ushered in today (Wed.) with the opening of the N.Y. World's Fair. The Flushing Meadows expo may be the blueprint of the theatre of the future with computers governing every movement of stages, actors and audiences. Tomorrow's theatre may also provide greater fusion of all the arts.

The direction of tomorrow's entertainment may be seen from the shows put on by the big business Barnums of industry in "Four for the Fair," an outing in which a quartet of layouts were previewed last week before an invited audience. General Electric, Electric Power & Light, DuPont and Coca-Cola combined in a single day to show their WF entertainments. Three of the shows blueprinted what could be the shows of tomorrow, while the fourth, Coca-Cola, presented a charming walk-through that was an ultimate in the art of atmospheric make-believe.

The major show in this collection was the GE Progressland conceived by Walt Disney, who may take more bows for his WF shows than probably any other theatrical craftsman. His Progressland is highlighted by complete theatres that move from one setting to another with the various tableaux enacted by "performers" made of plastic, but whose words are synched by computers so that a lifelike representation is made.

At the preview, there were bugs

(Continued on page 138)

Nitery Owners' New Mouthpiece?

Godfrey Schmidt, the attorney who has been battling the American Federation of Musicians, will be principal speaker at the three-day meeting of the Associated Night Clubs of America to be held in Los Angeles starting Sept. 9. Whether this indicates that Schmidt will be retained by the nitery owners to fight the American Guild of Variety Artists as well as the musicians hasn't yet been determined.

Bill Newkirk, operator of The Tidelands, Houston, and on the nitery group's board, declined to comment. Schmidt was one of the speakers at last year's confab held in New York, and at that time, several officers of the group indicated that he might be retained.

PROTEST MOSES BAN OF RELIGIOUS FILM

Chicago, April 21.

Banning by N.Y. World's Fair president Robert Moses of a motion picture produced for the Protestant Council of the City of New York was condemned today by film producer Fred A. Niles.

"Parable," a 22-minute color film, in pantomime, was produced by the Fred A. Niles Communications Centers. On April 9, according to Niles, Moses wrote to the Protestant Council's board and questioned the "propriety, good taste and validity" of the film and asked them not to show it at the Fair.

Calling the action premature and arbitrary, Niles said that Moses hasn't even seen the film. "What he said about our picture is a mis-statement in terms of content and purpose. We feel it provides a means for stimulating introspection among members of the audience into their own religious beliefs. It is nonsectarian. The Council asked us to produce a motion picture that would stimulate true religious thought. We think we accomplished that purpose."

Silver Slipper, L.V., Facing Parlay Of Crooked Dice & Deck Charges

Las Vegas, April 21.

The State Gaming Control Board has reopened a year-old cheating charge against the Silver Slipper casino alleging that authorities spotted a blackjack dealer "bunching" the cards in March, 1963, it was revealed Friday (17) in a notice of defense filed with the gaming commission.

The notice was filed in conjunction with the April 3 charge which closed the casino for purportedly operating a "cheating and deceitful" dice game.

The second charge stems from action which alleges that Gaming Control Board agents spotted a blackjack dealer cheating on March 20, 1963. The year-old charge was not made public until now.

It came to light recently when gaming authorities followed up an emergency order—which originally closed the casino earlier this month —with a formal order slapped against casino authorities. The emergency order was served on casino manager Anthony (Tony) Canino.

The notice of defense, filed with State Gaming Commission Chairman Milton Keefer by the Slipper's attorney, Thomas Foley, noted that Canino, part owner of the club, and another owner, Robert O. Schulze, were advised by gaming officials that a dealer had been observed handling a deck of cards "to indicate that he was 'bunching' small cards that had previously been dealt."

Foley has contended in the notice of defense that "the alleged commission of the charges are more than one year old, therefore barred by the statute of limitation." However, Foley claims, he has been directed to defend the year-old charge. "We are not hiding behind any statute," he asserted.

The notice categorically denies the charges by the Gaming Control Board.

Referring to the charge a year ago, the defense action admits that two of the casino owners were "called on the carpet" by gaming authorities to give them a warning. They were called to the office of the gaming control board and advised that agents had observed the blackjack dealer "bunching" the cards while there was only one player present.

It also contended that the player at the table at that time was a shill employed by the house. It said that the dealer was terminated a few days later in an attempt to "comply with the wishes of the gaming control board."

When the casino was closed

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Belfry, Chi, Again Folds; Spot a Two-Time Loser

Chicago, April 21.

The Belfry, the cabaret theatre that took over the site of Julius Monk's short-lived Chi venture, has tossed in the towel. It floundered for six weeks after its preem revue, "Noises In The Theatre," received negative critical notices.

It's reported that the producer of the show, the press agent, musicians and the cast have organized a group to sue for money allegedly owed them.

Monk's show lasted about six months at the same spot a year ago. The house is considered one of the handsomest intime theatres around, but must now labor under the stigma of being a two-time loser.

Power Snafu Does Ditto for Disney & Two Other Shows

Walt Disney may ultimately have four hit shows running at the New York World's Fair. Once all his layouts are ready, it's discernible that they will be toprated items in the land of Moses (Robert). But so far, he has a fairly low average. Only one of his four layouts (Ford) was completely ready in time

Disney's latest disappointment came with the preview of his Lincoln (saga) at the State of Illinois exhibit. Several items plagued the installation. After its arrival in New York on Saturday (18), the heroic-sized figure of the Great Emancipator was caught in the kingsized traffic jam that made history in New York. It took a complete working day to get the figure to the exhibit. After that an 18-hour power failure plagued the workmen. Temporary power was installed, but since this was fed in spurts into the IBM computer governing the sounds and movements of Honest Abe, it was impossible to get a smoothly functioning exhibit.

Disney feels rather strongly about the Lincoln he created. He sounds like he considers it one of his masterpieces and one which he would rather not show unless it was in perfect working order.

Thus, on the dedication of the Illinois exhibit before an invited audience which included Gov. Otto Kerner of Illinois, former Illinois Governor Adlai Stevenson, now the U.S. Ambassador to the U.N., Disney announced his regret at being unable to exhibit Lincoln.

Disney's other shows at the fair include General Electric's Progressland, in which the lifelike figures were slightly off synch at its unveiling, and Pepsi-Cola, which won't be ready for a while.

The Illinois building, designed by Skidmore Owings & Merrill, is one of the more solid structures at the Flushing show. It's made of bricks fired in Illinois kilns. It's an ingeniously designed edifice made to handle crowds easily. A kingsized screen in the lobby shows views of Illinois in postcard fashion, while the crowd on the inside sees and hears Lincoln uttering statements that he wrote during his lifetime that have applications today. A wide variety of Lincolni-

The power failure which stymied the Illinois exhibit, also will prevent "Les Poupees de Paris" and the Meyer Davis-Leon Leonidoff Show "Wonder World" from preeming today (Wed.). No opening time has been set as yet. However, the Texas Pavilion's "To Broadway With Love" preems per schedule.

Blackpool Preps For Another Summer; Pact Dave Clark Five, Kayes

Blackpool, Eng., April 21.

The Dave Clark Five, currently high on the British disk best-seller's, is pacted as guest act in George & Alfred Black's "Five-Star Family Show," opening June 20 for a summer run at the Winter Gardens Pavilion here. Layout will feature Dick Emery, English comedian; the Kaye Sisters, Eddie Calvert and Clinton Ford.

Major Blackpool summer production will be "The Big Show of 1964," teeing off June 27 at the Opera House, and starring Ken Dodd, English comedian. Featured acts include Dennis Spicer, Joe Henderson, and the Barry Sisters, English threesome.

Another George & Alfred Black presentation will be the new comedy, "What a Joyride!" starring comedienne Hylda Baker, opening at the Grand Theatre June 20. It also stars Glenn Melvyn and Danny Ross, and features Lauri Lupino Lane, with Duncan Macrae, Scot actor, as guest star.

Play, by John Waterhouse, deals with the attempts of a stationmaster and his femme to keep open a railroad station declared redundant in the U. K.

Era of Push-Button Theatre

Continued from page 137

in the machinery. The synch hadn't yet been perfected, but it was a fraction of a second off and showed indications of being okay by today's (Wed.) preem. Also, his figures are extremely lifelike. They age from one scene to another, since there are about 20 years difference in the various sets depicted, and the illusion could be perfect. GE takes the viewers into the kitchens of yesterday and today, and also sheds light on other mores of life as seen through the years. Script and music is good.

GE and DuPont

Also in the GE domain are two other theatres. This time, the customer has to walk. The domed theatre projects astral scenes on the ceiling for a fanciful presentation in space. Directly underneath, there is an atomic demonstration. There were times that the sound of both interfered. There will have to be some screening arrangement in this instance.

The Electric Power & Light exhibit, was mechanically in bad shape and militated against a proper showing. The viewer remains stationary and is conveyed from one scene to another. The muffled sound and the kingsized bugs caused many in the audience to abandon this trip.

The DuPont Theatre also takes place in several sections. The major show is a production by Michael Brown who fuses film and stage into an artful and entertaining concoction, which could be a major hit if some of the commercials were toned down.

Brown has three casts of live talent working together with filmed sequences. There are some excellent bits, such as a rose being passed through the hands of both filmed and live characters. The synchronization is lifelike. There are conversations between live and filmed actors and there is entertainment in both media. It's a small and intimate show in which the selling job should be toned down for optimum institutional effect. But maybe they don't want institutional sells.

In another part of the DuPont show is a live demonstration of products and processes, and many of the man-made wonders. Much of the accomplishments of this firm could not have been demonstrated by any other process than live actors. An orchestra punctuates the points made on stage.

The finale in the foursome is the Coke's walkthrough. Opening with a street in Hong Kong so lifelike that one is tempted to ask where Suzy Wong hangs out, the atmosphere is rich and the details are authentic. Aiding this illusion is some of the more artful theatrical lighting seen at the Fair. An Alps scene complete with yodelers, a walkthrough in India (with Taj Mahal overtones), on a cruise ship outside of Rio, a walk in the jungle of Cambodia provide an amusing interlude. The temperatures change consistent with the climactic differences. One of the major features of the Coke display is a Carillon tower capable of being heard for 25 miles.

All these shows represent a fusion of old and new show biz, and possibly a wave of the future. But for the present, it's a glittering bit of public relations.

BRIT. MOSS EMPIRES' NET DIPS TO $366,800

London, April 21.

Moss Empires, which operates the U.K.'s most prominent chain of vaude-music hall theatres, has recorded a fall in earnings for the second year running. Before tax, the company made $826,000 last year, some $117,600 less than in the previous year. Tax, which was $14,000 higher at $456,400, left net profits down from $501,200 to $366,800.

Dems' $4-Mil.

Continued from page 1

ington. Gregory Peck will introduce acts in both cities. In New York, he will be assisted by Rock Hudson and Johnny Carson; in Washington by Gina Lollobrigida and Allan Sherman.

The cast for both performances will include the New York City Ballet, Mitzi Gaynor, Joan Baez, the Peter Gennaro dance group, New Christy Minstrels, Ward Swingle Singers, Bill Cosby and Mace Barrett.

$1.50-Admish Teen Haven, New Soft-Drink Broadway Terpery, Tees Off Okay

The newly opened Teen Haven, on Broadway and 48th, operated by Jack Barone intends to provide a spot where the kids can have some fun at a reasonable price $1.50) admission) and they can buy food and cola at fairly reasonable rates. No liquor, natch.

The kids are their own best show. They seem to listen attentively to the groups providing the entertainment. They sing along with them, applaud, and then suddenly the yen to dance makes itself felt and they yell out their desires to the management. It's little use trying to buck that sentiment.

Besides, the dancing provides the best part of the show, should there be any adults present. In fact, were there more space, a gallery for adults should be built. It would get a lot of customers. The kids, girls predominating, do a variety of dances related to the Twist. The flying derrieres cut a wide path. There's joyousness in their behavior which communicates itself to adults present (presumably as chaperones). These dances do not require much space. They allocate a tiny portion of the floor and proceed to cut up. Sometimes, several couples combine into a group, and in those instances, choreographers could get some ideas in ensemble operation.

The same lure that made the Twist famous at the Peppermint Lounge seems to predominate in this room. The kids' terping is the major item.

There were some kids wearing high heels that, presumably, big sister doesn't know about. The girls greatly outnumber the lads but that's of little consequence. The girls dance with each other and they seem unhampered by scarcity of masculine company.

The spot doesn't empty out too late. They plan on 12:30 closings at the latest, and since the girls travel in groups, it's fairly safe to assume that they'll get home okay.

The no-liquor policy makes social, if not economic sense. With a capacity of about 350, and with little likelihood of a turnover, it's gonna be hard to extract enough bucks to make the spot a prosperous venture. Broadway rentals run rather high.

The weekends will have several live groups. Opening were The Madisons, Five Fashions, Soul Bros. and the DeKala Singers. Each one of them had musical ideas worthy of expression, and with development could be around the rock 'n' roll scene for a while. Weekdays, only one live group will be on hand, and disks will provide the dance incentive.

Just as the Palladium provided a viewing point for non-participants in the mambo movement, and the Peppermint Lounge brought adult in for the Twist, the Teen Haven can provide another show of a different kind for adults. *Jose.*

Beatles

Continued from page 136

the East Coast. Their stint will be only three days after the Democratic national convention in the giant municipal hall.

Scot House Alerts

Edinburgh, April 21.

Some of Scotland's huskiest-looking males are being recruited by the ABC Regal Theatre here to act as guards at one-night concerts topped by recording artists. More than 20 have been signed for the cinema, where The Beatles are set to star April 29.

But, according to manager Les Lovell, there is no question of "strong-arm" tactics.

Latin Quarter

Continued from page 1

ber of cafes will be decimated further because of the continued silence by the department as well as the character of the law.

Loew told the Commissioner that biz can be and is discussed in a nightclub. He pointed out that even with entertainment, tabs in niteries are frequently cheaper than in class restaurants, and a businessman is handicapped by the regulation. Loew also asked the Commissioner to come to the Latin Quarter to see for himself.

World's Fair Spanish Exhibit

Continued from page 137

drid. Gades took Spain by storm this year with outstanding Flamenco dancing in "Los Tarantos," a Carmen Amaya-starrer of gypsy love and live among the clans outside Barcelona.

Ballet Groups

Four other ballet groups—Mariemma's Alberto Lorca's, the Manola Vargas company and the Ballet Gallego—will come in for six-week runs at the theatre. Next year, two top ballet groups headed by Antonio and Pilar Lopez will terp at the Fair.

All performing artists must pay Stateside minimum of $150 to the American Guild of Variety Artists, with the exception of two non-professional folklore groups — Ballet Gallego and Coros y Danzas. AGVA finally agreed to let the aficionados in at $35 a head.

At the Fair office here, aides pointed out there are no restrictions or special fees on Yank talent traffic to Spain. AGVA payments raise costs by around $20,000 —forcing the organizers to boost theatre admission to $4. However, almost all performing groups expect to pick up tv, concert and cabaret slots in N. Y. and outlying areas.

Spain is also sending the Maria Guerrero national theatre company, but will lease a B'way house rather than stage at the Fair. Decision to send only Maria Guerrero is said to have motivated the resignation of Cayetano Luca de Tena as director of the Teatro Espanol, stage centre of the Spanish classics. Pending possible last-minute changes, Jose Luis Alonso will direct the Maria Guerrero state players in a repertory of contemporary Spanish works from mid-June to mid-July on B'way.

Diplomat's Daughter

Continued from page 1

chief of mission at the U.S. Embassy here.

In the show that features a unit of Japanese dancers, Miss Emmerson does a songalog of 14 Broadway show tunes. She leaves Tokyo soon and will audition for the St. Louis Municipal Opera Co.'s summer season.

Miss Emmerson, 25, an attractive brunet, has been singing professionally for less than two years. She has appeared in Coast productions of "Three Penny Opera" and "West Side Story" and also in the "South Pacific" presentation at the Thunderbird, Las Vegas.

Silver Slipper

Continued from page 137

earlier this month, it was the aftermath of a "routine dice pickup." Agents of the gaming control board picked up five dice from the tables on March 27. After examining them, authorities said, the dice were found to be "shaved," known as percentage dice in gaming circles.

The defense action contends that the dice could have been placed on the table in three different ways: by the casino management; by sleight-of-hand methods from the outside; an employe without the knowledge consent or acquiescence of management.

"The latter two such possibilities," the casino contends, "are much more probable than the brash assumption on the part of the gaming control board that it was done with the knowledge of the casino management."

Keefer said he would make every effort to get a hearing by today (Wed.) (22) in Carson City. He also advised Foley and Attorney John C. Goff, a counselor for the Slipper from Los Angeles, that the hearing might have to be delayed.

"The device described as edgework (on the dice), if employed by a licensed casino, upon discovery by a player, could be utilized to the detriment of the casino in that he would then be able to bet the back line and play the field in which double six and double ace pays double odds," the action contends.

Foley said that it is "highly improbable" that the casino, with an investment in excess of $3,000,000, would employ a style of dice which could be equally beneficial to a player as it would be to the house.

7G HONOLULU CAFE HEIST

Honolulu, April 21.

Safecrackers broke into Hutch's Supper Club, nitery and restaurant operation near the airport, and walked off with a reported $7,000, mostly in cash.

Arthur Hunt, owner, and police figure entry was through a rear door, with the burglars using crowbars to pry open the safe.

Liz & Burton

Continued from page 1

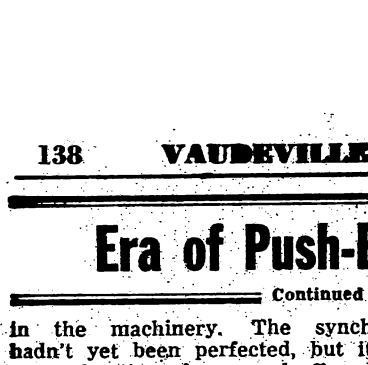
derly, Della Reese, Bill Cosby, Jimmy Daren, Carolyn Jones, Dorothy Dandridge, Mimi Dillard.

Entire show, one hour originating in New York and the other in Hollywood, will be vitaped and projected on the large screen at Madison Square Garden and Los Angeles Sports Arena, as well as in halls of from 45 to 50 cities.

The "Freedom Spectacular" will observe the 10th anni of the Supreme Court decision outlawing segreated schools.

Handling the staging in the east is Bob Banner. Steve Allen is doing the same job on the Coast.

The two-hour show is reported to have been sold to Associated Television for telecasting in England. ATV, in return for the show, agreed to make a $50,000 donation to the NAACP.



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"It's a new delightful Darcel. She gives vigor and roundness to her numbers. Now she approaches a mature artist." *Jose*

NEW YORK HERALD TRIBUNE
ROBERT SALMAGGI
"Paris' Denise Darcel, as French as the Seine and twice as overflowing (in the right places) is launching her new act at the Living Room. She paces the act well, doing a few ballads, some joie de vivre swingers and a couple of novelties, including a gay salute to Chevalier. Voici une fun gal."

NEW YORK JOURNAL-AMERICAN
JACK THOMPSON
"Miss Darcel has plenty of co-la-la in a scarlet-sequinned sheath. She is genuinely something for the boys.

"She sings, with the greatest good humor, in all the languages and really belts out 'Rockabye Your Baby With a Dixie Melody' in French, yet!"

DAILY NEWS
ED SULLIVAN
"Denise Darcel a Living Room click."

BILLBOARD
JOHN HAYS
"France's Denise Darcel introduced a soupcon of Gallic spice and a good measure of joie de vivre to the Living Room. Revealing some talents kept pretty well under wraps in the past, she proves to be a disarming entertainer of exceptional charm.

"Her act is well paced and varied. She seemed to be enjoying herself and, consequently, so does everyone else.

"In a French woman's impression of a Frenchman singing in English, she does a rather funny bit with a medley of Chevalier tunes. Bringing a song into a strong personal frame and concentrating on the lyric value, she manages to give a new look to a group of old ballads."

SAN JUAN DIARY
TONY BEACON
"Gallicharming Denise Darcel, who proved to a cheering audience that 50 million Frenchmen were RIGHT! Sheathed in a midnight-blue sequin gown with a plunging neckline Denise displayed all the lighthearted sexiness for which the French are so famous."

BELL McCLURE SYNDICATE
HAROLD STERN
"Miss Darcel has a very listenable voice and a plentitude of charm. Her songs are French or English or a combination. Denise is worth an evening's time."

DENISE DARCEL

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QUEEN ELIZABETN, Montreal • CRESCENDO, Hollywood
GRAND BOLIVAR, Lima, Peru • CHI CHI, Palm Springs, Calif.
SHERATON HOTEL, San Juan, Puerto Rico • LIVING ROOM, New York

Direction: WILLIAM MORRIS AGENCY

Copacabana, N. Y.

Jan Murray, Pat Woodell (with Tommy Oliver), Copa Girls, Joe Mele and Frank Marti Orchs; $6.50-$7.50 *minimum.*

If there's little new in Jan Murray's gag file, it's somehow reassuring to have him in the flesh lining out the jokes he couldn't tell on tv. One or two of his yarns could stay censored, but otherwise he's a palatable gent and it's just a case of each tabler for himself as to which lines are the funniest.

Murray's brand of monology is from the exaggerated premise, which means he's got to have the snappy second line, or the topper to the topper. With him it comes out best in a medical routine, and one on family values then and now. When the lulls come, and they do, his seasoned ad-libility usually pays off. He may not be among the more creative, but he remains resourceful enough to keep the average tippler happy.

Making her New York preem on the bill is singer Pat Woodell of tv's "Petticoat Junction" cast, and to her credit she doesn't trade on this. A well-chiseled gal, her dinnershow bow was in black, neck-high and smart. To further accent the assets, she has a strong and true voice and deports herself for simpatico returns.

What Miss Woodell still has to develop is a distinction of style or libretto, or both. At the moment, her songbook is too diverse for a focal identity, from resurrecting "My Buddy" through "Hello Dolly" to an "I'll be Happy."

She offers some dramatic soliloquizing with "I Wish I Were a Kid Again," but at this date the effort is tacky when she would be better served by a script with some ginger. And for the Copa run, Tommy Oliver, her maestro, could tone down the accomp.

The Copa Girls give a brisk, coordinated account of themselves; and, apart from the volume problem, Joe Mele's orch showbacks with per usual finesse. Ditto for Frank Marti's cha-cha tempi.

Come April 30 it's Sammy Davis Jr. *Pit.*

Flamingo, Las Vegas

Las Vegas, April 16.

Juliet Prowse, Smothers Bros. (2), Harry Blackstone Jr.; Russ Black Orch (13); *presented by Morris Lansburgh; lighting by Hugo Granata;* $5 *minimum.*

Juliet Prowse brings back the act which has been so successful here before. Produced and staged with fluidity by the inventive Tony Charmoli, the turn showcases the shapely Miss Prowse as a brilliant dancer, a pleasant chirp, and an excellent comedienne.

Highlight of the bash is her spoof of Lady Godiva, Catherine The Great, Camille, and Cleopatra, as those femmes would appear in filmusicals. Star gets able assistance from song-and-dance teammates David Nagy, Norman Edwards, Phil Laughlin, Marc Wilder, and Lance Avant, latter scoring with a song and guitar bit on "They Call The Wind Maria." Andy Thomas conducts the Russ Black orch, Dick Sternberg backbones on drums. Hugo Granata handles the lights, musical arrangements are by Jerry Fielding, costumes by Ray Agahayan, and the special material is by Sammy Cahn and Jimmy Van Heusen.

The Smothers Bros. (2) make their Las Vegas debut on bill, got hearty yocks from first-nighters with their humorous attack on folk music. Much of the team's w.k. tv material is repeated to good effect; emphasis is on comedy with the songs (which are rarely completed) secondary.

Harry Blackstone Jr., assisted by his attractive wife, initials program with some uncanny sleight-of-hand. He puts her in a cabinet which is pierced by long thin burning light bulbs; the preem audience seemed disappointed that his time was held down to 15 minutes.

Program, presented by Morris Lansburgh, in until May 14 when Joe E. Lewis and Leslie Uggams open. *Duke.*

Fairmont Hotel, S. F.

San Francisco, April 17.

Bill Dana (Jose Jimenez), Ernie Heckscher Orch; $3.50-$4 *cover.*

Jose Jimenez may be starting to wear a little thin, but Bill Dana, happily, is emerging as a pleasant, engaging comedian.

Jimenez, however, is still the bread-and-butter half of the one-man team's third nightclub outing and he's a good thing played to the hilt—the cringing, frightened, saucy bumbler customers have to sympathize with.

The material is relatively fresh with, surprisingly, some good, low-keyed political yocks thrown in. The totally confused Latin Santa Claus is trotted out, as a must, along with the terrified astronaut.

The format remains in the old Steve Allen tradition—the short, disjointed, almost one-liner bits set up by the Allen-type square interviewer (well-done by Andrew Duncan.)

It's effective when the timing is tight and fast, but opening night in the cavernously elegant Venetian Room caught both straight man and Jimenez a little off. But that'll improve during the two-week date.

Dana came out more swinging. Without his Latin alter ego and the straight man rhythm, he is more relaxed, able to develop and milk the bits to greater laughs.

The material, again, is fresh and just the right side of approved supper-club pale blue. And as Bill Dana, of course, he can discuss the weird, wild life story of Jose.

The Ernie Heckscher orchestra provides fine backing. Louis Nye opens Wednesday (29). *Dick.*

Le Caprice, N.Y.

Bobby Short Trio, Otis Clement; $2.50, $4 *minimum.*

Herbert Jacoby is back in the midtown sector with the opening of Le Caprice on the site of the straight eatery formerly known as Malmaison. Jacoby, a former partner in the Blue Angel, has opened a tastefully decorated spot which looms as one of the intimery hits of the season. The decor, by Stewart Chaney, is done in gay reds and whites. The atmosphere is cheerful and smart.

The major entertainment is by Bobby Short, who also has an interest in the spot. Short has played virtually every eastside boite of distinction and seems to be able to take a sizeable segment of the population with him no matter where he relocates. In his present stand, he seems to be in business for himself, and his demeanor off and on-stage takes cognizance of his heightened status.

Short remains one of the more literates and articulate exponents of the musicomedy tune. The Negro pianist-singer has one of the most extensive repertoires of legit musical tunes extant. There's hardly a Broadway show that he can't trot out at a moment's notice. What's more, his catalog grows annually, which gives him a fresh act every season. Short's Steinwaying is potent and his backing of drum and bass give him added strength. The relief music is by pianist Otis Clement.

Le Caprice's opening attracted a chi-chi crowd. It's likely to get that kind of attendance in volume, during its promising eastside career. Service staff is headed by Pasquale, long the maitre d' at the new Cotillion Room of the Hotel Pierre. *Jose.*

Troubadour, L.A.

Los Angeles, April 14.

Hoyt Axton, Ted Markland, Fred Neil; $2 *admission.*

Current month-long bill at Doug Weston's folknitery features two singers and a comic, each entirely different in performing characteristics, thus providing an evening of contrasts for the audience.

Fred Neil, the opening act, is a folksinger who does his ballads and work songs with quiet intensity via a pleasant voice especially rich in its lower register. Ted Markland, the comic, reflects the concern, almost obsession, of the younger generation over the kind of horrid world they are inheriting from their elders.

Markland falls roughly into the category of the modern breed of comic-monologist who's not really a comedian at all but rather a cross between a preacher and a philosopher. His work is marred by too many references to varied sexual deviations.

No question but that balladeer Hoyt Axton is the top attraction. He has a powerful and pliable voice, while acompanying himself deftly and expressively on guitar. In addition to his fine straight work ("Saturday's Child," "One More Round, Mankind," etc.), he does a funny takeoff on a rock 'n' roll record star.

Show is in through May 3. *Tube.*

Square East, N. Y.

Charles Rubin, Murray Sweig and Al Weinstein's presentation of Second City's "The Wrecking Ball," with Roger Bowen, Jack Burns, Bob Dishy, Mina Kolb, Dick Schaal, Avery Schreiber, Mitzie Welch; music, Tom O'Horgan; scenes and dialog created by the Company; theatre and set design, Ralph Alswang; director, Dishy; lighting, Dan Butt. At Square East, N.Y.; $3 *admission.*

To a first-timer, the antics performed by the zanies of the Second City are pretty hilarious but reaction of "regulars" among the opening-night audience for "The Wrecking Ball" was considerably more reserved. Evidently there isn't enough new and different this trip.

There's no denying the performers' talent. Holdover Bob Dishy and his friends Avery Schreiber, Mitzie Welch, Roger Bowen, Jack Burns, Mina Kolb and Dick Schaal proved that at Wednesday's opener (15). The fault is not in the stars but in their material which seems dragged out and generally uninspired.

Another drawback is the unequal distribution of opportunity among the group. As all of them display plenty of talent, if not in equal degrees, it could be a challenge to their improvising skill if they were to rotate frequently.

Particularly outstanding are Avery Schreiber, a bear of a man sporting a most luxuriant hirsute appendage, and Mitzie Welch, a pretty blond clown with a wonderfully flexible face and voice. The pair, along with brunette Mina Kolb, hit an improvised peak with their "The Butcher and the Landlady" done in Kabuki style (a "suggestion" from the audience).

The first half, or planned part of the program, gets the show away fast with a blackout using the stage's one prop, a rather imperfect rose. From then on the septet has a ball (if not a "wrecking" one) with their short takes but bogs down on some overwritten sketches.

Jack Burns and Schreiber get yocks with a conventioneer-cab driver routine. Some of the most successful skits evolved from improvising on song titles provided by the audience—"I Fell Off The Philippine Mountains and Broke My Knee," the Kabuki bit or "I Burned My Feet on the Boardwalk" (done as a tarantella).

A major assist to the actors, especially in the song-title bit, is the fast improving of both music and sound effects by Tom O'Horgan. *Robe.*

Harrah's, Lake Tahoe

Lake Tahoe, April 14.

Tony Martin, Cyd Charisse, Moro-Landis Dancers (17), *Leighton Noble Orch* (17); *presented by Bob Vincent.*

As a single, Tony Martin has always proved a potent marquee lure on the Reno-Tahoe circuit. Augmented in a "Two Act Revue" by Cyd Charisse, there's no question the Mr. & Mrs. offering will prompt big turnout in their debut as a double in the swank South Shore Room.

The revue, produced and directed by Robert Sidney and under the musical direction of Hal Borne, is heavily laced with audio and visual appeal; i.e., Martin's polished professionalism in the vocal department, and Miss Charisse's impressive talent for choreography.

Re the distaffer, that beautiful face and the perfectly proportioned stems cannot be ignored—by either gender. Also a big attention winner is her gowning, five changes on show caught.

Martin takes a brief bow with a few lines of "There's No Tomorrow," then brings on his partner (backed by four boy dancers) for a warmup to "Let's Dance," followed by her terp interpretation of "I Love All of You" from MGM pic, "Silk Stockings" which co-starred Fred Astaire and Gene Kelly.

After essaying a special-lyric bit themed around nursery rhymes, Miss Charisse hits the high point carboning Sadie Thompson. It's a clever sketch, smartly staged, showcasing her as one of the best dancers in the business.

Backed for most of his turn by a quartet of two males and two femmes (with enough talent on their own to rate top bookings), Martin includes a wide variety in his catalog. Titles range from "Best Things in Life Are Free" and "More" to "Fly Me to the Moon."

Singer bridges the titles with a few observations on booze, his drinking friends of the film colony, and a spoof of the new young singers who are not noted as "noteholders."

Exit has the couple together in a home scene rehearsing the act. They cap the routine with a bit of soft shoe and a cheek-to-cheek in "It's the Last Dance."

The Martin-Charisse revue rates plaudits for staging and presentation. It's a class act for any situation.

The Moro-Landis Dancers turn in the usual capable performance, this time accenting the fandango, with appropriate choreog and costuming. Backstopping is the well-rehearsed Leighton Noble Orch.

Andy Griffith Show comes in April 23. *Long.*

Queen Elizabeth, Mont'l

Montreal, April 16.

Jose Greco & Spanish Ballet (17), Nick Martin Orch (12), Salle Bonaventure Trio; $2.50 cover, $3 Saturday. No Sunday show.

On costuming alone, Jose Greco and his troupe are a smash hit at the Salle Bonaventure, drawing solid biz for the dinner shows particularly. The company, of course, has a ready-made audience, But Greco, despite the fact that he's been here before and did a stint at the Place des Arts just prior to his opening at this poshery, leaves nothing to chance.

The entire turn is a tour de force performance, except for the first few minutes after the opening when there seems to be a slight letdown in pace, and when one of the gal singers roams the floor, skirts twirling, but without a mike. This harms the effect of her song, and at least some of the audience are lost.

After that, however, it's smash all the way. With the size of this troupe, Greco can supply the full measure of authentic Spanish songology and terpology. Three numbers are particularly standout: a bolero which kicks off with a ballet version then high gears into two couples doing various versions which are authentic espagna; four males excel in their precision bit; and a young couple does an unusual boy-girl turn.

Greco's shrewd showmanship is also used to good advantage with excellent staging and mixing the various combinations into many different songs and dances, all adding up to a begoff finale.

Nick Martin's Orch provides a fine show-cutting service. *Laza.*

Mister Kelly's, Chi

Chicago, April 13.

Shecky Greene, Judy Curtis, Marty Rubenstein Trio; $2.50 *cover.*

It's seldom that an audience rates a review, but the house at Mister Kelly's for Shecky Green's opening show was one of those groups that merits special mention. It was a noisily rambunctious crew bent in having a raucous good time either because of or despite what happened on stage.

Unfortunately, most chose the latter despite the fact that Greene was in exceptionally good form and, per past performance, acquitted himself as one of the best of shoot-from-the-hip school of comics. Customers who tuned in on him were treated to a first rate show.

Greene was at his sharpshooting best in turning his comedic spotlight on the gamut of his experii ence from his Windy City boyhood to his experiences on the cafe boards. He intersperses his improvisations with a few gags and set pieces. But for the most part it's a sharply-etched hiur-long ramble through the life and times of Shecky Greene.

Opening the show is Judy Curtis, a former band singer with the Harry James orch. Unfortunately, Miss Curtis has not fully graduated from her days before the band. Where a clearly defined stage personality is not necessarily essential for a band thrush, it's imperative as a cafe single.

She's an attractive brunet with a pleasant mid-range voice that occasionally flats out in her upper range tries. Her biggest shortcoming at present is her repertoire, which is composed of an undistinguished array of pop tunes and standards which do little toward limning her stage character. Although some of these evergreens might have been molded into personalized tunes, her arrangements and handling fail to give them her personal stamp. *Mor.*

Hotel Astor, N.Y.

Carlton Productions presentation of "Naughty Marietta" with Marcia King, Danny Carroll, Lowell Harris, Rosemary Anoe, William K. Covington, William Memmott; staged by Brian Shaw; book adaptation, Alan James; lighting, Fred Allison; costumes, Tony Colecchio. Opened at Hotel Astor Dutch Coffee House, April 16, '64; $2.90 *door admission; no minimum for food or beverages.*

Anthony M. Rey is attempting to reestablish the Hotel Astor in live entertainment. With the N.Y. World's Fair bringing in a lot of extra occupancy, he's seeking a policy to create activity at the inn.

The current foray into entertainment, a condensation of Victor Herbert's "Naughty Marietta" is performed by five attractive and talented youngsters who are unfortunately handicapped in trying to lift the dated book and format into the modernity. It's a formidable task, especially in since they hew to the same story line as the original opus.

There is still a lot of attractive music in this operetta, which has been cut to an hour's running time. There has been some telescoping of characters and scenes, but still the libretto is too soggy to lope along with the players.

The comedy is by Danny Carroll who adds to his capers by playing several roles including a chorus of 50. He's a bright lad, eager to please and has a sense of comedy that elevates the show at times.

Marcia King has pleasant looks and a voice to watch. Rosemary Anoe, as the slave girl, brings a cultivated voice to the role. William K. Covington plays Capt. Dick in a heroic manner, and the heavy is by Lowell Harris who seems not to take his villainy too seriously.

The direction is by Brian Shaw, piano music is by William Memmot (the sole music), and the costuming by Tony Colecchio are plusses in the production.

The scene of this musical is in the hotel's little known basement Dutch Coffee Shop and starts following the dinner hour. There's no need to eat or drink during the show, since the admission is charged at the door. With a more successful vehicle the policy could create a lot of traffic to the hotel's underground. *Jose.*

Palmer House, Chi.

Chicago, April 15.

Jane Russell, Connie Haines & Beryl Davis, Ben Arden Orch; $2.50-$3 *cover.*

The teaming of Jane Russell, Connie Haines and Beryl Davis would seem to be a surefire booking for any club. They are all names in their own right, and they can and do deliver a firstrate show. Neveretheless, they opened to an only moderately-filled house in the class Empire Room.

Best guess as to why the trio is not breaking it up in the Windy City was put forth by a jaded savant of the nitery press corps on opening night: "They've overworked the wholesome bit."

It's true that the story of their getting together at a church benefit has been well-played in the national press and by the local gazettes. And it is also true that Chi is a convention town and that conventioneers are traditionally more interested in high spirits than they are in the spiritual.

Ironically, the threesome is anything but ethereal. Miss Russell, although gowned up to her neck, retains her sexy essence—religioso tunes and WAIF benefits to the contrary. Miss Davis is a tall, shapely dish with classically handsome English features, and Miss Haines has a diminutive, bouncy attractiveness.

Musically, the group is fine, and their act is well-honed and polished. They move about the floor well and have a knack for involving the audience in the show.

Miss Haines does an excellent job with "I Believe," Miss Davis is topnotch in her handling of "Foggy Day" and "Make Someone Happy" and Miss Russell displays firstrate showmanship in "Mack the Knife" and "Gonna Build a Mountain." In trio, they score with a "Joy" medley, a superb arrangement of "Vaya Con Dios" and a rocking version of "Jericho."

Drummer-conductor Sid Balkin rates a nod for keeping the show lively, and Ben Arden's house orch deserves credit for showing the trio off at its best. *Mor.*

Desert Inn, Las Vegas

Las Vegas, April 14.

Phil Harris, Caterina Valente, Jubilee Four, Rola & Rolan, Donn Arden Dancers, Girls (20), Boys (6), Carlton Hayes Orch (17); produced by Frank Sennes; presented by Wilbur Clark; choreography, Donn Arden; musical arrangements, Jim Harbert; costumes, Bill Campbell and Madame Berthe; stage direction, Jim Hawthorne; $5 minimum.

Not only does Phil Harris have the best all around show he's yet presented here—he introduces Caterina Valente, the most exciting personality to warm up the Strip since Mitzi Gaynor erupted here several seasons back.

Harris hits a new peak, abetted by a stirring Donn Arden production number called "Jubilee Americana" which presents 20 chorines in the Ziegfeld manner. The dolls introduce Harris, who neatly segues into a "Hello, Dollys" acknowledgement which is refreshingly done.

In the Harris tradition, he does "That's What I Like About the South," "Old Man Time," and with the rich-sounding Jubilee Four does such numbers as "Old Master Painter," "Sleepy Time Down South" and "Old Time Religion."

Balancing team of Rola & Rolan get gasps from the time they enter from the wings on top of the other—head to head. Hand to head, foot to head, and head to head balances look even more frightening when the duo performs on a rocking plank atop a rolling cylinder.

Miss Valente is an attractive young singer with unbelievable range, and unique, crystal-clear tonal quality blending into memorable styling. With a happy, animated personality, she tells of her Italian-French-Swiss-German background and "musical arrangements by an Irishman."

She's a charmer putting dramatic facial expressions into each song delivery. She clicks with such serious numbers as "Falling In Love With Love" and "The Party's Over"; she gets laughs with an original German version of "Mack The Knife," an up tempo "Blue Moon," and a cartoon attack on "A Mean Old Fly."

First-nighters gave Miss Valente consistent applause, with most mitting going to her famed "Malaguena" and "The Breeze and I." Her turn is a tough one to follow, but vet showman Harris does it gracefully. The Carlton Hayes orch (17) backs with aplomb, fronted by Buddy Cole.

This bill, presented by Wilbur Clark, in until May 12 when Danny Kaye returns. *Duke.*

Mark Twain Riverboat Restaurant, N.Y.

Stan Rubin & His Riverboat Ramblers (6), featuring the Tiger Town Five; The Banjo Boys (5), featuring Roger Sprung; no cover or minimum.

Only the most blase New Yorker would call the changes owner Jan Mitchell has made in his Empire State Building Longchamps Restaurant "just another remodeling job." The change is so complete that nothing of the Longchamps image remains.

The Mark Twain Riverboat, which opened Thursday (16), is still, basically, a restaurant, but offers dancing and interim musical entertainment. The plush look throughout is less authentic Mississippian than the beautiful handiwork of a Broadway stage designer, and with good reason.

Oliver Smith was evidently given a free hand by Mitchell and he has created a posh film-set version of a highly romantic era. From the main (or street) floor's river-steamer dining salon atmosphere to the even fancier lower-level dancing and dining area, it's a world of columns covered with carpetbagging, ships' figureheads, deep carpets, miles of snow-white table linen and waiters garbed as Gaylord Ravenal-types (albeit, a bit showy in all-red coats and vests).

The larger downstairs room is divided into sections called the San Francisco Room, the New Orleans Room, the Innocents Abroad Room and the Hartford Room.

Stan Rubin & His Riverboat Ramblers provide dance music, which is only occasionally Dixieland in tempo. The pattern is closer to cocktail music, with an occasional Latino-tempoed item and "one Dixieland blast per set."

Group is outgrowth of Rubin's Tiger Town Five which also works in occasional jazz items. Featured vocalist is John Amoroso. Alternating with band are The Banjo Boys, led by Roger Sprung. Group starts at the cocktail hour, then alternates with Ramblers, who come on at 8 p.m. It also provides whole sows on Mondays.

The atmosphere, despite the decor, is completely informal and should attract both nostalgic oldtimers and swinging youngsters. Maitre d' George Fillos presides at the ropes of this fanciful variation on life on the Mississippi. *Robe.*

Nugget, Sparks, Nev.

Fred Waring & His Pennsylvanians (33), Rudy Cardenas, George Arnold Singers & Dancers (17), Foster Edwards Orch (10); $2 minimum, second show.

In this debut outing at John Ascuaga's Nugget, Fred Waring notes his band and the Pennsylvanians have been playing and singing "for pleasure" for 47 years, and his show is proof of the notation. It's a most pleasurable session although a bit too much on the formal concert side and too long by Nevada nitery standards. Judicious editing would result in no loss of entertainment values.

Tagged the "Magic of Music," Waring makes full use of his 18 musicians and a mixed chorus of nine males and six femmes to cover all musical areas: folk, spirituals, love songs, dance tunes, evergreens, marches. His music men and singers are highly proficient in all segments.

The arrangements, both instrumental and choral, are also impressive. Opening theme is, natch, "I Hear Music," followed by a set of folk stuff including "Mr. Frog A Courtin' He Did Go," "A Poor Wayfarin' Stranger" and "Battle of Jericho." Among the love songs are "Love Is Where You Find It" and "Love Here Is My Heart."

In the classic section, Betty Ann McCall is featured playing Liszt's "Second Hungarian Rhapsody" on the Cordovox, an electronic accordion that can be made to sound like an organ. Many of the vocalists are featured in solo spots—and many show outstanding individual talent.

Rudy Cardenas is unerring, and flashy, in juggling balls, clubs, metal cups, and top hats. Most of his routines demand the ultimate in timing, and he proves the master. His is an act perfect for many situations.

Opening production pulls many titles from "Music Man," with Jim Ingram and Joyce Von ably handling the vocal chores. Sets are inventive, and use is made of a revolving section in the center of the stage. Bertha, the Nugget's elephant under the direction of trainer Jenda Smaha, is featured doing a Charleston and in an acro number with male partner, wherein she steps on the raised end of a teeter board, sending partner into a high back flip.

Sergio Franchi, Myron Cohen dotted for April 23. *Long.*

The Gold Bug, N.Y.

J. J. Johnson Quartet, Jayce Parker Trio; $2.50 minimum.

The Greenwich Village nitery scene can be as family-oriented as the carnival world.

Boniface at the new Gold Bug is young Bob Santopietro, a jazz buff. But the point here is that he's the son of Frank Santopietro, whose name for years adorned Frank's Tropical Bar and who is the brother of Louis Santopietro, host for years to the Village "in group" via his downstairs beer and steak ($1) grotto on Sheridan Square (this fine and cheap snug gave way to the building mania a few years back and Louis's is now on 8th Street).

The Gold Bug is on West Third Street, at a site once occupied by Bill Bertolotti's restaurant and run by the Santopietros. Anyhow, as a jazz joint (which in itself is class for the strip that used to have all the girlie-show tourist traps, but which now mainly has tourist-trap coffee houses), The Gold Bug is long, plush and decorated in hot reds, but featuring cool music.

Son of Frank has shown good taste with his initial bill. For vet trombonist J. J. Johnson can blow mellow show ballads with great warmth and style and handle driving modern jazz items like Max Roach's "Blues Waltz." Leader gets solid support from Harold Maberin's piano, Frank Gant's drums and Arthur Harper's bass.

Rounding out the bill with melodic 88 jazz is Jayce Parker and her rhythm combo. Groups are on an 18-night stand. *Bill.*

Decor Clicks in New Rm. Of Edgewater Beach, Chi, But Show's Disappointing

Chicago, April 14.

The Edgewater Beach is one of Chicago's old line prestige hotels, and although it hit its top stride in the '20s and '30s it still retains an air of merchandiseable class. In its salad days it received considerable national and local renown for its Marine Dining Room and adjoining Beach Walk, both of which were de rigueur family and prom institutions.

In the '40s the Marine Dining Room fell out of favor and in the early '50s was replaced by the Polynesian Village. The bamboo decor made a brief splash in the heyday of the South Seas eateries and then began to taper off in popularity.

The room has now reverted to its more formal oy yesteryear and has taken the name Marine Room, dropping part of the old title in deference to tradition.

Designer Sander Davis has wrought a handsome room, replacing the dark old Polynesian Village with a stately, light and airy dining spa. Color scheme is a quietly resplendent combination of white, cream, blue and gold.

Main floor seats 700 (in modern high-backed chairs), and a curtained-off balcony can add 300 more. Little has been changed in the stage area, but elimination of the sight and sound dead spots in the old room are a decided improvement in the place as a show spot.

In light of the considerable expense involved in dressing up the room, it is curious why g.m. Ken White chose this show to preem the spot. Perhaps talent consultant Merriel Abbott is to be faulted for picking this motley ABC package, but it's certainly not a choice destined to get the room off to a proper start.

Bob Newkirk is an okay singer, but any impact that he might have parlayed was dulled by two opening acts that left the preem crowd in a torpor. The Maldonado Dancers, composed of three males and two buxom femmes, have a surface gloss and hardness all out of keeping with what one would expect in the new layout, and femme ventriloquist Sandra is an amiable if uninspired club date act.

Newkirk has a fine set of pipes that have earned him a steady berth on the Don McNeil Breakfast Club radio show. However, he has a tense and uneasy stage demeanor that, although it may never affect his radio career, will have to be softened for the clubs.

Withal, he is a capable balladeer, and can lend a high-voltage touch to such numbers as "I Believe In You," "If Ever I Would Leave You" and "Maria."

If the Maldonado Dancers, as the first act ever to play the room, represent the tone of future bookings, then the Marine Room's talent policy would seem to be in for some re-thinking. Their terp style is a mixture of early-George Raft and late-Peter Gunn, and the costuming of the femme members is uninspired.

Sandra (Mason) unaccountably starts her turn off with a pseudo-jazz rendition of "Mack The Knife." Her byplay with her dummy is loaded with such vintage vent corn as humming and whistling at the same time and repeated references to the difficulty of pronouncing the letter "b" without moving one's lips. She does the latter very well.

While it's easier to second-guess than it is to predict, the Edgewater Beach would seem to merit an appraisal of the image that the Marine Room would like to project. At present the decor and the talent just don't blend. *Mor.*

Rat Fink Room, N. Y.

(FOLLOWUP)

Johnny Johnson, marking a quasi-"comeback," is the new added attraction at Jackie Kannon's Rat Fink Room, the zaniest nitery in New York. While some of Kannon's quips are not for the kiddies—as a matter of fact he doesn't have to resort to the neo-Lenny Bruce vocabulary because he is fundamentally a compelling comedian with his other brash asides, iconoclastic nuances on the passing scene and doggerels—the b.o. attests to his general acceptance.

The boite's ribald "art" sets the motif and Kannon could refrain from overaccentuation.

Wisely he interlards his mirthful marathon monolog with guest-bookings, and Johnson, to self-guitar accompaniment, uncorks a pleasant medley of past and current clicks. With some he has been uniquely identified. His salute to Jule Styne's impressive pot-pourri dates from a "B" filmusical, "Sweater Girl," in which Johnson starred, but he chooses to eschew some of the more distinguished musicomedy and other songs with which he has been associated. He's the perennial juvenile type and for a time (a) essayed Wall St. and (b) an east side steakery, which still bears his name although he's no longer connected.

With Kannon's capable Nick and Phil at the door they are hospitable greeters. Situated on top of The Roundtable, citadel of bellydancer, the site of the old Versailles is one of the few cabaret clicks in town; in fact it's a two-bistro parlay. *Abel.*

Edgewater Beach, Chi.

Bob Newkirk, Maldonado, Dancers, Sandra, Claire Perreau Orch; $2-$3 cover charge.

Bon Soir, N.Y.

Felicia Sanders, Marc London, Enid Mosier & Alfonso; $5 minimum.

Although the "Spring Show" consists of acts that have played here frequently enough to be familiar, the faithful gathered in sufficient numbers Tuesday (14) to bring smiles to the management's faces. What the Bon Soir really needs, however, is a bit more room and air per patron and a shorter routine for all three acts.

Felicia Sanders played this lower level cabaret a few months ago but her reception must have made drop-in patrons believe she was returning after an absence of years. An adroit singer she can wrap up a ballad in gossamer and send it, seemingly, to each individual in the room.

There's a Piaf-ish quality about her delivery and styling. But her personality is her own, with plenty of reason for her eight-week booking in evidence.

Whether Miss Sanders is crooning Kurt Weill's "Speak Low" or making a big thing out of "No More Trumpets," each patron's ears and eyes get a treat. Her excellent pianist, supported by two house musicians, is her composer-husband Irving Josephs.

Opening show are Enid Mosier and Alfonso. The young femme is an old hand here whether she's singing alone, with a steel-band or with her current partner.

The pair get away quick with Cole Porter's "Jupiter Forbid," turn "Playmates" into something out of Polly Adler, then segue into a samba-ish "Love For Sale." Alfonso, who also bangs a mean bongo, blends beautifully with Miss Mosier on vocals. Their closer, a revival tune, "Going Down Jordan," makes a good bow-in for the next act.

Comedian Marc London's tendency to dwell too long on one subject is his only drawback. The opening audience didn't catch some of his excellent throwaway lines but got most of his message. His longest item, a takeoff on "This Was the Week That Was," is funny but could stand plenty cutting. *Robe.*

Blackstone, Chi

Chicago, April 16.

Toni Carroll, Frank York Orch; $2-$2.50 cover.

Toni Carroll has proved a winner in her previous engagements at the posh little Cafe Bonaparte and her current stand looks to keep her record intact.

A voluptuous brunet, she has both the physical accoutrements and joi de vivre required to part the expense account set from their credit cards. She's a first rate lure for the traveling businessmen and conventioners who are the backbone of this room's trade.

Miss Carroll has updated her turn to the extent of adding "Hello Dolly", but for the most part it is the same act that's been successful here before. Among her numbers that score with the tablers is a bright rendition of "Ciao Ciao Bambino" in Italian, an offbeat arrangement of "You Can't Take That Away From Me" and "You Gotta Have Heart". She's also effective with her ringsider-participation r&r number, "I Want You To Know" and with a ballad medley encore. *Mor.*

Sahara, Las Vegas

Las Vegas, April 14.

Victor Borge, Leonid Hambro, Moro-Landis Dancers (16), Louis Basil Orch (12); produced by Stan Irwin; $5 minimum.

Victor Borge, always a mighty magnet for the Congo Room, is up to his old tricks—and the old tricks are still as funny as ever. He kids just about everything in sight, including himself and the audience, and of course he reserves his most serious kidding for serious music. Even those who may be frustrated by Borge's mere dabbling with the classics will admit that his approach couldn't be funnier.

On this trip, Borge again has another superb pianist with him—Leonid Hambro—and with twin pianos they offer some of the few serious moments in an act spearheaded by the star's distinctive comedy dialog and distinctively irreverent piano piddling. Hambro, of course, gets his share of irreverence.

Borge updates his delightful Danish-accented patter with remarks about the new Moro-Landis production number, a fine miniature musicale saluting the American Indian, which features the 16 "Most American Girls In The World," one of whom gets burned at the stake. (At its conclusion, Borge says, "That's called 'What's cooking?'" "Tell your friends," he says, "if they want to see this opening number they'd better come in within 15 days—because we lose a girl every night."

Louis Basil's orch (12) provides excellent framework. This Stan Irwin production is in until May 12 when Bill Dana and The Mills Bros. open. *Duke.*

King's Club, Dallas

Dallas, April 14.

Jerry Van Dyke, Lynda Freeman, Raul Arrambide, King's Club Trio; private club, no cover or minimum.

Jerry Van Dyke has come up steadily in four years, since he was tagged under New Acts in 1960 at this midtown privatery. Talented comic, opening his third stint here Monday (13) before an SRO crowd, scores easily with his new routines, throwaway one-liners and surefire holdovers.

Loaded with original material, but still with no set format, Van Dyke now has assurance and flawless timing as he gets lotsa mileage from his offerings. Opening with a vocal, "Got a Lot of Living to Do," he follows with yarns before a banjo solo, "Bill Bailey," to good returns.

Highlight of the boff 35-minute stint is still his hilarious lip-sync of the first "Lone Ranger" radio sketch, now a classic. He's a savvy showman now, after tv exposure on the Judy Garland Show and brother Dick Van Dyke's show.

Between shows femcee Lynda Freeman thrushes nicely, and Raul Arrambide table strolls with guitar, offering Spanish songs. House trio provides top showbacking and fills the floor with terpers.

Van Dyke plays two weeks, with Ullett & Hendra due April 27 for a fortnight. *Bark.*

Blues Bar, Paris

Paris, April 14.

Hazel Scott, Mae Mercer, Curtis Jones, Michel Sardaby; $2.40 minimum.

First floor sit-down room in the three-tiered Grandes Severines, which has a cabaret and dancing in the basement and a Russo restaurant with music on ground level, is still a popular spot for locals and visiting Yanks.

Hazel Scott, in fine fettle, does solid piano work and has an ability to improvise with the mood of the clientele. She also can do yeoman work on standard ballads in the husky pipe department. This is one of her first Paris stints in some time. She should roll up an extended engagement here.

Mae Mercer, the room's statuesque boniface, also gives out blues and r&b numbers with a fervor and feeling that make the boite monicker a correct tag. She develops intense tones, mood and emotion with her laments.

Curtis Jones does an acceptable 88 filler and song work while Michel Sardaby lends good interim pianoing and accompaniment. Price is right for the offerings even if it has gone up from its original $1.25 minimum mainly to clear out some of the younger set who had a tendency to squat all nigh' at previous prices. *Mosk.*

New Acts

SHERRY BRITTON
Songs
30 Mins.
Living Room, N.Y.

Sherry Britton, who has plied the burley wheels and was a fave on 52d Street in its heyday, is now making a major bid in the cafes. She recalls her genesis lovingly. The background of Minsky and Leon & Eddie's has given her a solid foundation that should make her a good commercial single in the niteries. She also has a legit background, having played Adelaide in "Guys & Dolls" on the summer circuits. This is another facet of her more recent growth.

Miss Britton retains much of the looks that many drooled over. She wears her hair long and the decolletage low, and her gown has that expensive bespangled look. Songwise, Miss Britton comes off well. Some of her early numbers are not too fortuitous, but her special material including the "work songs of her craft," are the highlights of her turn. Included in a medley, in which she fondles a guitar, is a tune such as "I've Been Working on the Runway," and a few others that reestablish her as a refugee from the Republic Theatre. She has an excellent personality and a projection that indicates everything is in good, if not too clean, fun. *Jose.*

WAYNE STORM
Songs
18 Mins.
Blue Angel, N. Y.

Wayne Storm is a vigorous singer of folk tunes. Montana-bred entertainer has a good voice and a sense of interpretation along with a meaningful guitar background by himself and another by Bob Wild. Storm's tunes have style and sincerity as well strong projection. Although he comes on the folk scene at a rather late date, there is still room for his vigorous chants.

Singer has a wide catalog and a commercial quality. He seems to sing to please himself and not the cultists of the authentic or the ethnic. Most of his tunes are of the American scene, and a few of them are designed for general consumption. He's the kind of singer who strives to entertain rather than educate. *Jose.*

GODFREY CAMBRIDGE
Comedy
30 Mins.
Blue Angel, N. Y.

Godfrey Cambridge is the type of Negro comedian who probably will arouse controversy. He's of the new breed commenting on today's turn of events. However, he's also the type who recites a joke or two on himself and his people. He makes humorous comment on both sides of the fence and much of it's funny, some of it is bitter. He rates a rostrum in many kinds of niteries.

Cambridge discourses on the current scene in both the entertainment and political worlds. Some of his lines have unusual impact such as his observation on the "stall-in" that the last time he got some gas for his car, the Negro attendant called him Uncle Tom. His lines are up to the minute in this repect. However, there is a tinge of bitterness in his piece about the film director who gets a Negro performer to enact a role that is personally demeaning to him as a Negro. It's a piece too uncomfortable for cafe consumption. *Jose.*

KATHY WOODRUFF
Songs
15 Mins.
Blue Angel, N. Y.

Kathy Woodruff is a pleasant girl who has a polished turn. She's a singer of charm and simplicity with many interesting melodic excursions. What's more, she has a personable delivery that seems eligible for many kinds of situations.

Miss Woodruff, pleasingly coiffed and coutured, however, seems loath to take chances on anything out of well beaten grooves. It seems to be one drawback in what is otherwise a promising singer and a good bet for many fields, including legit musicals. *Jose.*

TESSIE O'SHEA
Songs, Comedy
65 Mins.
Embers, N.Y.

The American cafe debut of vet British comedienne Tessie O'Shea is notable for many reasons. It's a chance to see how an experienced music hall hand operates and a reason for a different kind of nitery trade.

The nitery ops seem to be relying increasingly on the angles. Straight presentations of year-in-and-out attractions seem to attract the same people, but less of them as time goes on. The current experiment by the Embers, "The 12 O'Clock Theatre," wherein a personality from a legit musical field does a cafe stint, seems to be a good start in bringing in those who do not ordinarily patronize night clubs.

The start of the midnight legit policy has been entrusted to Miss O'Shea, late of the ill-fated "Girl Who Came to Supper." "Two-Ton" Tessie, who uses her corpulence as a prop, seems to have hit it right with the cafe set. She's a fresh note in this bistro which has as her partners in entertainment, Dizzy Gillespie Orch and the Mike Longo Trio jazz practitioners, which makes for an extremely odd combination. The Embers' attempt is at least an appeal to the late set to reestablish niteries as a rival to the Late Show.

The British comedienne sets an old music hall mood. Indeed her tunes from the British stages and barrooms are the distinctive points of her turn. There's a freshness and vigor in her work. She's not hemmed in by the comparatively small stage, even with her huge bulk. She trips and traipses about as though she had as much room as at the Palladium. But the cafe gives her a more intimate dimension; she chats with the customers, and shares a joke or two with them.

Miss O'Shea tops her turn with such tunes as "Saturday Night at the Rose & Crown" "Cuddle in the Clover" and others that Britons have grown up with. She also throws in a Welsh folk tune to give her one of her most tender moments, and should she ever want to work the Catskills she auditioned with "Yiddishe Mamma." There was an ovation for her efforts. *Jose.*

JOAN MEYERS
Songs
30 Mins.
Caucus Club, Detroit

There is more promise than fulfillment in the present status of youthful Joan Meyers. She is a diamond in the rough but if the right polishing is applied and "takes" this young lady could make it big.

She has a good voice but what is more important, it is a voice with a distinctive tonal quality. Her pitch is low and the sounds she emits are emotion-laden.

Miss Meyers is singing folk songs now, but an excursion into "Let Me Go Lover" reveals a voice and a style that could launch its owner on a career much broader than folk singing provides. With her low, emotioned-filled voice, she's a natural blues singer.

As is, Miss Meyers is a run-of-the-hills folk singer. She runs through "Nobody Wants a Baby When a Real Man Can Be Found," "Evening of the Roses," "Hey, Nellie, Nellie," etc. Such offerings seem incongruous in the swank and presumably meant-to-be sophisticated Back Room of the Caucus Club.

Miss Meyers was dressed in a severely plain black dress that did nothing for her except to cover her. Her severe hair styling was of no help to her appearance, either. But she has good features and possibly a figure that could be turned into assets.

AMI ROUSELLE
Songs
Blue Angel Lounge, N. Y.

Ami Rouselle is an accomplished singer who has settled down in the Blue Angel's Lounge as an entr'acte entertainment. The Negro singer takes in a wide latitude. She can soprano in the tradition of the cultivated chirper and she can tear off rhythmic numbers.

Miss Rouselle, who gives herself a strong piano accompaniment as well, seems to be able to handle herself in most any situation. The Angel's lounge sometimes has enough traffic to create a considerable amount of distraction. She takes these handicaps in stride, keeps the attention of the customers perched at the bar or at the tables and manages to get applause for her efforts. She can work herself into a pleasant diversion in this situation. *Jose.*

GINO TONETTI
Songs
20 Mins.
Living Room, N.Y.

Gino Tonetti is a handsome and personable newcomer to the cafes. He has a heavy Italianate air that translates itself into a generally romantic mien in this intimerfe. Tonetti has a Continental flair and sound that should appeal to the distaff trade.

An added plus in his favor is the fact that he sings forthrightly. There is generally a straight delivery and little of the note bending that used to be the forte of the romantic singers. His songbag includes a lot of the European faves. He gives the impression of having learned of amour in Paris and Rome. He concentrates on these languages, but his songs on the English idiom generally leave no doubt as to the meaning of the Continental chansons.

Tonetti should do well in cafes and his Valentinoesque looks should interest film producers as well. *Jose.*

House Review

Palladium, London

London, April 17.

Lena Horne, The Bachelors, Des O'Connor, The Monarchs, Arthur Worsley, The Bel Caron Trio, The Del Rey Bros., Bill Finch, Bill Ternent Orch; presented by Leslie A. Macdonnell and Bernard Delfont; staged by Jack Matthews; $2.80 top.

That this nation has not completely lost sight of great performers in the current fad for loud rock 'n' rolling is revealed in the way London has received Lena Horne. At the start of a four-and-a-half week billtopping stint in Britain's premiere vaude showcase, she was admittedly apprehensive about returning (after 12 years) to a land in the grip of Beatlemania.

Miss Horne's appearance, however, proves that there is still a market here for superb artistry. An SRO Palladium audience dug her every inch of the way, and the earlier plaudits for The Bachelors was considerably topped by the applause for Miss Horne's electric act.

Her adroit selection of songs, through which she never gets into the same groove twice, provides an excellent showcase for her skill in living the mood of a number and projecting it with physical and vocal intensity.

Superb are numbers like "I've Grown Accustomed To Your Face," "I Concentrate On You," "A Guy Called Joe" and others. Her wit, charm, sincerity and humility, along with her ability as a performer, make Miss Horne's 15-number songalong a memorable experience.

Bachelors' presentation is a brave try to break away from the "routine" of local groups and, with polish, it will pay off fully. Meantime, their strongly pronounced Irish accents lend a lot of kick to their arrangements of "Charmaine," "Diane" and "I Believe," among others, for which they are noted.

Des O'Conner, handling emcee chores, works some old gags which he gets away with — but only just. More successful are The Monarchs, a versatile harmonica playing trio whose real passion is for vocal and instrumental gaggery. Vent Arthur Worsley does fine work in his spot with his dummy, Charlie Brown, seemingly so alive that Worsley himself appears the more wooden of the two.

Highly gymnastic body-throwing act of the two-man-one-femme Bal Caron Trio has some breath-holding highlights and they earn their applause. From America, juggler Bill Finch does some neat and faultless stick twirling. But show openers the juggling Del Ray Trio need to correct one or two fumble-prone items to score 100%. *Watt.*

CURRENT BILLS

WEEK OF APRIL 22

NEW YORK CITY

MUSIC HALL—Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.
SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

SCOTLAND

EDINBURGH PALLADIUM — Calum Kennedy, Will Starr, Sammy Short.
GLASGOW METROPOLE—Clark & Murray, Joe Gordon Four, Alexander Brothers, Dennis Clancy, Ivy Carey, Danny Regan, Alan Beale, Betty Melville, Vy Day, Arthur Spink, George Rex, Moxon Girls.
GLASGOW PAVILION—Jimmy Victory, Bob & Jack Young, Eileen Keegan, John Mulvaney, Three Bells, Moxon Girls.

Cabaret Bills

NEW YORK CITY

APARTMENT — Melodye Condos, Charles De Forest.
BASIN ST. EAST—Pat Collins.
BITTER END—Joan Tolliver, Jim, Jake & Joan.
BON SOIR—Felicia Sanders, Three Flames.
BLUE ANGEL — Godfrey Cambridge, Kathy Woodruff, Wayne Storm.
CAFE AU GO GO — Lenny Bruce, Hendra & Ulett, Shawn Phillips.
CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Kato Fenyas.
CHATEAU MADRID—Los Chavales de Espana, Emilio Reyes Orc., Carbia Orc.
COPACABANA—Los Cincos Latinos, Jan Murray, Pat Woodell, Eddie Albert, Joseph Mele Orc.
CRYSTAL ROOM—Joe Mooney.
EMBERS—Joey Bushkin, Lenore Paxton.
GRINZING — Kalman Banyak, Henry Butz.
HAWAIIAN ROOM—Teiko Yannagi, Keolu Beamer, Auletta Orc.
FIVE SPOT—Sonny Rollins & Co.
HOTEL ASTOR—Eddie Lane Orc.
HOTEL AMERICANA — Peggy Lee, Lee Evans Orc.
HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.
HOTEL PARK SHERATON — Irving Fields 3.
HOTEL PLAZA — McGuire Sis., Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Matthews, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.
HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.
HOTEL SAVOY-HILTON—Arturo Arturos Orc.
HOTEL SHERRY-NETHERLAND — Juli Christman.
HOTEL WALDORF-ASTORIA — Patti Page, Emery Davis Orc., Horace Diaz Orc.
INTERNATIONAL—"Vive Les Girls," Mike Durso Orc.
LATIN QUARTER—Kaye Sisters, Rolly & Arry, Jack Le Cayen, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.
LIBORIO—Celia Cruz, Pancho Cardenas Orc., Candido.
LIVING ROOM—Sherry Britton, Gino Tonetti, David Fisher, Bob Ferro Orc.
NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman, Teresa Celli.
RAT FINK ROOM — Jackie Kannon, Johnny Johnston, Tobi Townes.
RED GARTER—G-String Strugglers.
RED ONION—Banjokers.
SAHBRA—"Hora Hootenanny" Menasha Baharav Orc., Gavri Dcrs., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.
SNIFFEN COURT INN—Renee Taylor, Joe Randi, Pepi Moreale 3.
SQUARE EAST—"Wrecking Ball."
TEEN HAVEN—Madisons, 5 Fashions, Soul Bros.
THE MOST—Geordie Hormel.
TOWN & COUNTRY — Jack Carter, Ned Harvey's Orc., Rod Rodriguez Rhythms.
UPSTAIRS & DOWNSTAIRS—"In This Corner," Bil Brown, Virgil Curry, Marian Mercer, Carol Morley.
VIENNESE LANTERN—Maria Carillo, Lillian Cavell, Ernest Schoen Orc.
VILLAGE GATE—Nina Simone, Stratus Near East Ensemble, Jorge Morel.
VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.
VILLAGE VANGUARD—Bill Evans.
WESTCHESTER TOWN HOUSE—"Life Begins at Minskys."

CHICAGO

THE BELFRY—"Noises In The Theatre," June Ericson, Haskell Gordon, Ann Hilton, Ross Lashbrook, Bert Vallencourt.
BLUE ANGEL—"Calypso Nights" Lord Carlton, Sami Coe & Anita, Georgia Carroll, Lord Montego, Lord Smiley, Al D'Lacy Orc.
CONRAD HILTON — "Ladies First" Lucho Navarro, Wells & Four Fays, Manuel Del Toro, Marie Langenbein, Ernie McClean & Caroline Paul, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Orc.
HAPPY MEDIUM—Three Cheers For The Tired Business Man. **Downstage Room**—Rolf Harris.
HOTEL CONTINENTAL—JoAnn Val, Franz Benteler Orc.
DEL PRADO HOTEL—"Hits of Broadway" revue.
DRAKE HOTEL—Joe E. Lewis, Jimmy Blade Orc.
EDGEWATER BEACH—Bob Newkirk, Maldonado Dancers, Sandra, Claire Perreau Orc.
LE BISTRO—Pat Galleo & The Highlads, Connie Milano Trio.
LONDON HOUSE—Billy Maxted's Manhattan Jazz Band.
MISTER KELLY'S — Shecky Greene, Judy Curtis, John Frigo Trio, Marty Rubenstein Trio.
OLD TOWN NORTH—Addis & Crofutt.
PALMER HOUSE—Jane Russell, Connie Haines & Beryl Davis, Ben Arden Orc.
PLAYBOY—Bobby Byron, Berle Williams, Nick Noble, Toy Petty, Judie Thor-Danielle Dravor.
SECOND CITY—"Inside The Outsider" Ann Elder, Sally Hart, Gene Kadish, Dave Steinberg, Omar Shapli, Bill Mathieu.
SHERATON BLACKSTONE—Toni Carroll, Frank York Orc.

LOS ANGELES

COCOANUT GROVE — Tony Bennett, Enzo Stuarti.
CRESCENDO—Henny Youngman, Mary Ford, Frank Fanelli.
DINO'S—Betsy Duncan, Jack Elton, Steve LaFever.
ICE HOUSE—Shaggy Gorillas, Stewart Clay, Pat & Victoria.
INTERLUDE—Tani Jones.
MELODY ROOM—Jack Costanzo Quartet, Jacqueline Fontaine.
MOCAMBO BROS. — Simmy Bow, Kay Starr.
STATLER HOTEL—George Liberace.
TOWN HOUSE—Red Nichols & Five Pennies.
TROUBADOR—Hoyt Axton, Freddie Neile.
YE LITTLE CLUB—Ondine, Mike Dees.

LAS VEGAS

CASTAWAYS — "Bottoms Up," Redd Foxx, Sun Spots, Bobby Stevenson Orc.
DESERT INN—Phil Harris, Caterina Valente, Donn Arden Dancers, Jubilee Four, Rola and Rolan, Carlton Hayes Orc. **Lounge:** Davis and Reese, Mafalda Trio, Lilting Strings.
DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls," Patti Carlson, Mickey Turner and Margo, Sasha Semenoff Strings. **Sultan's Table:** Arturo Romero Strings, Jose Mario, Al Nichols.
FLAMINGO—Juliet Prowse, Smothers Bros., Harry Blackstone Jr., Russ Black Orc. **Lounge:** Della Reese, Frank Sinatra Jr., Helen Forrest, Charlie Shavers, Tommy Dorsey Orc., Nita Cruz, Bob Sims.
FREMONT—Jets, Jody and Misfits, Ray Smith Group, Paul Landon.
GOLDEN NUGGET—Judy Lynn, Suzi Arden Show, Jay Chevalier, Kenny Vernon Trio.
HACIENDA—"Les Poupees de Paris." **Lounge:** Johnny Olenn, Ink Spots, Kay Houston.
MINT — "Hong Kong Scandals," Pat Moreno's "Artists and Models of '64."
NEVADA—Peter Anthony, Royal Tahitians.
NEW FRONTIER—Turner and Smith's "Voila Les Femmes," with Dick Weston. **Lounge:** Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.
RIVIERA—Kay Starr, Louis Armstrong, Louis Armstrong, Riviera Dancers, Jack Cathcart Orc. **Lounge:** Johnny Desmond, Jack Ross, Betty Ayres' Sparkling Strings, Marty Heim Trio.
SAHARA — Victor Borge, Leonid Hambro, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Louis Prima, Gian Malone, Sam Butera, Witnesses, Characters, Senators, Peter & Hank.
SANDS—Jerry Lewis, Step Bros., Copa Girls, Antonio Morelli Orc. **Lounge:** Martin Denny, Johnny Prophet, Vido Musso, Dave Burton, Ernie Stewart.
SHOWBOAT—Demarco and Day, Singers Three, Rusty Isabel, Johnny Paul.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Four Aces, Bernard Bros., Esquivel.
TALLYHO—Gerry Gerardo.
THUNDERBIRD—Peter L. Marshall in "Anything Goes," with Eileen Rodgers, Irving Benson, Benn O. Baker, Nat Brandwynne Orc. **Lounge:** Larry Steele's Smart Affairs Revue, Big Beats, Jackie Paris and Anne Marie Moss, The De-Fuentes.
TROPICANA—"Folies Bergere," starring George Matson, Ray Sinatra Orc. **Lounge:** Perez Prado, Denis and Rogers, Al DePaulis Four, Dubonnet Trio.

RENO-TAHOE

GOLDEN—Flapper Follies with Vespia Brothers, Elsa & Waldo, Vega Maddux, Don Staiton, Golden Girls, John Carleton Orc.
HAROLDS — Trini Lopez, Johnny O'Brien, Don Conn Orc.
HARRAH'S (Reno) — DeCastro Sisters, Nick Lucas, Judy Lynn, Joe King & Zaniacs, Red Coty.
HARRAH'S (Reno)—Good Time Singers, Brothers Castro, Big Tiny Little, Eddie DeSantis, Red Coty.
HARVEY'S (Tahoe)—Ray Anthony & Double Bookends, Country Gentlemen, Town Pipers, Diamonds, Johnny Hamlin Orc., Elegant IV, Orrin Tucker Orc., Ron Rose.
HOLIDAY—Matys Bros., Esquires, Margaret Ann & Ernie Mariani Trio, Charles Gould's Satin Strings.
MAPES—Deedy & Bill, One Plus One, Joe Karnes.
NEVADA LODGE (Tahoe)—Sawyer Sis, Max Daffner Trio.
NUGGET (Sparks)—Fred Waring Show, Rudy Cardenas, George Arnold Singers & Dancers, Foster Edwards Orc.
RIVERSIDE—Arthur Walsh, Riverside Varieties, Carlton MacBeth Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstasy on Ice," Bobby Short 3.
CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's Trio.
CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.
DEAUVILLE — Sam Donohus, Pupi Campo, Les Rhode Orc.
DIPLOMAT—Buddy Hackett, Neil Sedaka, Dick Haymes Jr., George Foster, Van Smith Orc.
CORAL BEACH—Steve Alaimo, Bobby Hackett 4, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.
EDEN ROC — Escobar Orc., Monroe Kasse Orc., Johnny Nash Four.
FONTAINEBLEAU—Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.
LE BISTRO—Louis Jordan Five.
MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell, Guy Rennie.
PLAY ROOM—Dakota Staton, Mickey Gentile 3, Eddie Sack 3.
THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.
TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue, Dorothy Donegan.

Pearl Bailey's 150G Suit

Los Angeles, April 21.

Pearl Bailey is suing the Flamingo Hotel, Las Vegas, for $150,000 damages in action filed in Superior Court here.

Singer claims she cut her foot on glass while performing at Vegas hostelry last March.

Rosenfeld Forms Ticket Club in L.A.; Already Active in N.Y., Hub, Philly, Chi

Jerome Rosenfeld, already involved with theatre clubs in Boston, Philadelphia, New York and Chicago, is expanding such activities to Los Angeles. He's opening a National Theatre Club there, and announced it last Sunday (19) with a three-quarter page ad in the Los Angeles Times.

The total membership of the four clubs already in operation comes to around 65,000, Rosenfeld says. He hopes the L. A. operation will swell the total to about 100,000. The first of the Rosenfeld operations was the Show of the Month Club in Boston, which he organized in 1956. In 1960, he tied up with Wanamaker's department store in Philadelphia for another local outfit.

In partnership with Columbia Artists Management Inc., he also formed National Theatre Clubs Inc., in 1962. The latter organization subsequently established theatre clubs with Macy's department store in New York and Marshall Field's in Chicago.

The L. A. venture, like the Boston venture, will be an independent enterprise. Incidentally, Rosenfeld is president of NTC and Herbert Fox, a vice-president of CAMI, a concert management-booking agency, is veepee of NTC.

Dorathi Bock Pierre, a legit pressagent, is directing Coast operations for Rosenfeld, who's also represented on all the ventures by Rita Fucillo. The theatre clubs offer shows at boxoffice prices or discounts to its members, who are not obligated to make any purchases. There is a $5 annual membership fee allowing for the purchase of two tickets per offering. The clubs get a commission on sales from the theatres and productions on a sharing basis, in addition to the membership fee.

Rosenfeld says the clubs in Boston and New York offer members about 40-60 shows during a 12-

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Refurbished Cincy Shubert Primed For Year-Round Operation

Cincinnati, April 21.

A remodeling of the 2,028-seat Shubert Theatre, scheduled for completion by September, envisions full-year operation of two-week engagements in this city. So disclosed Shubert Lawrence Jr., president of Select Theatres Corp., during an inspection visit of his local properties last week.

The 43-year-old Shubert here has been operating about 15 weeks a season. It adjoins the 1,200-seat Cox Theatre, which has been dark for years, and will likely be razed for use as a parking garage.

Lawrence let it be known that Cincy would be expected to support the theatre.

He was accompanied by company execs Howard Teichmann, public relations; Alvin Cooperman, booking chief; Norman Light, general manager; Bernard Freidman, comptroller and construction consultant; Abe Baranoff, assistant to Cooperman, and Fred Olssom, trouble shooter.

Dublin Festival Council May Buy Queen's Theatre

Dublin, April 21.

When the Queen's Theatre is abandoned by the Abbey Theatre company on its move to the new Abbey Theatre the former house may be purchased by the Dublin Theatre Festival Council. The Abbey group is not likely to move before the spring of 1965, and then the building will return to ownership of the J. Arthur Rank group, which formerly operated it as a vaude house. The Abbey company moved in after a fire destroyed the old Abbey Theatre in 1951.

Brendan Smith, Dublin Theatre Festival director, is concerned for the future of theatre buildings in Dublin. The Olympia has already been sold and is closed, but he has been assured by the new owners that it will be available for the Theatre Fest this year. Its fate thereafter is likely to be decided this month.

'Take Her' Season Opener For Columbus Showtent

Columbus, April 21.

The Playhouse-on-the-Green, a tent theatre in suburban Worthington, begins its 10th season with a two-week run of "Take Her, She's Mine." Sallie Jones Sexton is the producer.

Other scheduled shows are "A Thousand Clowns," June 29; "The Pursuit of Happiness," July 6; "Night of the Iguana," July 13; "Reunion in Vienna," July 20; "The Hostage," July 27; "Enter Laughing," Aug. 3; "You Can't Take It With You," Aug. 10; "The Captain's Paradise," Aug. 17 and as the season finale, a two-week run of either "Grand Hotel" or "The Women," Aug. 24.

Stanton May Be 2d Balto Legiter

Baltimore, April 21.

Trans-Lux Corp. decision to have its Hippodrome converted to a legitimate theatre for live touring productions, has invited imitation. Morris Mechanic, who owned Ford's, Baltimore only legitimate house in Charles Center, is now working on plans to convert the Stanton Theatre to legit pending the new one.

Leonard McLaughlin, last operator of Ford's, since razed and an auto park has notified New York booking agents that the Stanton will be available for bookings next season. There will be 2,800 seating capacity for musicals and 1,700 for non-tuners.

"We suggest," McLaughlin wrote the agents, "that you keep this beatutiful theatre in mind when laying out your routes for the coming season."

He also gave some pertinent information: "Theatre has large marble panelled lobby and interior foyer with staircase on both sides leading to a furnished lounge and to mezzazine floor and balconies." He also included measurements of stage, orchestra pit and mentioned Kimball organ.

"We would like you to come to Baltimore to inspect the house," he added. Stanton currently a film situation, was a legitimate stand when first built as the Academy of Music. Conversion calls for alterations.

Hippodrome was built in 1914 and employed vaudeville-film policy until 1949. It seats 1,705 and was redecorated and given a new marquee last year before opening of "Cleopatra."

Local sources say Trans-Lux is going ahead with plans to convert. Thugh seventh largest city in America, Baltimore has never been able to support more than one legitimate house.

Zoya Leporska Gives Pro Touch to Suburban Show

Zoya Leporska, a dancer, choreographer and actress with Broadway and other credits, is giving a professional touch to a community theatrical venture in Harrison, N.Y. She's currently choreographing "Pajama Game" for local presentation by the Harrison Players for three nights starting tomorrow (Thurs.). Miss Leporska recently returned to the U.S. after five months in Europe, during which time she danced, acted and choreographed.

"Panama" is the third production for the Harrison Players, formed in December, 1962, by Leslie Ogden, an insurance man who's backed Broadway shows and is also a financial supporter of the New Dramatists Committee. The two prior offerings were "Ten Little Indians" and "High Button Shoes," the latter also choreographed by Miss Leporska, who's paid for working with the group.

Ogden says that production costs for this operation run about $3,700 for musicals and around $1,500 for a straight play. Shows are presented in the local highschool auditorium, which seats 800. Tickets are priced at $2.50 each.

Critic Turns Target

Lancaster, Pa., April 21.

Joseph T. Kingston, music-drama critic of Daily Intelligencer Journal (a.m.), appeared as narrator with Lancaster Symphony Orchestra for the Aaron Copland "A Lincoln Portrait."

Kingston has reviewed—frequently unfavorably—performances of Conductor Louis Vyner's 90-piece orchestra since 1947. Orchestra plays six concerts a year in 1,836-seat McCaskey Auditorium.

Abbey Actors Nix Strike on Eve Of European Tour

Dublin, April 21.

Abbeyites lifted a strike threat on Wednesday (15), three days befor company planed to London to present Sean O'Casey's "The Plough and the Stars" and "Shadow of a Gunman." Trip is part of celebrations for 400th anniversary of Shakespeare's birth at Aldwych Theatre, London. O'Casey gave special permission to Abbeyite to present plays, breaking his long-standing ban on professional staging of his pieces by Abbey.

Strike notice was served by Irish Actors' Equity to become effective Saturday (18) following non-acceptance by management of an award by the Labor Court (which handles Irish industrial disputes) last October. Court heard arguments in favor of wage hikes for Abbeyites in closed session.

The pay position, as reported by Irish Equity, was that the top salary as of last September was $48 a week. Players also want extended vacation period (they now get four weeks) and improvement in conditions of service. No written wage structure with National Theatre Company Limited, owners of state-aided Abbey, exists for actors.

Strike was called off when both sides agreed to accept rulling of an independent chairman on all questions in dispute. Dr. C. S. Andrews, prexy of Irish railway system, was nominated to arbitrate. He's a well-known first-nighter here. Conciliation moves will take place on return of Abbeyites from London and Paris.

Map 'A Case of Libel' For Road; Then Britain As 'Innately American'

A road company of "A Case of Libel" is earmarked for a fall-winter tour next season, to be followed by engagements in Britain. The Broadway production of the Henry Denker adaptation of Louis Nizer's memoirs, "My Life in Court," is currently in its 29th week at the Longacre Theatre, N.Y.

Producers Roger L. Stevens and Joel Schenker intend getting the touring presentation underway Oct. 1 in Rochester. Extended stops in Los Angeles, San Francisco and Chicago are scheduled to follow with the production then moving overseas in April for a London booking. Schenker feels the drama should be presented in England with a U.S. cast because it's "strictly an American play and cannot be faithfully done with any but American players." That statement obviously doesn't apply to the role of the Scottish officer who serves as a witness for the plaintiff in the courtroom drama.

Van Heflin, Larry Gates and Paul McGrath are currently co-starring in the play.

GERTRUDE THE APPLE FOLLOWS GREENSPAN

Gertrude (Apple) Appelbaum has succeeded Sara Greenspan as business manager of the Theatre Guild. Miss Greenspan retired recently after a lengthy stretch in that post.

Miss Appelbaum has been associated with various legit managements during her theatrical career. She is better known as Apple and has one of that fruit as her signature.

Figure Support for Arts Dubious With Redneck-Ruled House of Reps

Worsley Ill, Moves From Drama to TV Criticism

London, April 21.

T. C. Worsley, drama critic for the Financial Times of London, has resigned because of a chronic respiratory ailment, and has switched to the post of television critic for the daily.

He will be succeeded in the legit assignment by B. A. Young, who substituted in the spot during Worsley's recent round-the-world cruise. He has been at various times a drama and literary critic and assistant editor of Punch, the humor magazine. Young has also been substituting for Worsley as London drama reviewer for the N. Y. Times (Ed.).

Marsh Group Gets Pabst, Milwaukee

Milwaukee, April 21.

The common council has approved unamimous recommendation made by its buildings-grounds committee to lease the Pabst Theatre to a group headed by Roger K. Marsh, Milwaukee businessman. Others bidding for the lease were the Pabst Theatre Management Co. Inc., the present leaseholder, and Melody Top Theatre Ltd., Chicago and Milwaukee, operators of tunetents.

Marsh offered $12,600 annual rent for two years, with an option to renew for a year after two years. present lease is $12,000. Marsh has prdouced musicals at the Pabst and Swan Theatres. Associated with him are T. J. Bartolotta, who will be Marsh's general manager, and Mr. and Mrs. Ray Mitchell, veteran ticket agency operators.

Marsh said he would provide 10 dates each for the Milwaukee and Chicago symphony orchestras, four dates for the local Florentine Opera Co., seven roadshows of six nights each, four local productions of 12 dates each, plus 10 dates for other local productions.

Richard Cutler, attorney for the Marsh group, said the other bidders were businessmen. He described Marsh as a "theatrical angel" willing to contribute to local theatre.

Lloyd Jacobson, attorney for the Pabst Theatre Management group, said the organization had saved the Pabst from financial straits. He described Marsh's plans for producing local shows as "a treacherous business."

Elmer Regner, repping Melody Top, said his firm was in show biz to make money, and would do so if it had the Pabst lease by engaging top stars and a professional company.

The city bought the foundering Pabst several years ago, and had planned to replace it with a parking structure. However, civic hullabaloo over destruction of Milwaukee's last legit house, especially in view of endless delays in starting a new civic music hall, resulted in the leasing arrangement.

Stratford (Ont.) Fest Co. A Hit at Chichester, Engl.

Chichester, Eng., April 21.

The Chichester Festival Theatre is playing host to the Stratford (Ont.) Shakespearean Festival Co. for a three-week engagement of three plays in repertory. The productions, which drew virtually unanimous raves from the London critics, are "Love's Labor's Lost," "Le Bourgeois Gentilhomme" and "Timon of Athens." They opened here on successive nights last week.

The Chichester fest was inspired by the Ontario venture and the theatre is modeled after the one in Canada. It's one of the very few arena or thrust stages in England and has aroused much talk. Most of the London critics have especially praised Michael Langham's skillful use of the stage, suggesting that it offers a lesson for British directors. Langham directed "Love's" and "Timon." The Moliere comedy was staged by Jean Gascon.

Washington, April 21.

A House of Representatives subcommittee has taken a look at proposals for Federal aid to the arts. A string of show biz witnesses turned out to give their pitch for the bill of Rep. Frank Thompson (D-N.J.) to establish a National Arts Foundation to dole out up to $10,000,000 annually to the arts. Legislation would also give Congressional backing to the White House Arts Council established last summer by an executive order of the late President Kennedy.

Similar legislation passed the Senate in a breeze last fall and Rep. Thompson gauged its chances in the House as "50-50."

In the past the House has never been sympathetic to arts legislation, even without coin, and its rural-dominated leadership has been able to quash such measures.

In contrast to the earlier Senate hearings, television was not so unmercifully clouted. In fact Actors Equity rep Jack Golodner averred tv has stimulated interest in the arts with folks, stimulated by the good acting on tv, wishing to see the same on local stages.

The problem, he told a House Education and Labor subcommittee, is the continually diminishing output which results in a "tragic waste" of talent.

Also hitting the "decline" theme was Theatre Guild exec director Warren Caro. He averred the "times are ripe" for initiating this "parsimonious" portion of Federal coin noting the billions spent on defense and science.

Somewhat ironically, the subcommittee was meeting in the room of the Armed Services Committee which doles about $50,000,-

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Irish Equity Restricts Entry to Full-Timers; Hit National TV Policy

Dublin, April 21.

Irish Actors' Equity will tighten restrictions on the entry of new members. That was decided at the annual general metting. The new rule is that union membership shall be limited to persons who intend to make the entertainment business their profession.

An Equity tribunal will rule on applications but a board of appeal will have power to override its decisions. The move will end the current admission setup, under which many part-time players not entirely dependent on the theatre have become members.

Edward Golden, re-elected union president for another year, said that the actor's pay should be related as nearly as possible to the number of people entertained by his performance. He asserted that through the medium of live tv through synchronous satellites, 200,000,000 people could see the opening night performance at the new Abbey Theatre.

Telefis Eireann (Irish tv) was slugged by Equity secretary Dermot Doolan, who said that an average week's entertainment schedule gave employment to members for only two hours a week, while American programs occupy about 21 hours. An appeal to Gunnar Ruggheimer, program chief, brought the reply that many of Ireland's top actors are outside the country and it is sometimes necessary to import leads or abandon projects.

Leland Hayward Options 'Croque,' Parisian Comedy

Paris, April 21.

Broadway producer Leland Hayward has acquired the English language rights to "Croque-Monsieur," a comedy by Marcel Mithois. The play, currently at the Theatre Saint Georges, stars Jacqueline Maillan as a predatory widow on the prowl for a rich husband to succeed her late millionaire spouse.

An established cabaret and stage comedienne, the actress gives a broad performance, including frequent ad-libs and frank playing to the audience. The play's title is the name of a mythical man-eating bird.

Shows on Broadway

Baby Want a Kiss

Actors Studio Theatre presentation of comedy in two acts, by James Costigan. Staged by Frank Corsaro; scenery and costumes, Peter Harvey; lighting, David Hays. Features Paul Newman, Joanne Woodward, James Costigan. Opened April 19, '64, at the Little Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday-Saturday nights.

Edward ..... James Costigan
Mavis ..... Joanne Woodward
Emil ..... Paul Newman

Suppose Charles Addams were to rewrite "Who's Afraid of Virginia Woolf?" with the emphasis on comedy and as a satire of egomaniac Hollywood stars? It might be something like "Baby Want a Kiss," which the Actors Studio brought to the Little Theatre last Sunday night (19) with Paul Newman and Joanne Woodward as the exotic screen luminaries. The show must be something of a lark for the cast, and have interest for audiences willing to accept the unusual.

James Costigan is the author and plays the third character in this contrived and liberally borrowed comedy about a celebrated Hollywood couple who drop in at the country home of their bachelor friend of years before. During an approximately two-hour span without physical action, the amusingly sardonic but repetitious conversation takes various tones, from outright laughs to macabre drama.

The meaning is never clarified. Are the visitors monsters in handsome human form, or are they perhaps merely uninhibited egocentrics entertaining themselves with the sort of elaborate practical joke for which Hollywood is noted? Like so much in this baffling but sporadically engrossing play, the answer to that key question is hidden by ambiguities and apparent incogruities. In any case, "Baby Want a Kiss" is a theatrically challenging show, though perhaps rather special for general audiences.

The slightly fuddy-duddy short story writer whom the screen idols visit is reasonably normal, if slightly vulnerable to psychological suggestion, notably in regard to a parlor game involving dreams. The two callers are way, way out, however—and either insane, with an urge toward violence, or just extravegantly imaginative pranksters taking time out to make elaborate fun of an old acquaintance and incidentally lampoon themselves.

During their stay, while they wait for dinner to be ready, they gobble the snacks, smoke the cigarets and guzzle the drinks they say they never touch,meanwhile revealing themselves as virtual paranoics. She is obviously a nymphomaniac and he a satyr with a dread of homosexuality. Both are narcistic hypocrites who mouth the fashionable shibboleths of pholosophy, art, religion, politics, love and so on, and describe their supposedly dream marriage as a nightmare of mutual jealousy, suspicion and hatred.

When they leave, after excoriating their host and then blithely passing it off as good-natured sham, there's still no positive indication how much of it all has been truth and how much fiction, or even what it means. It appears, however, that the playwright is presenting them on the level, with imitative traces of such familiar dramatic stylists as Edward Abee, Samuel Becket and Piraudello, among others, besides airing many ideas of his own about the contemporary world.

Under Frank Corsaro's emphatic, somewhat unvaried but occasionally inventive direction, the performance has progressive force, if a tendency toward montony. Both Newman and Miss Woodward give plausible, expressive portrayals, and their appreciation of the biting edge of the comments about Hollywood and its never-neverland social-professional world is shared with the audience.

Miss Woodward's role offers a bit more scope for differences in shading, especially in its outbursts of shrewishness, but Newman's characterization as the psychopathic liar also offers effectively eerie comment. As the understandably aghast host, Costigan adequately expresses a blend of amusement disbelief and occasional revulsion. Peter Harvey has designed the properly atmospheric cottage livin room setting and appropriate clothes, and David Hays has provided effective lighting.

"Baby Want a Kiss," which takes its name from a moronic dance based on a recording for training parakeets, adds up to a respectable venture for the Actors Studio and the noted acting couple. It should get good audience comment, despite its esoteric quality and, with its seemingly reasonable operating hookup, should do business on the Newman-Woodward names. It's a questionable bet for pictures, but is a prospective vehicle for stock.

Hobe.

Cafe Crown

Philip Rose & Swanlee presentation of musical comedy in two acts (12 scenes; 18 numbers), with book by Hy Kraft, music by Albert Hague and lyrics by Marty Brill, based on the Hy Frank play of the same title. Staged by Jerome Eskow; choreography, Ronald Field; scenery and lighting, Sam Leve; costumes, Ruth Morley; orchestrations, Hershy Kay; dance music, Albert Hague; vocal arrangements and musical direction, Gershon Kingsley. Stars Sam Levene, Theodore Bikel, Tommy Rall; features Brenda Lewis, Martin Wolfson, Monte Amundsen, Alan Alda, Wood Romoff, Michael Vale, Val Avery, Robert Penn, Roy Stuart, Ted Thurston, Francine Beers, Edwin Bruce, Renee Orin, Norman Shelly, Joe Ross. Opened April 17, '64; $8.60 top weeknights, $9.60 Friday-Saturday nights.

Dr. Irving Gilbert ..... Alan Alda
Mr. Morris ..... Ted Thurston
Nathan The Waiter ..... Norman Shelly
Mme. Cole ..... Brenda Lewis
Bloom The Fiddler ..... Joe Ross
Women ..... Shirley Leinwand, Fay Reed
Mr. Edelman ..... Keith Kaldenberg
Mrs. Edelman ..... Ann Marisse
Rubin ..... Robert Penn
Beck ..... Roy Stuart
Kaplan ..... Val Avery
Mrs. Perlman ..... Francine Beers
Mr. Toplitz ..... Martin Wolfson
Mendel Polan ..... Wood Romoff
Ida Polan ..... Renee Orin
Hymie The Busboy ..... Sam Levene
Norma Roberts ..... Monte Amundsen
David Cole ..... Tommy Rall
Lipsky ..... Michael Vale
Petty Officer ..... Val Avery
Ship's Captain ..... John Anania
Sarah ..... Betty Aberlin
Samuel Cole ..... Theodore Bikel
Burton ..... Edwin Bruce

Singers: Marilyn Murphy, Bonnie Brody, Betty Aberlin, Fay Reed, Ann Marisse, Shirley Leinwand, Stephanie Winters, John Wheeler, Ken Richards.

Dancers: Geri Spinner, Betty Rosebrock, Bonnie Walker, Cheryl Kilgren, Patsi King, Luigi Gasparanetti, Ean Benjamin, Robert Avian, Keith Stewart, Terry Violino.

Numbers: "You're a Stranger in This Neighborhood," "What's the Matter with Buffalo?" "All Those Years," "Au Revoir Poland—Hello New York," "Make the Most of Spring," "So Long as It Isn't Shakespeare," "A Lifetime of Love," "I'm Gonna Move," "A Mother's Heart," "On This Wedding Day," "What's Gonna Be Tomorrow," "A Man Must Have Something to Live For," "That's the Life for Me," "A Lifetime of Love" (reprise), "King Lear" Ballet, "Magical Things in Life," "That's the Life for Me" (reprise), "A Man Must Have Something to Live For" (reprise).

One of the big numbers—not good, but big— in "Cafe Crown," which opened last Friday night (17) at the Martin Beck Theatre, is a "King Lear" ballet, done straight. Since the new show is supposed to be a musical comedy, the number is utterly incongruous and typical of the evening. "Cafe Crown" is so bad that it recalls such memorable musical clinkers as "Buttrio Square." It's worse than the recent "Anyone Can Whistle," though not as pretentious.

The "King Lear" ballet is presented as a rehearsal of a show-within-a-show, but it's patently nutty, as the drama of which it's a purported element is not supposed to be a ballet or even a pantomime. Under the circumstances, it's no wonder that the advance scuttlebutt in Shubert Alley was that "Cafe Crown" had already posted a closing notice for its second night, last Saturday (18), prior to the opening.

The musical is based on the 1941-42 comedy of the same title by Hy Kraft, and the playwright has done the book adaptation, with tunes by Albert Hague and lyrics by Marty Brill (any relation to the identically-named Notre Dame football star of the 1920's?). They're all inept, and Jerome Eskow's all-thumbs staging accentuates the faults. There's not a memorable song, and except for the singing and dancing of third-starred Tommy Rall, the evening tends to be an embarrassment.

Sam Levene is top-starred as Hymie, the eccentric and supposedly loveable busboy in a lower Second Ave. restaurant representing the old Cafe Royale of the heyday of the Yiddish theatre. Theodore Bikel is second-starred as the celebrated Yiddish actor-director, presumably a freely-drawn portrait of the late Jacob P. Adler.

Both stars give the impression of taking it easy, which is understandable under the circumstances. Curiously, however, Levene makes more of his songs and actually seems to have a better singing style than Bikel, who's a noted folksinger. Bikel, in fact, apparently has little voice without microphone assistance, and since he's not an authoritative or compelling actor, he's lost as the flamboyant personality of the story.

Rall, formerly known primarily as a dancer but in recent seasons also impressing as a singer, does well enough as the great man's independent-minded actor-son, while the usually-vibrant Brenda Lewis, and Alan Alda, Monte Amundsen and Martin Wolfson make an evident try at animating secondary roles.

Ronald Field's choreography is energetic but mostly pointless, Sam Leve's settings of the restaurant interior and the streetcorner outside are reasonably effective but the shipboard and theatre interiors suffer from the same blatant lack of consistent approach that makes the musical as a whole so silly.

"Cafe Crown" is a conglomorate botch of the sort that afflicts Broadway from time to time, and invariably defies explanation.

Hobe.

(Closed last Saturday night (18) after three performances.)

Original Play

Comedy by H.S. Kraft, staged by Elia Kazan, setting by Boris Aronson, produced by Carly Wharton & Martin Gabel. Opened Jan. 23, '42, at the Cort Theatre, N.Y.; played 141 performances.

Customer ..... Mervin Williams
Rubin ..... Jed Cogut
Sam ..... Jay Adler
Kaplan ..... Alfred White
Mendel Polan ..... Daniel Ocko
Jacobson ..... Frank Gould
Mrs. Perlman ..... Paula Miller
Hymie ..... San Jaffe
Looie ..... Lou Polan
Walter ..... Whitner Bissell
Beggar ..... Solen Burry
Toplitz ..... Eduard Franz
Lester Freed ..... Sam Wanamaker
Norma Cole ..... Mary Mason
Ida Polan ..... Mitzi Hajos
David Cole ..... Morris Carnovsky
George Burton ..... George Petrie
Lipsky ..... Robert Leonard
Anna Cole ..... Margaret Waller
Florist ..... Michael Gorrin
Messenger Boy ..... Tom Jordan

Show Abroad

Every Child's Garden of Revue!

(2nd EDITION)

Melbourne, April 11.

Union Theatre Repertory Co. presentation of an intimate revue by Barbara Angell, David Sale, Paul Eddey, Robert Walker, Billy Barnes and Anthony Cameron. Staged by Barbara Angell. Features Barbara Angell, Paul Eddey, Marion Becroft, Paul Karo. Pianist: Pauline Pidgeon. Opened April 10, '64, at the Russell Street Theatre, Melbourne; $1.80 top.

This supper revue, which opened at the Arts Theatre in January, has gone into its second edition and now is being presented by the Union Theatre Repertory group Friday and Saturday nights at 11:15 p.m. The show runs 75 minutes and comprises 25 items.

Although about 70% of the material is the same, the revue looses much of its intimacy and polish by being presented in a larger theatre on a larger stage. Three of the original cast of four remain, but unfortunately Paul Eddey is a poor substitute for David Sale who lifted the previous edition.

Marion Becroff now has too little to do and, good though she is, there is too much of Barbara Angell, who has also done the staging and written much of the material.

A notable item is an uncredited bit showing a maiden in medieval dress and enormous train slowly walking across the stage to the strains of "Camelot" music, with the train still sweeping the stage once she has exited. She finally returns, holding its end.

New items also cover Aussie strikes (currently in the news) and the banning of Mary McCarthy's novel, "The Group," which is still arousing controversy in local press. Neither skit is particularly good.

Stan.

Scheduled B'way Preems

Blues for Mr. Charlie, ANTA (4-23-64).
Porgy and Bess, Center (5-6-64).
Sunday Man, Morosco (5-12-64).
Royal Shakespeare, State (5-18-64).
White House, Miller's (5-19-64).
My Fair Lady, Center (5-20-64).
Roar Like a Dove, Booth (5-21-64).
Fade Out-Fade In, Hellinger (5-26-64).
Hamlet, Delacorte (6-10-64).
King and I, State (7-6-64).
Othello, Delacorte (7-8-64).
Electra, Delacorte (8-5-64).
Merry Widow, State (8-17-64).
Golden Boy, Majestic (9-28-64).
Ben Franklin, Lunt-Font. (wk. 10-12-64).

Shows Out of Town

Fade Out—Fade In

New Haven, April 21.

Lester Osterman & Jule Styne presentation of musical comedy in prolog and two acts (21 scenes, 15 numbers), with book and lyrics by Betty Comden and Adolph Green, music by Jule Styne. Staged by George Abbott; choreography and musical staging, Ernest Flatt; settings and lighting, William and Jean Eckart; costumes, Donald Brooks; musical direction, Coin Romoff; vocal arrangements, Buster Davis; orchestrations, Ralph Burns and Ray Ellis; dance music arrangements, Richard De Benedictis. Stars Carol Burnett; features Jack Cassidy, Dick Patterson, Tina Louise, Mitchell Jason, Reuben Singer, Virginia Payne, Tiger Haynes, Aileen Poe, Dan Resin, Don Crichton, Frank Tweddell, Lou Jacobi. Opened April 20, '64, at the Shubert Theatre, New Haven; $7 top.

Prof. Sproket ..... Dan Resin
Groom ..... Don Crichton
Norman Nadir ..... Stephen Elmore
Lionel Z. Governor ..... Lou Jacobi
Hope Springfield ..... Carol Burnett
Autograph kids ..... Roger Allen Raby, Carolsue Shaer, Patricia Sigris
Pops ..... Frank Tweddell
Helga Sixtrees ..... Judy Cassmore
Publicity man ..... Bob Neukum
Photographer ..... Richard Frisch
Byron Prong ..... Jack Cassidy
Henry ..... John Dorrin
Billy Vespers ..... Glenn Kezer
Rex ..... Darrell J. Askey
Chauffeur ..... William Louther
Girl ..... Trish Dwelley
Toby Dawn ..... Wendy Taylor
Cowboy extras ..... Stephen Elmore, Fred Cline
Gangster extra ..... Gene Varrone
Ralph Governor ..... Mitchell Jason
Rudolf Governor ..... Dick Patterson
George Governor ..... Howard Kahl
Frank Governor ..... John Dorrin
Harold Governor ..... Gene Varrone
Arnold Governor ..... Stephen Elmore
Waiters ..... Fred Cline, Richard Frisch, Roger Allan Raby
Publicity men ..... Sean Allan, Darrell J. Askey
Convicts ..... Gene Kelton, William Louther, Ed Pfeiffer, James VonWeiss
Girl ..... Jodi Perselle
Myra May Melrose ..... Virginia Payne
Costume designer ..... James VonWeiss
Seamstress ..... Diane Arnold
Girls ..... Diane Ede, Betty Kent
Miss Mallory ..... Jo Tract
Custer Corkley ..... Dan Resin
Photographer ..... Sean Allan
Max Welch ..... Richard Frisch
Lou Williams ..... Tiger Haynes
Dolly Dailey ..... Aileen Poe
Dr. Anton Trauig ..... Reuben Singer
Gloria Currie ..... Tina Louise
Mme. Barrymore ..... Penny Egelston

Singers: Sean Allan, Jackie Alloway, Darrell J Askey, Fred Cline, John Dorrin, Trish Dwelley, Stephen Elmore, Richard Frisch, Howard Kahl, Carolyn Kemp, Betty Kent, Glenn Kezer, Mari Nettum, Bob Keukum, Roger Allan Raby, Jo Tract, Gene Varrone.

Dancers: Don Crichton, Virginia Allen, Diane Arnold, Judy Cassmore, Diana Ede, Ernie Horvath, Gene Kelton, William Louther, Charlene Mehl, Judy Newman, Jodi Perselle, Ed Pfeiffer, Carolsue Shaer, Patricia Sigris, Roy Smith, Bill Stanton, Wendy Taylor, James VonWeiss.

Lead Dancer: Don Crichton.

Numbers: "They're At the Post," "I Can't Go Back," "It's Good to Be Back," "Fear," "Fade Out-Fade In," "I'm with You," "My Fortune Is My Face," "What Is This Thing I've Got?," "Lila Tremaine," "Go Home Train," "Forbidden Fruit," "You Mustn't Be Discouraged," "The Dangerous Age," "L. Z. In Quest of His Youth," "The Fiddler and the Fighter."

George Abbott's staging has occasionally plucked chestnuts from preparatory fires and brought them to Broadway as hits, so it is reasonable to assume that he can do likewise with "Fade Out-Fade In," despite its antiquated book, a literary chestnut, indeed.

This dated tale of the usherette who crashes Hollywood by mistake, hits cloud seven, gets a brushoff, and ends up as a star, meanwhile snaring romantically the nephew of the studio boss, requires special attention. It's only when the presentation ignores the book, per se, that it hits its high spots.

Carol Burnett is top cast and she does well, except when they hand her pedestrian material. She sings, emotes, gags and dances, her best effort coming in a Shirley Temple routine.

Jack Cassidy and Lou Jacobi share supporting credit, the former as an on-the-make film star and the latter as a blustering producer. Tina Louise makes her attractive presence felt, and Mitchell Jason, Dick Patterson, Tiger Haynes and Reuben Singer are other featured players who do well.

The score seems pleasant, rather than impressive, with at least two possible solid acceptance ditties, the title song and "I'm With You." The lyrics are better than average, hitting a good comedy vein in a "Fear" ensemble, and novelty wordage in "Forbidden Fruit."

Two dance spectacles feature the choreography division, one a colorful violin routine and the other a handsome dream sequence. There is also a lively jockey number. All are staged by Ernest Platt.

William and Jean Eckart have devised a turntable within a turntable that provides interesting scene shifting for colorful settings. The Donald Brooks costumes add to the overall flash.

Abbott has brought the production to a typically competent premiere status. There is considerable polishing yet to be accomplished, but it is in that particular department that the veteran stager shines.

Bone.

The Comedy of Errors

Washington, April 14.

Bonard Productions & Donald Seawell, by arrangement with the Royal Shakespeare Theatre of Stratford-Upon-Avon, presentation of revival of comedy by William Shakespeare. Staged by Clifford Williams; settings, John Wyckham and Clifford Williams; costumes, Anthony Powell; music, Peter Wishart. Opened April 13, '64, at the National Theatre, Washington; $6.95 top.

Solinus ..... Michael Murray
Aegeon ..... Tony Church
Antipholus Twins ..... Ian Richardson, Alec MacCowen
Dromio Twins ..... Clifford Rose, Barry MacGregor
Balthazar ..... Michael Burrell
Angelo ..... Ken Wynne
Merchants ..... Ian Lindsay, John Harwood
Pinch ..... Michael Williams
Officer ..... John Church
Messenger ..... Peter Blythe
Gaoler ..... Brian Osborne
Aemilia ..... Pauline Jameson
Adriana ..... Diana Rigg
Luciana ..... Julie Christie
Luce ..... Caroline Maud
Courtezan ..... Elizabeth Spriggs

Others: Trevor Bowen, John Cobner, Ian Lindsay, Peter Tory, John Church, Michael Jenkinson, Lyn Pinkney, Philippa Urquhart, Jennifer Clulow, Wyn Jones, Leslie Southwick.

There were all the expected jokes ahead of time about picking a play titled "The Comedy of Errors" for presentation in Washington as the Royal Shakespeare Co. flew in after a swing through eastern Europe to open an American tour. As staged by Clifford Williams, the piece is a rowdy romp, good for heartier laughs than any of the obvious gags about its title.

The opening night performance, sponsored by Mrs. Lyndon B. Johnson and members of the President's cabinet, was a dazzling affair, with virtually every celebrity in town except the President himself in the audience. A British Embassy party hosted by the Ambassador followed the performance.

This revival is spirited production of one of Shakespeare's first and shortest plays, and those who have, fretted over its selection as the alternate for "King Lear" for the opening of the U.S. tour of the great Shakespearean company can relax. The young cast has the play, seldom produced in this country, well in hand, and Williams has infused it with a rhythm which makes it take flight in high humor.

There is old fashioned slapstick as the conjuror sets about trying to put the double whammy on young Antipholus, and engaging pantomine sketches have been inserted here and there by Williams, presumably to lengthen the play. Quite a few of the lines are still funny by themselves, particularly when they have the enthusiasm of this cast behind them.

Ian Richardson and Alec McCowen as the long-separated twins, and Clifford Rose and Barry MacGregor as their twin servants, are all young and vigorous and practically gymnasts on the stage in all the racing about that goes on. In just about the oldest theatrical roles of mistaken identity, they may not look alike, but they are convincing in the contagious rumpus.

Michael Williams is hilarious in the brief comic part of pinch, a confused old fellow who keeps falling over his coattails while trying to perform acts of magic. The costumes by Anthony Powell, imaginative and ridiculous, add greatly to the merriment and the illusion of the Shakespearean farce.

Elizabeth Spriggs, as a lady of the evening with feathers instead of hair (Powell's work again), is a delight. The two leading ladies, Diana Rigg and Julie Christie, are fine in serious roles, while almost everyone else is being funny. Tony Church, Michael Murray, Ken Wynne and Pauline Jameson are other members of the cast adding materially to the success of the production.

The set consists of merely three platforms, on successive levels. There is no scenery, but a skillful use of lighting, colorful costumes and great rushing around wouldn't leave much time to notice it anyway.

"Comedy of Errors" may not be one of Shakespeare's best plays, but an exciting production of it is an enjoyable evening.

Carp.

B'way Better; 'Spirits' Record 68G, Burton-'Hamlet' 69½G, NRT $19,241, 'Crown,' 'Foxy,' 'Sponono' Drop 850G

Business generally improved on Broadway last week. The current stanza looks bullish, with the American Newspaper Publishers Assn. convention in New York regarded as a key contributing factor. Whether the World's Fair, opening today (Wed.), is adding to the upbeat condition is moot.

Among the hot entries last week, sellouts included, were "Any Wednesday," "Barefoot in the Park," "The Deputy," "Funny Girl," "Hamlet," "Hello, Dolly," "High Spirits," "Never Too Late," the Lincoln Center repertory and "Baby Want a Kiss," the latter playing eight previews.

There were three casualties last Saturday (18) with the combined loss figured in the area of $850,000. The shows were "Cafe Crown," "Foxy" and "Sponono." The "High Spirits" gross represented a record take for the Alvin. "Baby Want a Kiss," opened officialy last Sunday night (19) and "Blues for Mister Charlie," the only other preem scheduled for this session, debuts tomorrow night (Thurs.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (9th wk; 71 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, $40,297.

Last week, $40,118.

Barefoot in the Park, Biltmore (C) (26th wk; 203 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redword, Mildred Natwick, Kurt Kasznar). Previous week, $38,912.

Last week, $38,797.

***Beyond the Fringe,** Golden (R) (78th wk; 619 p) ($7.50; 799; $34,874). Previous week, $12,316.

Last week, $12,487.

Case of Libel, Longacre (D) (29th wk; 218 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Paul McGrath, Larry Gates). Previous week, $13,197.

Last week, $14,647.

Deputy, Atkinson (D) (8th wk; 61 p) ($6.90-$7.50; 1,088; $43,246) (Emlyn Williams, Jeremy Brett). Previous week, $43,154 with some small parties.

Last week, $42,860 with parties.

Dylan, Plymouth (D) (14th wk; 105 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $39,961.

Last week, $38,942.

Funny Girl, Winter Garden (MC) (4th wk; 28 p) ($9.60; 1,442; $74,516) (Barbra Streisand, Sydney Chaplin). Previous week, $71,949 with parties.

Last week, $72,274 with parties.

***Funny Thing Happened on the Way to the Forum,** Hellinger (MC) (102d wk; 813 p) ($8.60-$9.40; 1,572; $84,000) (Dick Shawn). Previous week, $32,886.

Last week, $32,913.

Hamlet, Lunt-Fontanne (D) (2d wk; 12 p) ($8.80-$9.90; 1,478; $73,062). Previous week, $55,678 for four performances with parties and two previews.

Last week, $69,696 with parties.

Hello, Dolly, St. James (MC) (14th wk; 108 p) ($9.60; 1,609; $71,331) (Carol Channing). Previous week, $71,539.

Last week, $71,290.

Here's Love, Shubert (MC) (29th wk; 226 p) ($9.60; 1,453; $67,923). Previous week, $34,800.

Last week, $34,976.

High Spirits, Alvin (MC) (2d wk; 15 p) ($9.60; 1,334; $69,549) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $65,903 for seven performances with parties and one preview.

Last week, house record, $68,001 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (132d wk; 1,047 p) ($9.60; 1,342; $66,615). Previous week, $51,581.

Last week, $51,719.

***Mary, Mary,** Hayes (C) (163d wk; 1,298 p) ($6.90-$7.50; 1,164; $43,380) (Mindy Carson, Murray Hamilton, Tom Helmore). Previous week, $13,832.

Last week, $16,109.

National Repertory Theatre, Belasco (Rep) (2d wk; 16 p) ($4.95-$7.50; 1,008; $34,051). Previous week, $11,819 for eight performances of "The Seagull" and "The Crucible."

Last week, $19,241 for same repertory.

Never Too Late, Playhouse (C) (73d wk; 581 p) ($6.90- $7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $31,497. Martha Scott joins the cast next Monday night (27) as Miss O'Sullivan's successor.

Last week, $32,089.

Nobody Loves an Albatross, Lyceum, (C) (18th wk; 140 p) ($6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $22,284.

Last week, $22,127.

Oliver, Imperial (MD) (67th wk; 535 p) ($8.60-$9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $40,687.

Last week, $42,283.

110 in the Shade, Broadhurst (MC) (26th wk; 202 p) ($8.80-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $41,239.

Last week, $41,724.

What Makes Sammy Run? 54th St. (MC) (8th wk; 60 p) ($8.80-$9.40; 1,271; $68,128) (Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $54,373 with two parties.

Last week, $53,342.

***Who's Afraid of Virginia Woolf?** Rose (D) (80th wk; 632 p) ($6.90-$7.50; 1,162; $40,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $13,231.

Last week, $13,811.

MISCELLANEOUS

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (13th wk; 100 p) ($6-$6.50; 1,158; $46,500). Previous week, $40,067 with subscription for eight performances of "After the Fall," "But for Whom Charlie" and "Marco Millions."

Last week, $43,366 for same repertory.

West Side Story, City Center (MD) (2d wk; 15 p) ($4.95; 2,935; $91,000). Previous week, $45,104 for seven performances and one preview.

Last week, $51,532.

CLOSED LAST WEEK

Cafe Crown, Beck (MC) 1st wk; 3 p) ($8.60-$9.60; 1,280; $63,000) (Sam Levene, Theodore Bikel, Tommy Rall). Previous week, $21,839 for eight previews at the Beck.

Opened last Friday night (17) to unanimous pans (Chapman, News; Harris, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, $30,429 for three performances and five previews. Closed Saturday (18) at an estimated loss of, at least, its entire $350,000 investment.

Foxy, Ziegfeld (MC) (9th wk; 72 p) ($8.80-$9.40; 1,628; $78,305) (Bert Lahr, Larry Blyden). Previous week, $25,952.

Last week, $26,099. Closed Saturday (18) at an estimated loss of $345,000 on a $420,000 investment (20% overcall included).

Sponono, Cort (D) (3d wk; 20 p) ($6.90-$7.50; 1,100; $41,482). Previous week, $7,667.

Last week, $9,146. Closed Saturday (18) at an estimated loss of, at least, its entire $143,750 investment (15% overcall included).

OPENING THIS WEEK

Baby Want a Kiss, Little (C) ($6.90-$7.50; 603; $26,600). Previous week, $23,882 for eight previews at the Little.

Actors Studio Theatre presentation of play by James Costigan; opened last Sunday night (19) to a unanimous thumb-down (Chapman, News; Harris, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, $25,339 for eight previews at the Little.

Blues for Mr. Charlie, ANTA (D) ($4.80; 1,180; $38,856).

Actors Studio Theatre presentation of play by James Baldwin; opens tomorrow night (Thurs.).

Last week, $11,807 for five previews at the ANTA.

OTHER THEATRES

Ambassador, Barrymore, Booth, Broadway, Hudson, Majestic, Miller's, Morsoco, O'Neill, Royale.

Martin-Blankenship Set Musical 'Alice' Off-B'way

Richard L. Martin and Joseph Blankenship are producing "Alice With Kisses" for a May 7 opening at the 41st Street Theatre, N. Y. The musical, based on "Alice in Wonderland," has book and lyrics by Blankenship who'll also serve as director and choreographer. Blankenship had a hand in providing the score as well, along with Sammy Fields and Nevett Bartow.

Martin, in overall charge of the production, was formerly executive director of Music Mountain, a performing arts center, in northern New Jersey.

Ticket Clubs

Continued from page 143

month period. In Philly and Chicago the yearly total runs from about 25-30, he figures. Those totals include concert offerings and hardticket films, as well as legit presentations. Clubs members are also given the opportunity to purchase tickets in advance of mail orders and boxoffice sale.

According to Rosenfeld, about five or six mailings are sent out annually to club members. Each of these, he says, lists around a dozen entries for which tickets are available. The tickets cover all sections of the theatre, and there's also a guarantee providing for refunds of the membership fee.

The ad placed in last Sunday's L. A. Times did not list any shows. Its purpose was to introduce the club, which is to become operative late in the summer or early next fall.

Off-Broadway Shows

(Figures denote opening dates)

Amorous Flea, York (2-17-64).
Billygoat Eddie, Writers (4-20-64).
Blacks, St. Marks (5-4-61)
Blood Knot, Cricket (3-2-64).
Boys Syracuse, Theatre 4 (4-15-63).
Cindy, Gate (3-19-64).
Diary Madmen, Gram. Arts (4-16-64).
Double-bill, Cherry Lane (4-21-62).
Fantasticks, Sullivan St (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher Sq. (10-21-63)
Life is a Dream, Astor Pl. (3-19-64).
Marietta, Hotel Astor (4-16-64).
Repertory, Phoenix (3-4-64).
Six Characters, Martinique (3-8-63)
Streets of N. Y., Majdman (10-29-63)
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, 1 Sheridan Sq. (12-21-63).

SCHEDULED OPENINGS

Arms & the Man, East End (4-27-64).
Doubletalk, de Lys (5-4-64).
Grossman-Corners, Actors (5-5-64).
Alice With Kisses, 41st St. (5-7-64).
What Goes On, New Bowery (5-10-64).
Home-Soffly, Provincetown (5-11-64).
Awakening Spring, Pocket (5-13-64).
Place Chance, Stage 73 (5-14-64).
Knack, New Theatre (5-20-64).

CLOSED

Triple-bill, Cherry Lane (3-24-64); "Play" and "Two Executioners," two of the three one-acters, closed last Sunday (19), the former after 121 performances and the latter after 32 performances. "Dutchman," the other play, continues with "American Dream" which was revived at the house last night (Tues.).
Caretaker, Players (1-30-63); closed last Sunday (19) after 94 performances.
Little Eyolf, Actors (3-16-64); closed April 14 after 33 performances.
Pinter Play, Midway (11-26-62); closed April 12 after 578 performances.
Dream Swallows, Jan Hus (4-14-64). closed April 14 after one performance.
Salad Mad Cafe, Masque (3-31-64); closed April 12 after 16 performances.

Road OK; 'Camelot' $55,634, Philly; 'Me' $55,410, Det.; 'Enter' $31,427, L.A.; Royal Shakespeare Co. $22,598, D.C.

Business was generally okay on the road last week. There were no startling grossers, and only "Camelot," "How to Succeed in Business Without Really Trying" and "Little Me" topped the $50,000 mark. The sole newcomer, the Royal Shakespeare Theatre, started its U. S. tour slowly in Washington with a full stanza of "Comedy of Errors." The troupe is playing time in the capitol will be split equally this week between "Errors" and "King Lear."

The current week's addition to the road list is the Broadway-bound "Fade Out-Fade In," which opened in New Haven last Monday night (20). There were two closings last Saturday night (18), "Stop the World—I Want to Get Off" in Philadelphia and "A Thousand Clowns" in St. Louis.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout. RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Luther, Shubert (D-RS) (1st wk) ($5.40-$6; 1,727; $54,403) (John Heffernan). Previous week, $37,722 with Theatre Guild-American Theatre Society subscription, National, Washington.

Opened here April 13 to unanimous approval (Forsythe, Traveler; Guidry, Monitor; Hughes, Herald; Kelly, Globe; Norton, Record American).

Last week, $24,605 with TG-ATS subscription.

CHICAGO

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (23d wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $52,739.

Last week, $50,272.

CINCINNATI

Who's Afraid of Virginia Woolf? Shubert (D-RS) ($4.55-$5.10; 2,028; $60,495) (Nancy Kelly, Shepperd Strudwick) (matinee company—Michael Myers, Kendall Clark). Previous week, $35,169, Studebaker, Chicago.

Last week, $30,872 with TG-ATS subscription.

DETROIT

Little Me, Fisher (MC-RS) (4th wk) ($5.70-$6.50; 2,081; $75,000) (Sid Caesar). Previous week, $50,529 with Fisher Playgoer subscription.

Last week, $55,410 with Fisher Playgoer subscription.

INDIANAPOLIS

How to Succeed in Business Without Really Trying, Murat (MC-RS-3rd Co.) (2d wk). Previous week, $28,998.

Last week, $34,493.

LOS ANGELES

Enter Laughing, Biltmore (C-RS) (2d wk) ($5.50-$6; 1,636; $55,000) (Yvonne de Carlo, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $24,802 for seven performances with TG-ATS subscription.

Last week, $31,427 with TG-ATS subscription.

MONTREAL

Man for All Seasons, Capitol (D-RS) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $47,997 with TG-ATS and O'Keefe subscription, O'Keefe, Toronto.

Last week, $11,597.

PHILADELPHIA

Camelot, Shubert (MC-RS) (4th wk) ($6.60-$7.50; 1,907; $70,000) (Anne Jeffreys, George Wallace, Arthur Treacher, Robert Peterson). Previous week, $63,066.

Last week, $55,634.

Stop the World—I Want to Get Off, Forrest (MC-RS) ($6.60-$7.50; 1,760; $65,000) (Kenneth Nelson, Joan Eastman). Previous week, $28,062 with twofers, Shubert, Boston.

Last week, $22,811. Ended tour here Saturday (18).

ST. LOUIS

Thousand Clowns, American (C-RS) ($5.50; 1,863; $50,000) (Dane Clark, Margaret O'Brien). Previous week, $16,210 with TG-ATS subscription, Pabst, Milwaukee.

Last week, $20,072 with TG-ATS subscription. Ended tour here last Saturday (18).

ST. PAUL

Funny Thing Happened on the Way to the Forum, Auditorium (MC-RS) ($5.95-$6.50; 2,697; $89,000) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $65,316 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, $36,855 with TG-ATS subscription. Boxoffice bopped by blizzard.

WASHINGTON

Royal Shakespeare Theatre, National (Rep-RS) (1st wk). ($6.95; 1,673; $61,217).

Last week, $22,598 for first week of British troupe's pre-New York tour with "Comedy of Errors," the stanza's only bill, opening April 13 to one favorable review (MacArthur, Star) and two negative notices (Coe, Post; Donnelly, News).

UNREPORTED

(Included below are productions with guaranteed dates for which grosses cannot be accurately figured.)

Boys From Syracuse (MC-BT), split-week.

Camelot (MC-BT) (Biff McGuire, Jeanne Carson, Melville Cooper), split-week.

Hollow Crown (DR-BT), split-week.

In One Bed (and Out the Other) (C-RS) (Jules Munshin, Greta Thyssen), Hanna, Cleveland.

Pajama Tops (C-RS) (June Wilkinson, Richard Vath), split-week.

Touring Shows

(Figures cover April 20-May 2)

Boys From Syracuse (bus-truck)—American, St. L. (April 20-25); split-week (April 27-May 2).
Camelot—Shubert, Philly (April 20-May 2).
Camelot (bus-truck)—Civic, N. O. (April 20-May 2).
Enter Laughing—Biltmore, L. A. (April 20-25); Geary, S. F. (April 27-May 2).
Fade Out-Fade In (tryout)—Shubert, New Haven (April 20-25); Colonial, Boston (April 29-May 2).
Funny Thing Happened on the Way to the Forum (2d Co.)—Pabst, Milwaukee (April 20-25); American, St. L. (April 27-May 2).
Hollow Crown (bus-truck)—Split week (April 20-25, closes).
How to Succeed in Business Without Really Trying (3d Co.)—Shubert, Chi (April 20-May 2).
How to Succeed in Business Without Really Trying (3d Co.)—Brown, L'ville (April 20-25); Nixon, Pitt. (April 27- May 2).
In One Bed (and Out the Other) — Hanna, Cleve. (April 20-25); Shubert, Det. April 27-May 2).
Little Me—Curran, S. F. (April 20-May 2).
Luther—Shubert, Boston (April 20-25); Bushnell, Hartford (April 27-28); Shubert, New Haven (April 29-May 2).
Man for All Seasons — Fisher, Det. (April 20-May 2).
Pajama Tops—Music Hall, K. C. (April-21-25); Arcadia, Wichita (April 27-May 1); Veterans Auditorium, Des Moines (May 2).
Roar Like a Dove (tryout)—Wilbur, Boston (May 1-2).
Royal Shakespeare Theatre—National, Wash. (April 20-25); Shubert, Boston (April 27-May 2).
Who's Afraid of Virginia Woolf? (2d Co.)—Playhouse, Wilmington (April 20-25); National, Wash. (April 27-May 2).

Australian Shows

(Week Ending April 18)

ADELAIDE
Fledermaus, Her Majesty's.

MELBOURNE
Antigone, Emerald Hill.
Barefoot in Park, Princess.
Camelot, Her Majesty's.
Don't Tell Father, St. Martin's.
Love Rides Rails, Russell St.
Philippine Dancers, Comedy.
Stop the World, Tivoli.

SYDNEY
Black Theatre Prague, Royal.
Boeing-Boeing, Palace.
Do You Know Milky Way, Independent.
Henry V, Tent.
How to Succeed, Her Majesty's.
Importance Being Earnest, Old Tote.
Importance Being Oscar, Old Tote.
Minstrels, Tivoli.
Physicists, Ensemble.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Ben Franklin in Paris" (MC). (c/o Casting Consultants, 22 W. 24th St., N. Y.). Available parts: femme lead, 30-35, must sing and do French accent; male, 19, likeable, must sing and dance; femme, 19, French, must sing and dance. Accepting photos and resumes through agents only, c/o above address.

OFF-BROADWAY

"The Streets of New York" (M). Producers, Gene Dingenary & Jane Gilliland (416 W. 42d St., N.Y.). All roles open. Equity only. Legit voices required. Mail photos & resumes c/o above address. Do not phone or visit.

"This Was Burlesque" (R) Audition every Wednesday at 5 p.m. for tall femme dancers, experienced in modern, tap & ballet, at the Casino East Theatre (12th St., and Second Ave., N. Y.).

STOCK

BALTIMORE, MD.

Center Stage. Producers, William Bushnell and Edward Golden (45 W. Preston St., Baltimore, Md.). This Equity resident company is accepting photos and resumes c/o above address for a 35-week season beginning in Mid-Sept. thru mid-May.

CANAL, FULTON, OHIO

Canal Fulton Arena. Producer, David Fulford (60 W. 45th St., N.Y.). Accepting photos and resumes for Equity resident company and apprentices, all types, musical and dramatic, c/o above address. Star system is used here. 16-week season begins June 4.

CHARLOTTE, N.C.

Charlotte Summer Theatre. Auditions April 30 for singers: Equity men at 2 p.m. and femmes at 4 p.m. Open call singers May 1: men at 2 p.m. and femmes at 4 p.m.—all at the Variety Arts Studio (225 W. 46th St., N.Y.).

EPHRATA, PA.

Ephrata Star Playhouse. Producer-director, John Cameron (c/o P.O. Box 334, Ephrata, Pa.). Accepting photos & resumes from dramatic & musical performers for Equity resident company, also jobbers & apprentices, c/o above address.

LAKE LUZERNE, N.Y.

Lake Luzerne Playhouse. Producer, George Patrick (316 W. 78th St., N.Y.). Available parts: lead male, lead femme, apprentices, for this Equity resident company. Mail photos and resumes c/o above address.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill. Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Producer, Nikos Psacharopoulos (c/o School of Drama, Yale University, New Haven, Conn.). Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

TOURING

"The Irregular Verb To Love" (C). Myrna Loy stars. All other roles open. Mail photos & resumes to McAloney Productions (853 7th Ave., N.Y.). Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Miscellaneous

"The Magic Flute." This one-hour version of the Opera will be presented throughout the summer at the N.Y. World's Fair. Agma-open tenor and bass voices only, should contact Mr. Friedberg at Sacramento 2-3220 daily from 9 a.m.-5 p.m. for audition appointment.

"The Merry Widow" (M). Auditions for dancers only: Equity femmes April 30 at 10:00 a.m. and open call femmes at 2 p.m. Equity men May 1 at 10:00 a.m. and open call men at 2 p.m.—all at the New York State Theatre (62d St. and Columbus Ave., N.Y.). Report to the stage entrance.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.) Open call auditions for femme ballet dancers will be held Tuesdays at 3 p.m. at the Music Hall stage entrance (55 W. 50th St., N.Y.).

Hooliganism

Continued from page 1

of 1,000 "mods" and "rockers" descending on the town on motorcycles and motor scooters, hell bent on raising cain as they did at Clacton (which led to 90 arrests).

The Clacton fracas was also closely followed by arrests for wild behaviour at the "Mod Ball" arranged by Rediffusion in conjunction with the Variety Club of Great Britain and held at the mammoth Wembley Pool.

Other instances where theatres have barred pop concerts in view of the damage caused by the teen audiences are becoming more frequent.

'New Forces in Theatre' TV Confab Airs Same Old Gripes and Panaceas

By JESSE GROSS

Howard Taubman, drama critic of the N.Y. Times, has been accused by some tradesters of giving the Broadway theatre a bad name. Their criticism, in general, is that his reviews and special pieces for the paper's Sunday theatre section have frequently contained derogatory references to the "commercial" aspects of Broadway production.

This tack was apparent in some of his remarks as one of six participants in a discussion of the theatre on WNEW-TV last Sunday night (19) from 10 p.m. to 11:30 p.m. Shortly after the session began he made his position clear with an observation about the "normal, shabby, superficial stuff that the theatre gives us in New York." In contrast, his enthusiasm about theatres in Poland, which he had visited, was overwhelming. "A mindless evening on the town" was another phrase he used in referring to Broadway.

The 90-minute "Under Discussion" program had as its topic, "New Forces in Theatre." Playwright Edward Albee, another one of the panelists, stated at the outset that the subject was vague. As it turned out, he was correct. The topic seemed to constantly disappear in a rehash of cliche arguments over the state of the theatre.

Not so foggy, though, were the plugs for the Lincoln Center Repertory Theatre, helped along by moderator Harold Clurman, executive consultant to the repertory operation, and the venture's co-director, Elia Kazan, one of the panelists. Also involved in the table discussion were actors Richard Burton and Robert Preston, both adding personality and practical viewpoints to the proceedings.

The tendency of Taubman and others on the program to knock Broadway was disconserting. Although Albee was on the panel, nobody emphasized that his controversial "Who's Afraid of Virginia Woolf?" was produced on Broadway and that, besides being successful and establishing him as a major playwright, it has also earned lush royalties.

The "commercial" Broadway theatre also provides the N.Y. Times with substantial advertising revenue as well as material for extensive news, feature and critical coverage and, thereby, circulation. Kazan and Clurman, too, have had a part in some of its commercial successes.

A contributing factor to the present state of the theatre, according to Taubman, is "too damn much affluence." High ticket prices, government support of repertory companies, the Actors Studio and off-Broadway were among the standard subjects mentioned during the confab.

Albee, who first gained recognition on the basement and belfry circuit with his one-act plays, initially expressed the belief that off-Broadway was ruining itself with poorly produced shows and vanity presentations. He modified that position later, however. Preston, commenting on the calibre of scripts he gets to read, said that it saddens him to think that so many of them are going to be produced and lose money.

Clurman believes there's an audience for good plays, but that it has to be organized. Preston's view on that subject was that legit, like a ball club, needs fans and they have to be brought back into the theatre. How to do so was not explored, however, except for Taubman's suggestion that what's needed is good theatre.

The discussion portion of the program didn't get underway until about eight minutes after the stanza's start what with commercials and identification of the participants. There was also an anachronism in that the show was taped last Friday (17) and Taubman referred to the upcoming Saturday closing on Broadway of "Sponono," which had already folded as of the program's Sunday telecast.

"Wacky hilarious journeys on board the fictional s.s. Flying Wind..."*

There You Are, But Where Are You?



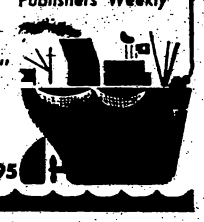
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at concocting funny episodes that get even funnier as they develop. He is a master of the running gag. Very entertaining.

*Publishers' Weekly

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Harold Bemberg
B. B. C.

THE WINDOWS OF HEAVEN a dark comedy

by SHIMON WINCELBERG

(Based on "A Cat in the Ghetto" by Rachmil Bryks) is featured in the 'New American Drama' issue of GAMBIT, 67 Cookridge Dr., Leeds 17, England. $1.25 sample copy. $4.50 yr.

ART WALLACE

Height	5' 8"
Weight	250
Age	28
Type	Good

I act . . . And I sing . . . and I even dance a little . . . That's what I do for a living . . . Because I like it.

If you missed me in Talent '64, I can be seen in the leading role, B. G. Bigelow, in ELT's production of "Flahooley," April 25 thru May 3.

By the way, I'm no longer with the Ruth Webb Agency, so you can contact me at LO 4-3250 . . . If you want to . . .

his name is fletcher,

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"... A DELIGHT ..." New York Post

"... SPLENDID ..." New York Journal-American

"... A BOON TO THE PROCEEDINGS ..." New Yorker

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Concert Reviews

Marc Blitzstein Memorial

(Philharmonica Hall, N.Y.)

A group called The Friends of Marc Blitzstein, and reading from Albee (Edward) to Wyler (William), presented a memorial concert Sunday (19) with a collection of concert and legit artists that no impresario could have afforded on a purely commercial basis. It's to speed a Marco Blitzstein Musical Theatre Award, an annual grant to a composer, lyricist or librettist.

The three-part program consisted of excerpts from the works of the composer who was murdered last January in Martinique. "Regina," his musical version of Lillian Hellman's "The Little Foxes," made up the opening segment. Major scenes, with a connective narration written and spoken by Miss Hellman, were sung by Phyllis Curtin Elizabeth Carron, Lee Venora, Carol Brice, Joshua Hecht, George Irving, Emile Renan and Andrew Freirson. Orchestra and chorus were conducted by Julius Rudel of N.Y. City Opera. Outstanding were Carol Brice's "Blues" and Phyllis Curtin's "Away."

Rounding out opening half were first performances of three songs from works in progress at time of Blitzstein's death. Most effective was Jose Ferrer's "How I Met My New Grandfather" from a short opera, "Idiots First," which conductor Leonard Bernstein reported he would orchestrate and present next season. Anita Ellis sang "Then" from another short work, "The Magic Barrel," on which Bernstein said very little work had been completed.

The greatest tragedy, again reported Bernstein, was that the major work Blitzstein has been working on, his opera "Sacco and Vanzetti," a Ford Foundation commission which the Metropolitan Opera had requested, has disappeared. It was known, he said, that the composer had completed a great deal of the opera but the only finished piece available was an aria, "With A Woman To Be," which Met tenor Luigi Alva proceeded to sing. Hershy Kay did the orchestration for the three songs, with Bernstein conducting.

Second half of the long program—a concert version of "The Cradle Will Rock"—was presented in the manner of the original production. Bernstein directed from an upright piano on which he also played the only accompaniment. Preceding the presentation, a tape of Blitzstein's voice was played describing the conditions under which the 1937 performance had been given. Staging by Howard Da Silva was bare and stylized and in keeping with the original. Besides Da Silva, other original cast members on hand were Hiram Sherman and Will Geer. Also in the cast were Barbara Harris, Seth Riggs, William Hickey, Arnold Weinstein, Jack Harrold, Michael Wager, Adolph Green, Heywood Hale Broun, Joshua Hecht, Betty Comden, Charles Nelson Reilly, Phyllis Newman, Timmy Everett, Robert Heller, Marlene Kleinman, Lee Cass, Micki Grant and Leonard Bernstein. Unlike Blitzstein, who contributed eight parts to the original, Bernstein stuck to two—a police clerk and a reporter.

The sold out audience was possibly a less dedicated group than the one that paraded to the theatre in 1937 but their enthusiastic response to both composer and artists built to a rousing and standing ovation at conert's end.

Robe.

Bernstein's Kaddish

(Philharmonic, N. Y.)

Although the program included excellent performances of Brahms' "Tragic Overture" and his "Symphony No. 3," the piece de resistance at Lincoln Center last week was Leonard Bernstein conducting the N.Y. Philharmonic in his own "Symhpony No. 3: Kaddish."

The massive work, requiring an augmented orchestra, was presented for its first N.Y. performances at three evenings, two afternoon concerts. Soloists included Felicia Montealegre (Mrs. B.) as narrator, Jennie Tourel, mezzo-soprano, the Camerata Singers directed by Abraham Kaplan and the Columbus Boychoir, directed by Donald Bryant.

The symphony, in three movements, is based on the traditional Jewish Kaddish or prayer chanted for the dead. However, Bernstein bypassed this interpretation, which has grown through folklore, to base his music on an earlier meaning, "in praise of God." His stormy, unsettled themes will not be everyone's idea of God-like music but his lyrics, more often than not an argument with God, as well as in His praise, are packed with irony and wit as well as spiritual reaffirmation. His speaker has the audacity to ask the Creator whether he is sorry that He created man in His own image. Bernstein's arguments are packed with contemporary allusions—"man, free to play with his new-found fire"—and irreverance—"rueing the folly of your two footed handiwork." Overall, the monumental work could be described as both a protest and an affirmation of faith.

Robe.

Off-Broadway Review

A Dream of Swallows

Fryer, Carr & Harris, Inc., with John Herman, presentation of a drama by Paul Zindel. Staged by Michael Simone; settings and lighting, Boyd Dumrose; original music, Bob Harris; lyrics, Frank Reardon. Stars Nancy R. Pollock. Opened April 14, '64, at the Jan Hus House, N.Y.C.; $4.00 top weeknights, $4.50 weekends.

Cast: Nancy R. Pollock, Humphrey Davis, Kate Harrington, Eugene R. Wood, Sally Schermerhorn, Robert Berdeen, Charlotte Jones.

In "A Dream of Swallows," playwright Paul Zindel presents an assortment of lonely people who allow their hopes to blind them to reality. As the title indicates, he equates the characters with birds who fly too high, then fall to earth abruptly.

Once or twice, Zindel comes up with a line or a bit of action that touchingly conveys the plight of the unhappy people on stage. For the most part, however, the play is tedious and wordy, full of pretentious dialog and tiresome symbolism.

The leading role, well played under the circumstances by Nancy R. Pollack, is a spinster whose home is a refuge for misfits. Living with her are a senile old man who thinks he has invented the can-opener and the umbrella and is working on a "dream machine"; an older woman who refuses to believe that her daughter died 11 years earlier, and a young girl who dreams of love but can't accept it.

When a heavy-drinking actor, employed as a clown in a local carnival, comes to the house, the spinster marries him, permits him to take her money and sell her house. None of this is believable, but the most incredible character of all is a totally evil woman, sister of the actor, played by Charlotte Jones. She is so thoroughly wicked that it's ludicrous.

Eugene R. Wood, Kate Harrington and Sally Schermerhorn do what they can with the supporting roles, but Humphrey Davis and Miss Jones make bad parts worse by performing too broadly. Bob Harris' original music is suitably moody and Boyd Dumrose's set is excellent. But "Dream of Swallows" is a painful evening.

Kenn.

LONDON SHOWS

(Figures denote opening dates)

Boeing-Boeing, Apollo (2-20-63).
Caligula, Phoenix (4-6-64).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63)
Fielding's Hall, Prince Charles (2-27-63).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
Hang Head Down, Comedy (3-19-64).
Hedda Gabler, St. Martin's (2-12-64).
How to Succeed, Shaftesbury (3-28-63).
Kayf Up West, Royal, East (3-10-64).
Lovely War, Wyndham's (3-19-63).
Mexican Fiesta, Drury Lane (3-30-64).
Macbeth, Mermaid (4-22-64).
Minstrels, Vic. Palace (5-25-62).
Mother's Boy, Globe (3-19-64).
Mousetrap, Ambassador (11-25-52).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poor Bitos, Duke of York's (1-6-64).
Reluctant Peer, Duchess (1-15-64).
Repertory, Aldwych (12-15-60)
Repertory, National Theatre (10-22-63).
Round Piccadilly, Prince Wales (3-28-64).
Schoolmistress, Savoy. (4-8-64).
Seagull, Queen's (3-12-64).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Subtoplans, New Arts (4-14-64).
Wait a Minim, Fortune (4-9-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of Dove, Haymarket (12-3-63).

CLOSED

Royal Commission Revue, Mermaid (3-11-64); closed last Saturday (18) after a limited season of 67 performances.

SCHEDULED OPENINGS

Macbeth, Mermaid (4-22-64).
Amber for Anna, Vaudeville (4-28-64).
She Loves Me, Lyric (4-29-64).
The Claimant (4-30-64).

"DON'T MISS EITHER. THIS COMPANY HAS BROUGHT NEW DISTINCTION TO THE 1963-64 THEATER SEASON." —Nadel, World Telegram and Sun

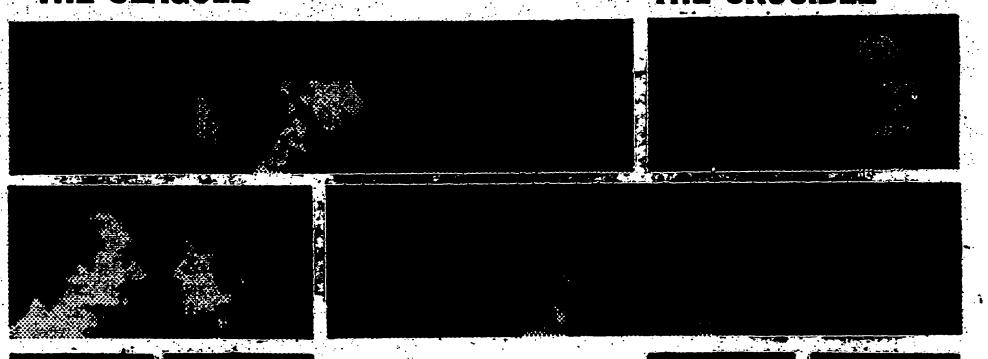
"Once in a long while something in the theater reminds us that acting is or can be—a transcendent art. In order for this to happen, there must be an impeccable play, plus a cast of individual and ensemble mastery. Anton Chekhov's 'The Seagull' is such a play — substantial and spacious—to invite the full range of the actor's skill. And the National Repertory has brought such a cast to the Belasco Theater, in a production both delicate and powerful.
—Nadel, World Telegram and Sun

"'The Seagull' was given a moving, perceptive performance. The play shows no age because it is deep and strong and compassionate. Last evening was a glorious one." —Chapman, News

"The best production of Mr. Chekhov's introspective excursion as we are apt to see in our time. The members of the company are first class and the mountings are excellent."
—McClain, Journal-American

"After 50 years in the theater, Eva Le Gallienne's gallantry in serving it is undiminished."
—Taubman, Times

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ANTON CHEKHOV'S
THE SEAGULL
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"The National Repertory Theater has brought us a brilliant revival of 'The Crucible' that is undoubtedly the finest production of the Arthur Miller play that we have had here to date. A stark and driving drama that touches the heart as it fascinates the mind—a beautiful piece of theater that seethes with passion, sparks with dramatic tensions and glows with simple humanity."
—Crist, Herald Tribune

"The engagement between stage and onlooker is powerful, complete. If you've never seen it, now is the moment to see it; and if you have seen it, now may well be the moment to see it afresh, with new appreciation."
—Tallmer, Post

"The play tears you apart. This is the way 'The Crucible' must be done." —Nadel, World Telegram and Sun

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"SUPERB REPERTORY. AN EXCEPTIONALLY FINE COMPANY."
—McClain, Journal-American

N.Y. World's Fair

Continued from page 1

ever, that this has become a country on wheels since the 1939 World's Fair. In fact, the present Entertainment Area ("midway" is still a dirty word) is now severed by a highway where none existed before. Incidentally, while the pop entertainments are just as accessible, via a pedestrian overpass, the feeling among the showmen is that this sector already is one of isolation or, at least, partition from the other areas—International, Federal, State and Industrial.

On the subject of last-minute maintenance, the ganders by VARIETY men auditioning press previews and/or getting the general "feel" of the Fair before its opening have all been punctuated by blatant goldbricking. Workers taking snoozes or literally laying down on the job were observed in the mornings, long before any lunchtime break. And the "coffee breaks" seemed without beginning or end—the kiddies were making like a marathon picnic. Workers as sneak thieves were also giving unionism a bad name.

Among the positive intraoperational forethoughts were the Bill Donoghue pubrelations organization staging a dry-run last Thursday (16) morning for press, photographers, radio, tv and newsreels in Singer Bowl, site of today's dedication ceremonies headed by President Johnson, along with President Truman, Gov. Rockefeller, Mayor Wagner and other dignitaries.

A scientifically plotted split-second protocol schedule was also well laid out.

Pickets

CORE alone didn't test the Pinkertons' patience with some preview picketing over the weekend. Members of the Theatrical Chauffers & Helpers Local picketed the three major television networks for allegedly using their own staffers for "theatrical trucking" and that said staffers were not members of the union. Thomas O'Donnell, president of Local 817 of the International Brotherhood of Teamsters, emphasized that the pickets did not seek to stop other employees from going to work; that it was just a jurisdictional scrape with ABC, CBS and NBC.

In effect, the definace of the insurgent groups within CORE (the stall-in and other UnFair procedures are deplored by the national Congress Of Racial Equality) has achieved some effect with certain VIP and other groups and individuals who will now "stay away" from the Fair's opening day ceremonies and the general excitement attendant to a premiere of this character. Some of the socialite femmes along with other distinguished citizens have frankly confessed open fear or tacit lack of desire to "get needlessly tangled up."

Past fortnight saw a stepped-up series of charity previews, executive brass and nationalistic pavilions' galas.

20th-Fox's "What a Way to Go!" on Wednesday night, May. 13, in the Better Living Center, may be the first World's Fair movie preem. Picture opens the next day at the Criterion and Sutton, in Manhattan.

The 'In' Filling Stations

The real "in" thing at the Fair again will be the posh executive suites (invitation only for non-industry tycoons) of which there are quite a few already.

General Motors and Ford staged a tandem goodwiller for some 1,400 members of the American Newspaper Publishers Assn., in convention at the Waldorf-Astoria, by shuttling a fleet of private buses from the hotel to the Fairgrounds for Sunday lunch and previews, with beaucoup groceries and booze at the GM (brunch) and excellent Restaurant Associates-style afternoon "tea" (vintage champagne and liqueurs, also tea and coffee for the literal-minded) in the Ford Pavilion. Joe Baum's outfit caters the Ford executive suite but otherwise there is no potable-edible service.

None the less, the Restaurant Associates (Forum, Four Seasons, La Fonda del Sol, Tower Suite etc.) has one of the classiest public restaurants with an ultra crew specially trained for the Indonesian and the Gas Industries Pavilions. Latter, too, has one of those inner circle privateries but also of the largest and roomiest public restaurants. Indonesia has a big league imported show of dancing girls, native Indian instrumentalists and specialty artists.

Same is true of the Spanish Pavilion and the Japanese and African Pavilions, among others.

As with the 1939 N.Y. World's Fair, several posh filling stations will emerge although, in this instance, there appears to be little room for newcomers and upstarts, referring of course to what happened at the French, Italian and Belgian Pavilions whose imported staffers — notably Henri Soule, among them—eventually invaded and significantly added to the Gotham gastronomic scene.

Rooms

As the manpower corps has pyramided the Flushing Meadows invasion, be they the undergraduates or the foreigners just brought in or brought over as waiters, guides, receptionists, greeters, etc. it's become a field day for the Long Island, Queens, Flushing, Jamaica and contiguous rooming-houses, motels, "extra room" boarding facilities with private families. Until many of them get settled, they've been paying moteliers top daily fees, but the far-sighted pavilions, through their local consulates and/or embassies, were able to sign up rooms or take leaseholds on groups of apartments in Lefrak City and kindred nearby housing developments. Each, in turn, has its neighborhood bowling alley, bar and hamburger havens which, already, seem to be benefiting from the strictly permanent (for the duration) personnel, as against the transient day tourists.

As a side-bar, the "Folies Bergere" show, due end-May at the Broadway Theatre, in Manhattan, has been sending out scouts for two-in-a-room facilities for their choristers, most of them first-time-in-America visitors.

On another tangent, despite the "hold the line" assurances on hotel-motel rentals, it is a wide-open secret among big business hosts in Manhattan that certain "room wholesalers" are the ones to be dealt with. They have blocs of rooms sewed up for availability for airlines, industrialists, VIP exhibitors and kindred executives.

George Jessel will emcee and produce variety shows for the Cavalcade of Custom Cars, a late entry to the list of exhibitors at the lavish Transportation & Travel Pavilion at the N.Y. World's Fair.

Jessel will supervise all entertainment, live and on film, for Bob George of World Wide Productions, the leading exponent of this type of show since 1948.

Tony Curtis, Mickey Rooney, Stan Kenton and James Melton are some of the celebrities Jessel expects to bring to the T&T Pavilion during the first year of the Fair.

The Pinkertons still don't know where is what, in the main, but they try to be helpful. Courtesy is obviously Bob Moses' No. 1 commandment to them, and anybody else, but one wonders wha' hoppens as the masses move in and the temperatures rise—ditto the limits to one's patience.

Inside joke with the intra-Fair set, about the Pinkertons, is calling them "Hertz rent-a-cops."



WELLS RICHARDSON

RICHARDSON as YVES LE TROUHADEC, professor of geography at the SORBONNE in Paris?—A classic farce-comedy feature role from the repertory of the COMEDIE FRANCAISE? Fantastic!

But the French CONSUL GENERAL to New York went backstage to present his congratulations on opening night and later sent two former Governors to see the show. By a happy coincidence, RICHARDSON was featured in DONOGOO and his picture was on the program. The excitement was intense and West 13th Street has never been the same since!

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Ladybird's Station

Continued from page 1

legal authority to require such information. The company's Washinton attorney Eugene Burke refused to comment on the Commission's latest action.

The order came in a letter averring Capital was a party to a petition filed to FCC by TV Cable Co. of Austin Inc. and that the request was within FCC's authority.

Failure to submit the information may result in Capital's appearances and pleadings stricken from the record, FCC warned.

TV Cable's petition seeks a waiver of FCC rules and permission to bring network programs from distant cities in Austin before they are carried by KTBC.

As KTBC carries programs from all three webs, it results in numerous net shows being taped and aired later. TV Cable would like to bring these programs in immediately to its Austin subscribers, rather than wait out the FCC-prescribed 15-day embargo.

TV Cable, a microwave operator, must have an FCC license. In contrast Capital Cable, a wired system, does not need a license.

KTBC, owned by Mrs. Johnson and her two daughters, has been placed in an irrevocable trust for the duration of President Johnson's Federal service.

Support for Arts

Continued from page 143

000 annually without a flicker of doubt.

A number of symphony and music union reps were also in attendance calling attention to their dire fiscal situations.

An interesting aside came when Record Industries Assn. of America exec secretary Henry Brief pointed out that his medium was left out of the legislation "apparently through an inadvertant oversight."

He said disks were certainly an art form worthy of Federal aid and appealed they be put into the bill.

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Asides and Ad-Libs

Peter Randall, managing director of the St. Martin's Theatre company of Melbourne, was in New York last week to see the Broadway shows and shop for the rights to plays for his stock group. He left Sunday for London and then goes to Paris, Rome, Greece, Israel and Pakistan. During his trip he is negotiating for foreign productions of "Breakfast with Julia," a Burton Graham farce that has been his Australian theatre's most popular production.

Former legit actress **Helen Brooks**, now a resident of Geneva, was in New York last week with her art-dealer husband, **James Waterman Wise**, to visit relatives and see Broadway shows. The Wises will move in June to the south of France . . . **Gordon Morris**, who recently produced "Sanctity," by **Robert Head**, at the Fourth St. Theatre, Minneapolis, denies a statement in a VARIETY report from there, to the effect that newspaper reviews of the drama were a factor in the decision not to reactivate the project after the house was closed because of a building violation. He claims the actors had other commitments.

Joseph Cates, will be associated with West End producer **Peter Bridge** in the Broadway presentation the latter's London success, "Stephen D" . . . Volume One of "The Plays of Strindbergs," translated by **Michael Meyer**, will be published April 30 by Random House (clothbound, $5.95). It includes "The Father," "Miss Julie," "Creditors," "The Stronger," "Playing with Fire," "Erik the Fourteenth," "Storm" and "The Ghost Sonata."

"I think 'After the Fall' is fine and I believe it will get better as **Arthur Miller** continues to work on it. It has caused a great deal of comment. Together with 'The Deputy,' it has brought the theatre back into the life of the city—which is what we were after."—**Elia Kazan**, film and legit director, as quoted by **Bob Thomas** in the N.Y. Post . . ."Critics give much too little credit to comedies. Comedies almost never win awards, such as are given to dramas."—**Ronald Alexander**, author of "Nobody Loves an Albatross," as quoted by **Richard F. Shepard** in the N.Y. Times.

Legit Bits

Elliot Martin, currently represented on Broadway as coproducer of "Never Too Late" and "Nobody Loves an Albatross," was guest lecturer yesterday (Tues.) at the Univ. of Denver, of which he's an aulmnus.

Jerome Robbins, who supervised the production of "Funny Girl" as his latest Broadway effort, celebrated his 20th anniversary as a choreographer last Saturday (18). It was on that date in 1944 that "Fancy Free," opened in Manhattan at the Metropolitan Opera House.

John Dutra, who's standby for **Don Porter** in the Broadway production of "Any Wednesday," has been bicycling between the Music Box Theatre, where the play is berthed, and the World's Fair, where he's been rehearsing his assignment as narrator for the Dupont "Wonderful World of Chemistry" show.

Howard Lindsay is to be guest speaker next Friday (24) at the annual Edgar Allan Poe Awards Dinner which the Mystery Writers of America Inc. will hold at the Hotel Astor, N.Y.

With its 1,296th performance at the Helen Hayes Theatre last Friday night (17), "Mary, Mary" became the eighth longest running play in Broadway history.

Muriel Resnik, author of the Broadway click, "Any Wednesday," returned last Monday (20) from a brief visit to Bermuda with her photographer-husband, **Wallace Litwin**, who was there on assignment for Town and Country mag. **Howard Erskine**, coproducer of "Wednesday," and his actress-wife, **Lucy Prentis**, are also doing the Bermuda bit for two weeks.

Frederick Brisson, who has several plays earmarked for future Broadway production, in addition to his activities as a film producer, returned to New York last week after a fortnight's overseas visit.

"Billygoat Eddie," which opened off-Broadway last Monday night (20), underwent a change of directors while in rehearsal with **Lawrence Kornfeld** succeeding **Sherwood Arthur**.

Michael Dewell, coproducer of the National Repertory Theatre, is to speak next Saturday (25) on "Today's Theatres: Yesterday's or Tomorrow's" at the U.S. Institute of Theatre Technology meeting at the Barbizon Plaza, N.Y.

Michael Alpert, who's been on Broadway producer Alexander H. Cohen's staff as press associate, will be pressagent again this summer for the Bucks County Playhouse, New Hope, Pa., which will open its 25th season May 2 with Genevieve in "The Play's the Thing" as the first of 10 productions, each to run a fortnight.

As part of their series, "From the Classics to the Contemporaries," **Leslie Barrett** and **Diana Barth** will present a special program in honor of the 400th anniversary of Shakespeare's birth at the Donnell Library, N.Y., tonight (Wed.). The program, which will have **Dorothy Sands** as guest performer, will include sonnets and scenes from Shakespeare's plays.

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Broadway

Peggy Wood receiving an honorary degree at Hamilton College's June 7 commencement exercises.

Sunday midnight bash by Arlene and Keefe Brasselle in honor of the christening of their first-born daughter, Rosana Maria.

Mike Stern, "the mayor of Via Veneto," in from his Rome home with galleyproofs of his autobiog, "An American In Rome," for Geis publication in June.

It's the 45th anni for Frances and Phil ("Broadway" and other plays) Dunning on April 26. Per usual, they will celebrate it quietly at their Westport digs.

Drama critic John Gassner moderating a special conference on "A Challenge to the American Playwright" May 8-9 at the Univ. of North Carolina Institute of Outdoor Drama.

Three one-act plays by Beth Brown and Lawrence Johnson are scheduled for production at the Powell Community House Theatre in Harlem's 138th St., directed by Horace J. Porter.

John Effrat, "Talent '64" producer and commissioner of the Broadway Show League, set as stage coordinator for Newspaper Guild's 30th anni "Page One Ball" April 24 at the N. Y. Hilton.

Songsmith-borscht circuit conferencier Harry Tobias completing his "Borscht Belt Book," in collaboration with Ralph Hancock, and back to Wentworth Hall, Jackson, N.H., for third summer as entertainment director.

The uncooperative rains washed out Cantinflas' vidpix shooting schedule at the N.Y. World's Fairgrounds early next week but as soon as the weather turned for the better he completed his stint and returned to Mexico City.

Mrs. A. J. (Carrie) Balaban, widow of the late managing director of the now defunct Roxy Theatre, back to Switzerland next week to attend the graduation of her grandson, Danny Balaban Couture, from the International School.

Kenneth N. Whitlock, producer-actor member of the Prospect Park Summer Theatre Committee received Brooklyn Jr. Chamber of Commerce's distinguished service award last Wed. (15). Guests included Dina Merrill, Margot Moser, Ossie Davis and Joseph Papp.

Iris (Mrs. Ferris) Hartman back to Paris after attending the funeral of her vaudevillian-father Frank Burt. Ferris (better known as Ted) Hartman is the ex-Broadway p.a. now columnizing from his Paris base for the Frisco Chronicle and other papers. He's the younger brother of dancer Paul Hartman.

Tom Curtiss quickies back to the Cannes Film Festival early next week following 10 days' visit on personal business, seeing shows, etc., and huddling with Coward-McCann on the George Jean Nathan biography which the N. Y. Herald Tribune (Paris edition) entertainment editor has just about completed.

Ira D. Beck, ex-Columbia Pictures (Venezuela) and ex-UA-TV (Mexico City), now v.p. of the Mexico Section of the International Advertising Assn., is currently in New York to pitch for the 16th annual World Congress to be held in Mexico City in 1966. The Waldorf in June is the '64 site and Paris in '65 has been scheduled for the p.r.-admen's organization.

Waldorf toppers Frank G. Wangeman, Thomas J. Kane and Fio Dell Agnese cohosted a pre-Fair champagne party Monday night "to meet Jingabo, 'The Dog Who Lives At The Waldorf,'" which is fictionalized canine caper by James Brough which Little, Brown is publishing. It's based on the real-life saga of literary agent Rosalind (Mrs. Carlton) Cole who lives with her dog at the Waldorf.

Brandeis' Univ.'s 8th annual Creative Arts Awards dinner at the Waldorf May 26, chairmaned by Louis Kronenberger and to be presented by Leonard Bernstein, will honor Vladimir Nabokov and Richard Yates in fiction; Carl Ruggles and Don Martino, music; David Smith and Peter Agostini, sculpture; Cheryl Crawford and Jack Richardson in theatre. The notable achievement award goes to R. Buckminster Fuller.

The Gallery of Modern Art, at Columbus Circle, better known as the Huntington Hartford Museum, will be the scene April 28 of a $75-$50-$25-$15 charity bash for the Manfred Sakel Foundation. Pre-Raphael art, the HH collection, the sculpture of Antoine Bourdette and dedication of the Aeolian Skinner pipe organ will be part of the fete, at which some of Leonard Sillman's "New Faces" and alumni will also entertainment at the champagne party.

Col. Serge Obolensky, vet hotelier, now heads a public relations outfit bearing his name, with publisher-son Ivan Obolensky as veepee. He's back headquartered at the Hotel St. Regis of which he was onetime managing director when Vincent Astor, his brother-in-law, who built it, was the owner. Latter's estate since sold it to Mexico hotelier Cesar Balsa. Obolensky has Boston's Newsome & Co. as associates and vet p.r. Edward L. Bernays as consultant.

Paris

By Gene Moskowitz
(80 *Ave Neuilly; SAB.* 0712)

Francis Poulenc's "Dialogues Des CaCrmelites" a hit reprise at the state-run Opera-Comique.

Title change of Alain Delon starrer from "La Mort D'Un Loup" (Death of a Wolf) to "L'Insoumis" (The Unvanquished).

Modern Jazz Quartet getting out the jazz buffs for a successful one night concert at the big Theatre Des Champs Elysees this week.

Theatre of Nations, now on till July 10, had more than 835,000 spectators during its previous 10 seasons and this one is beginning well.

Author Jean Giono penning a script and will produce it with director Jacques Poitrenaud. It is about a boy and a dog.

Jeanne Moreau and Jean-Paul Belmondo teamed for their third pic via "Eel Under a Rock," a situlation comedy about a couple finding it hard to get a divorce.

In and out these days are Mamie Van Doren, Gene Barry, Elsa Martinelli, Yank singer Dionne Warwick, U.S. singing trio Peter, Paul & Mary, Joe Losey and others.

Top rock singer Johnny Hallyday fined $150 for hitting a 16-year old boy who booed his fiancee Sylvie Vartan, also a pop rock singer, at an appearance at the Olympia vauder.

Former U.S. vaude and nitery dancer - singer Mary McCord Thrasher, won a suit against a woman who charged her with causing an accident when pigeons she was feeding annoyed the woman who tried to kick them and bruised herself. Mrs. Thrasher felt the court understood her love for animals.

Las Vegas

By Forrest Duke
(*Dudley* 4-4141)

Jim Nabors visiting Kay Starr at Riviera.

Wendell Corey vacationing at the Dunes.

Milt Feiber, one of the original "Barbary Coast Boys," now at Esquire Lounge piano bar.

Johnny Desmond, starring in Riviera lounge, introduced Linda Boyd and Debbie Butler as part of his act.

Jackie Paris and Anne Marie Moss, current in T'bird lounge, inked for a summer session at Basin Street East.

Gene Baylos will work back-to-back with new edition of Frederic Apcar's "Vive Les Girls!" set for Dunes lounge May 20.

Yolanda White, 13, a click with her songs at the Flamingo, where she, Mickey Rooney, and Bobby Van subbed for the ailing Mitzi Gaynor.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

British songstress Dinah Lee in town, visiting friends.

Murray Roman, comic turned impressario, bringing Lenny Bruce into the Academy of Music (May 2).

The Piccoli Marionettes set to play the Anchorage, East River Drive spot, for a four day stand (24).

Nick Ryan, formerly of Drexelbrook, operating the Cynwyd Lounge in association with Carl H. Bender.

N. W. Ayer staffer Robert Lassen, and Joseph Oberman, city planning consultant, have formed the University City Film Guild to present pic classics.

London

(*HYde Park* 4561/2/3)

Brian Epstein and his press aide Tony Barrow off to New York at the end of the month.

Opening of Itinerama's first British mobile theatre, originally set for last Friday (17) postponed for a week.

Paramount managing director Russell Hadley hosted a lunch for the critics after the press screening of "Seven Days in May."

Carl Foreman returned from his two months' lecture trip to Israel at the weekend and immediately planed out to the Coast on a quickie visit.

Jessie Matthews, who last appeared in cabaret in 1932, opened a season at the Society on Monday (20). She is currently starring in a BBC radio series.

Freddie Carpenter off to Australia this week to stage "Never Too Late" and "Funny Thing Happened on the Way to the Forum" for J. C. Williamson Theatres.

Appointment of Anthony B. Bray to the board of Columbia Pictures was announced last week by Mo Rothman. He has been secretary of the company since 1960.

Audrey Jeans, now playing a cabaret date at Hatchetts in Piccadilly, will be featured in the new Palladium revue, "Startime," in which Frankie Vaughan and Cilla Black top the cast.

The Duke of Edinburgh will be guest of honor at a special Variety Club luncheon on July 4. An earlier lunch, planned for March 10, was cancelled because of Court mourning for the late King of Greece.

Sir Winston Churchill was given a private screening of Jack Le Vien's "The Finest Hours," based on the British statesman's memoirs of the Second World War. Pic has a royal world preem at the Festival Hall next Wednesday (29).

Chicago

(*DElaware* 7-4^84)

Bernie Baker is handling production stage manager chores for the Ann Arbor (Mich.) drama fest this week.

Sun-Times drama critic Glenn Syse and her husband Norman, a WBBM Radio newsman, are touring England.

Foote, Cone & Belding public relations veep Al Weisman on a three week holiday in Spain, with spouse Annie.

Summer theatre impresario Herb Rogers in from San Francisco to set up Tenthouse in Highland Park for a June opening.

Balaban & Katz held a "beefcake" contest in front of the Roosevelt Theatre on Friday (17) to bally "Muscle Beach Party" which opened the same day there.

The 1964 Music Show exposition, slated for June 28-July 2 at McCormick Place, is adding an additional 6.000 square feet of display space for a last-minute rush of exhibitors.

The ice shows at the Boulevard Room in the Conrad Hilton hotel are being rescheduled so that the second show starts at midnight during May and June to accommodate the post-prom crowd.

Coast publicist (ex of Chi) Sam Hoenigberg back in the Windy City to steer Bob Newhard through a batch of public appearances. Newhart is also taping some lead-ins for WDHF, the FM station in which he has an interest.

B'way Jr.

By Walter Winchell

Dodgers Pressbox, L. A.: The Dodgers (and Angels) press chiefs assigned VARIETY's roving cub to the desq usually occupied by The Tidings, a religious blatt, until The N. Y. Journal-American masthead arrives.

Hi, there! Your Eminence Francis (Cardinal) Spellman and Archbishop F. J. Sheen. Please rush me a Yomilka!

L. A. Her-Exam's new sports ed (Mel. Durslag, lands in Satevepost and other nat'l mags regularly) suffered a collector's item typo. Reminiscing about ex-Dodgers star Jackie Robinson, Mel said Jackie resigned from national pastime to become veep at Chock Full O'Nuts. But a playful linotyper didn't jot it down that way. (Haw!)

Kay Stevens stars for steenth time at Slate Bros. Funny frail.

Frank Fanelli (he has a Lanza pair of pipes) is Crescendo clik. Henny Youngman heads the zingy bill with Mary Ford (formerly Les Paul and Mary Ford) and her brother and sister.

Enzo Stuarti (a lahntzman from Rome) paid his respects last night along with Vince Edwards (Dr. Ben Casey), another Italo from Brooklyn.

AP's man in Hollywood, James Bacon, home from hospital. "First time," he sighed (with a worried look), "I've ever been in one." Waiting result of tests.

F. Sinatra, Sr., informed by this FS. Jr. kidnap-trial observer, that U. S. Judge William G. East, had a new stereo (and was an FS fan), rushed every album he's made to His Honor at Portland, Ore.

Roberta Sherwood's app at our birthday poddy (flang by L. A. opposition newspeople) got her booked at Cocogrove in Oct. Ambassador mgr.

Fred Hayman (carrying Triffic Torch) joined her long list of swooners.

P. Salinger rushed from Demo. rally at Pasadena (Sateve) to Friars, where Roberta was second femme the famed club honored. Soph. Tucker was first.

Pierre got big hand at Dodgers' opener. Guest of Wm. Morris Agency execs. If ex-White House press potentate isn't elected Senator from Cal., he could pinch-hit for Berle, Kaye, Carter, et al at Vegas, etc. Salinger's sallies at rallies for first 5 minutes are bellyhowls.

Dorothy Malone's "Peyton Place" tv series (20th) almost sold out to sponsors. One more and she gets signed.

Marusia's Peppermint West twist spot is twistier than anything back east.

A gal named Louis Louis and the Deke and his Deacons Band blow the roof off the joint every night.

Tony Bennett current Grove hit. Isn't he everywhere?

Freddy Martin's Grove crew does the Santa Monica hit during hot spell. Ambass. hotel promoted him to booker of all shows. His son is Capitol's man for Beatle platters. Ex-Newsweek staffer.

Oscarcamedy Awards event best we've witnessed. Santa Monica Civic Aud easier to reach (no traffic snarls) than when event was staged at Pantages Theatre, H'wood. Only unhappy incident at dignified affair: Howard Ballew (easygoing guy fotog for Herald-Exam) was punched around by officious Keystone-type copper and flung into paddywagon. All news media here hope to return the compliment one day.

Sheriff Peter Pitchess (ex-FBIgent) promised probe of involved deputies, who belted out several reporters, radio-tv staffers and cameramen assigned to cover dispossess of ex-Marine hero. He used shotgun-threat for many weeks against Pitchess sleuths. Two of whom romanced for two weeks as "former Marines, who wanted to help him," etc. After highest court voted against him (and for eviction) they arrested him. But not until he knocked both cold.

"Bud" Lewis (70), Mr. Big at Her-Exam, in hosp. Maj. Surj. Most popular ed in town.

WW's new tv series (planned and stalled by 20th) may wind up at Lew Wasserman's Universal City. Busiest studio in Girlsville. Big "meet" yesterday.

Logic'd: Wasserman: "Why do it for Fox-Movietone's 93 million ft. of history? Universal Newsreel has 193 million!"

If deal closed we'll invite artful authors Mal Wald and Jesse Sandler ("Some Naked City" and other tv pets) from 20th to write our series based on "Inside Stories I Never Made Public."

Loud laugh in Her-Exam city-room when One-Guess moaned: "Wotinell's that ass't m.e. trying to do to my col'm?"

"He's trying," shouted a staffer, "to make some sense out of it!"

Dayton

By Brainard Platt
(*AX* 3-6224)

Virginia Wing is finishing the second week of a two-week engagement at Annarino's.

Victor Borge in for a concert at Memorial hall and the Four Saints headlined a show at Colonel White high school.

The Coronado's & Rico at Suttmiller's, replacing the ailing Helen Traubel who concelled out here for the second time.

Brother Dave Gardner did a one-nighter at Memorial hall, and Peter Nero returns to the same theatre for a single concert.

Hollywood

Dr. Lee E. Siegel named medical director of 20th-Fox Studios.

Norman Jewison back from Paris testing for Universal's "Art of Love."

Anna Maria Alberghetti returns to Harrah's, Tahoe, Sept. 24 for three frames.

Ronald Stein completed title song for Gurney production, "It's Warm, Ma Cherie."

Joe Vleck becomes field relations director of National General Corp.'s pub-ad dept.

Virginia Martindale named casting director for Don Fedderson's "My Three Sons" teleseries.

Peter Duryea, 24-year-old son of Dan Duryea, makes his feature film bow with father in U's "Taggart."

George Weiss-Joe Sherman songwriting team inked non-exclusive disk pact with Colpix Records.

Bob Sinclair, comptroller of Don Fedderson Productions, in Queen of Angels Hospital with slight stroke suffered Friday (17).

Len Weinrib replaced Louis Quinn in "Kiss Me, Kate" Civic Light Opera engagement which opened Monday at Philharmonic.

Wendell Niles Jr., son of vet radio-tv announcer, veepee in charge of new Beverly Hills office of Vincent Andrews Inc., biz management.

Charles Maguire, associate producer on Robert Wise' 20th-Fox production, "The Sand Pebbles," on month tour of Far East to scout locations and complete production arrangements.

The memorial foundation, recently-established in honor of the late theatrical attorney, Robert Rockmore, is giving its first $1,000 grant to the Concert Artists Guild for its "outstanding work in supporting young artists."

The San Francisco firm of Freeman & Gossage Inc., which was in the advertising news last week because of its resignation of the American Petrofina (Dallas) account, has as one of its partners Howard L. Gossage, husband of actress Sally Kemp Gossage (daughter of late bandleader Hal Kemp) who's appearing off-Broadway in the English version of "Life Is a Dream."

Rome

By Robert F. Hawkins
(*Sardegna*, 43; *Tel.* 479316)

Olga Chart set up talentry office off Via Veneto.

Catherin Spaak off to Coast for visit and pic talks.

Silvie Vartan, French songstress, in town for recording sesh.

Sidney Lazard, whose been here some weeks, officially named Bureau Chief for ABC News.

William McAndrew, exec veep for NBC News, here for talks with NBC Mediterranean topper Irving Levine.

Lee Kamern poured for new bride, Silvia, in his Via Cassia home, with most of Rome's pic top brass present.

Charlie Beal wound stint on Via Veneto Carpano Tavern, switched to new Burgundy Room at Hotel Savoy.

Rome authorities setting up $250 song contest open this year to items in foreign language, to be heard in Rome summer festival, July 18-20.

"Marriage, Italian Style" sneaked in some opening shots at Naples Agnano race track during running of National Championship. Marcello Mastroianni in front of camera, Vittorio De Sica behind.

Boston

By Guy Livingston
(508 *Little Bldg.; LI* 2-5095)

Walter Lippman delivers commencement address at B.U.

Bob Abrams redoing the Black Angus near Wilbur for shows.

Colonial Theatre manager Saul Kaplan's brother, Abe, on sick list.

Bookings for Donnelly Memorial Theatre are being accepted tentatively for next fall.

Ben Sack did the radio q. & a. bit with Heywood Vincent on WNAC discussing the motion picture exhibition biz.

Stan and Mel Davis, Davis Film Distribs, guested on Mike Erlich's WMEX show discussing foreign art films.

Betty Field playing Amanda Wingate in the Charles Playhouse production of Tennessee Williams' "Glass Menagerie."

RCA Building's Debut

Continued from page 2

pies the first six floors on a 35-year lease.

"Sunset Blvd. then ran only to Cahuenga, a short block west, and a little streetcar tottered out from downtown Los Angeles and turned north on Cahuenga over Cahuenga Pass to the Valley," Muller reflected in rekindling early childhood memories.

"My father had horses and cows and we pastured them where Hollywood Blvd. and Vine Street now meet. There was a little wood-burner train running once a day on Santa Monica Blvd., from downtown to Santa Monica. The town gave Santa Monica Blvd. its name, and I remember we got a thrill watching this pass when my brother and I would go down to see it."

The area belonged to families prominent in early Los Angeles history, such as the Tafts, the Bakers, Gowers and Harper. H. J. Whitley was another resident, who later became a big Hollywood subdivider and brought the carline out Hollywood Blvd. and built the old Hollywood Hotel. He put in such streets as Whitley Ave., Wilcox, Cherokee, Las Palmas and other north-south avenues, and Whitley Heights, which once was peopled by such early film names as J. Warren Kerrigan, Robert G. Vignola, the director, John Roche and many others, was named for him.

Muller pere operated his butcher shop until 1912, and the following year his two sons each put in $1,000 and opened a hay and grain business on the site, where today RCA now has three recording studios, two of them the company's largest in the U.S.

"In two years we made $30,000," Muller recalls. 'We put it in the bank and enlisted in the Air Corps in 1915, where we remained for three years."

Out of uniform, Frank and his brother started the service station in 1920 directly opposite the old butchershop and their own former hay-and-grain business, which the father tore down after they went into service and built a number of stores. Various structures occupied the site until Muller last summer razed all buildings and started constuction of the new RCA Bldg., which has its own parking area, both on a terrace above two of the 25-foot-recording studios and extending entirely around the building, and on three closed levels at the rear.

Building is only a long stone's throw from where Hollywood had its beginning as a motion picture centre. Jesse L. Lasky, Cecil B. DeMille and Samuel Goldwyn made the first Hollywood feature "The Squawman," starring Dustin Farnum, in 1913 at their studio on Vine Street, in the block where the former NBC studios — and where RCA headquartered until it moved April 1 to its new building —stands at Vine and Sunset. The studio — originally known as the Jesse L. Lasky Feature Play Co., later to become Famous Players-Lasky and finally Paramount before this major moved to its present location—frequently patronized the two Muller brothers' hay-and-grain biz. Later, when Muller Bros. service station was in operation the studio's stars made it their automobile headquarters.

"That's where we made our money," Muller reminisces. "They all came to us, Fatty Arbuckle, Wally Reid, Gloria Swanson, Tommy Meighan, Buster Collier, Pola Negri, Valentino, every star and player on the Famous lot. We were the first car wash in the U.S. —now there are more than 10,000 —and from association with show business we made showmanship pay off. Once when a circus was in town we had half a dozen elephants go through our wash, and received all sorts of publicity. When business was going good, we had colored boys on skates going from car to car wiping windshields and windows.

"There was a time when 100 men started to picket us for one of the unions. We served them refreshments, hired Florentine Gardens girls in scanty attire to pass along with trays of beer and sandwiches. We had signs made— 'Please drive carefully—we love our pickets.' When it got cold, we put up a tent which we named Picket Heaven, and had plenty of sandwiches and other refreshments.

"You should have seen the newspaper space we got, all over the country. Even the Christian Science Monitor gave us a half-page of text and pictures. They said it was a new slant on friendliness instead of hatred, at what the pickets were trying to do. We doubled our business, in the six months we were picketed. The pickets were very friendly, and when trucks delivering gas came in, driven by union men who otherwise wouldn't have crossed a picket line, the pickets conveniently ducked out so there wouldn't be a picket line to cross."

Valentino, Muller remembers, spent almost as much time on the Muller Bros. lot, which embraced an entire block, as he did at the studio down the street. "He'd put on coveralls and do his own grease work on a Fiat he'd picked up cheap. Tom Mix, too, liked to tinker around his cars, and so did Gary Cooper, who then was just starting his career."

Site of the Muller Bros. block was to have been part of a huge building complex when Muller sold it several years ago, but coin wasn't forthcoming as planned by the new owners and it evenutally was taken over by Pacific Drive-In Theatres, which opened the domed Cinerama Theatre last November with Stanley Kramer's "Mad, Mad, Mad, Mad World." Balance of property, extending southward to De Longpre Ave., from the theatre west of Ivar, and east to Morningside Ct., is devoted entirely to parking.

With plans already in the thinking stage for the arena to become a multi-block complex, Beverly Hills financier Howard Ahmenson is planning a high-rise complex on site of the old NBC station at Sunset and Vine, the new RCA Bldg. may be regarded as the flagship of the project. RCA spent months in equipping structure with the latest Dynagroove equipment, which will make the three studios among the most modern in the world.

Two of the studios, tastefully decorated in fawn and white, are three stories high, 75 feet in length and 50 feet wide. The third, considerably smaller, is around 18 feet in heighth, 30 feet long and 27 feet wide. Each has a booth with appropriate equipment and seats for viewers.

The upper three floors are devoted to office space, where such departments as Coast a.&r.; custom sales; publicity; magnetic tape, sales and engineering are quartered. John K. West, staff veepee of western distribution and commercial relations, also makes his headquarters here.

On the technical side, there are two mastering and editing rooms, one test room, electronic shop and master tape storage room. Additionally, various other RCA operations include the broadcast and commerical products; electronic data processing; tube sales.

Veit Harlan

Continued from page 2

wouldn't look good" to be seen with the director. Strangely enough, many Jewish people shook hands with him.

Harlan somehow qualified as "scapegoat." A Berlin paper ended its obituary with "many should stand ashamed at his grave." (The novel from which the film "Jew Suess" was derived was not anti-Semitic, it should be recalled.)

Harlan himself once told this writer: "I have no intention to whitewash myself. I have done wrong in many respects. I also understand the Jewish people. They have a right to hate me: If I were a Jew, I would do the same. But one thing I want to clear, no matter if people believe me or not, I have never, never personally been an anti-Semite."

Harlan declared then he could name lots of well-known persons who would confirm this. "You see, the court has cleared me," he said in 1957, "But apparently many people prefer believing what my opponents say. They would change their mind if they go deeper into my matter. But, of course, why should they?"

Of "Jew Suess" Harlan often asserted that he had no choice. His efforts to avoid the embarrassing assignment were aborted by the Nazi propoganda command. True, he knew that his career would come to an end in Hitler Germany had he given a man like Goebbels the brushoff. Cameraman Bruno Mondi who worked with Harlan said in later years: "I never met a director who understood his trade perfectly. The Nazis insisted on making Harlan their star director and Harlan gave in."

Harlan's "I have never been an anti-Semite" words can hardly be offered straight-faced to the former inmates of Dachau and Auschwitz. Yet Harlan stuck to this claim until his last day. Yet extended trial of such anti-Semitic charges against him did not prove them.

Harlan said: "I have got my acting training from Max Reinhardt who was a Jew. My first wife, Dora Gerson, was Jewish. I have never been a member of the Nazi Party or any of its organizations. When the court dedicated itself to my case, 85 witnesses showed up. The case went on for eight weeks and I had to testify up to eight hours a day. At this occasion, it became evident that I had never made any anti-Semitic remark. Also Jewish witnesses spoke in favor of me. A prominent actor such as Paul Henskels who has a Jewish wife and who also had to suffer under the Nazi regime, stood up for me."

Despite the fact that Harlan directed "Jew Suess" for Goebbels, he was never in good grace with the latter. Whenever he traveled with his wife, Kristina Soederbaum, a Swedish-born actress who appeared in all Harlan pix of the late 30s and early 40s, Goebbels kept one of their children as a hostage. Goebbels also said once to Harlan: "I can smash you like a bug on the wall."

Harlan admitted that he could have risked more in the early Forties, possibly also his life. But he put the question: "How many of my opponents today had the courage to resist the Hitler regime even to the extent I actually did? Many of the current German writers who now attack me were once deeply connected with the Nazi regime."

Kristina Soederbaum occasionally revealed that attacks stemming from the fact that she is the wife of Harlan were still continuing against her. In 1957, it was called an "open scandal" in the German press that she attended a theatrical performance of "Diary of Anne Frank" in Munich. On one occasion, someone spit in her face. Once she and her husband were invited for the opening of a picture, but this invitation turned out to be a trap and they were whistled out of the cinema. She said: "I would understand if these attacks came from Jewish people or other victims of the Nazi regime. It may sound strange but our biggest opponents today are Germans who actually liked it quite well under Hitler."

Harlan was born Sept. 22, 1899, in Berlin. His real name was Veit Stoss. His father, who called himself Walter Harlan, was a writer.

His second wife was Hilde Koerber, an actress, from whom he divorced in the thirties to marry young Kristina Soederbaum. Although Miss Koerber was deserted by Harlan, she kept calling her former husband's fate "unjust" in view of the circumstances. Both Hilde Koerber and Kristina Soederbaum gave birth to three children each by Harlan.

Brit. Films' Rock Beat

Continued from page 1

host of local popsters—Freddie & The Dreamers, The Bachelors, The Merseybeats, Peter & Gordon, among other, is expected to be ready for general release this summer.

Among the projected pix is another beat project from Harold Shampan, chieftain of Rank's music publishing subsidiary, Filmusic. Shampan's latest feature is to be called "It's All Go" and is set to roll in July with pop names like The Animals, The Zephyrs, Manfred Mann group, The Aces, The Showtimers and several others. Like Shampan's previous pop project, "Live It Up," his newie will be distributed by Rank.

Brian Epstein, manager of The Beatles and several other click waxers, makes his bow as film producer shortly with a project entitled "Ferry Across The Mersey" in which he will star Gerry Marsden and the Pacemakers, Epstein-managed diskers with a string of hits behind them. Ua is expected to distribute.

Upcoming from Grand National is a Ronald Kahn production, "Every Day's a Holiday," which features Mike Sarne, John Leyton, Freddie & The Dreamers, Baker Twins, among others. Maurice Wilson is executive producer.

Anglo-Amalgamated is preparing to make a color pic of "The Dave Clark Story," with the click London popster who has made it big on both sides of the Atlantic starring. Shooting, to be carried out mainly on location, is expected to start in October.

Among other local beat performers, who are currently being mentioned in connection with upcoming film deals (none of which are firm yet), are The Searchers (who appeared in "Saturday Night Out"), Billy J. Kramer (another Epstein property), Mark Wynter, Frank Ifield and The Rolling Stones.

Poitier's Oscar

Continued from page 1

booked solid for the next five weeks, in fact, and the post-Oscar engagements being played are running 400-500% of what the pic did pre-Oscar. All bookings are first-run, in some cases repeat bookings of playdates the pic had its first time around. This includes the south where prior exhibs are replaying it and others who showed resistance are booking.

The point seems to be that this year the "best actor" award was as good as "best picture" from a patron-drawing point of view. UA's "Tom Jones," which copped the best pic Oscar, of course is continuing its smash biz. But "Lilies," with the racial overtones of Poitier's victory and other aspects of the actor's winning, has been skyrocketing ahead of its past performances and now looks like a substantial winner for UA.

Another re-issue showing what Oscar can mean is "Hud," which Paramount has had in and out of circulation several times since it was first released. Patricia Neal and Melvyn Douglas won "best actress" and "best supporting actor" awards respectively and the pic also copped the "best black and white cinematography" nod. Paramount has 400 prints of the pic all working successfully throughout the country.

Embassy isn't ignoring its chances with "8½," the "best foreign pic" chosen by the Academy. It is playing around Gotham in 44 theatres currently and is also spread in key areas across the country. In Gotham, it is being paired with the 1963 foreign Oscar winner, "Divorce—Italian Style" for added Academy appeal.

Actor Tells Press Off

Sidney Poitier, who has always asked that he be judged on the basis of being an actor and not a Negro actor, made his strongest pitch on Monday (20) for recognition on accomplishment alone and not on the basis of race or color.

Mild flareup came at the office of New York's Mayor Robert F. Wagner who awarded him the Handel Medal described as the highest award the city can bestow in the cultural field. Last week's winner of the Academy Award for acting, following the ceremonies, was repeatedly questioned on civil rights. Poitier exploded with, "Why don't you ask me human questions? Why is it everything you guys ask refers to the Negroness of my life and not to my acting?"

After the flareup, Poitier told the reporters that he meant no offense and refused to answer any more queries.

Duchess' 'MFL' Pitch

Continued from page 1

even though the Criterion (hard-ticket) preem isn't until the fall.

Incidentally, Warners' Ben Kalmenson is selling "MFL" on "Cleopatra" terms—pork-on-the-barrel in advance. Charlie Moss is said to have laid the same $1,250,000 advance on the line for the Broadway run.

Probably no pic preem has been given the same socialite window-dressing. Philippe's honorary co-chairmen are the Duchess and Princess Grace of Monaco. Mrs. Winston F.C. Guest, Mrs. Herbert Scheftel and Mrs. William S. Paley are the general chairmen.

Besides the Will Rogers Hospital, the O'Donnell Memorial Research Laboratories at Saranac Lake, N.Y., will be cobeneficiary.

Literati

More on MacArthur

One footnote to the controversial "secret" interviews 10 years ago with the late General Douglas MacArthur, which got wide publicity and denied, has Bob Considine rushing a 50c paperback simply titled "General Douglas MacArthur" for immediate publication by Fawcett. Scripps-Howard's Jim Lucas was the other byliner who broke a sensational postmortem "secret" interview. Both got heated denials from military and governmental brass.

Meantime Life has announced it will publish the general's memoirs postmortem for which it had contracted McGraw-Hill later will put them out in book form. Edward Thompson, editor of Life, states MacArthur wrote his saga in longhand and it had been completed shortly before his death.

Oscar Levant's Tell-All

Composer-pianist-humorist Oscar Levant's personal saga has been contracted by Putnam's. He calls it "Duet for Three Heads" and will detail his experiences with psychiatry, neurosis and related themes along with a "memory book" reprise of intimate anecdota pertaining to names in the world of music, films, legit and broadcasting. It's primed for 1965 publication.

Another humorist, Art Buchwald, has signed a 10-year contract with Putnam's for five books within that period. Buchwald was long at World Pub Co.

Judy Ann Mason, daughter of Ridge Press prexy Jerry Mason, engaged to Frederic Underhill, due to graduate from Boston U. which the September bride-to-be also attended.

Luce Gives Himself A Cut

Henry R. Luce has stepped down as editor-in-chief of Time to take the title of editorial chairman. With his 16.2% stock interest he remains the controlling stockholder. To succeed him, he has named Hedley W. Donovan, managing editor of Fortune.

Other company publications are Time, Life, Sports Illustrated, House & Home, Architectural Forum.

CHATTER

April luncheon of the Publishers' Publicity Assn. has been postponed from the 9th to the 30th to accommodate two name guests, "Suzy Knickerbocker" (Arleen Mehle), the N.Y. Journal-American syndicated society columnist, and Chi Sun-Times columnist Irv Kupcinet, both of whom will speak on "placing publicity items in columns." McGraw-Hill's Sonia Levinthal is prez of the PPA.

Award Books (Universal Pub.) reviving "Nick Carter" series but in the new guise of America's No. 1 counter-espionage agent. He will be known as "Killmaster" in the "Axe" organization which reports only to the National Security Council, the Secretary of Defense and the President of the U.S. New series is primed as "America's answer to Ian Fleming's 'James Bond." "Run Spy, Run" is first of the series.

Gem Pub. Co., which bills itself as "the fun division of Jordan-Edwards," Upper Darby, Pa., has produced a new edition of "Cool Cards" (kookie slogans), as sequel to its bestselling "The Big Wigs." Joe Segel is editor of Gem Books.

Dorland Publishing Corp. chartered to conduct business in New York. Schwartz & Frohlich were filing attorneys at Albany.

Carlo Maria Flumiani of Gloucester, Mass., working on a biog of Amadeo Peter Giannini (1870-1949), the Bank of America topper who figured largely in pioneer Hollywood film financing.

"Bachelors' Apartment," by New York playwright Richard Reich, recently closed at the Teatro Nuevo Florida, Buenos Aires, after 320 performances. Production is scheduled for West End, London, by Tom Arnold.

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OBITUARIES

BEN HECHT

Ben Hecht, 70, newspaperman, dramatist, novelist and propagandist, died April 18 in his New York apartment of a thrombosis. Emergency oxygen treatment failed to revive him.

Hecht's writing credits were formidable, something like 65 screenplays, 20 stage plays, 25 novels and other books, short stories and magazine pieces numbering in the hundreds. His most memorable Broadway achievement was in collaboration with the late Charles MacArthur, the hit play of the Chicago criminal court, "The Front Page".

Marked by a flair for iconoclasm and an angry partisanship, Hecht's polemics for Israel made him at one point personna non grata in Great Britain. He had attempted in 1940 to do something about rescuing the Jews doomed to extermination by Hitler, a detail his wife recently recalled in connection with all the pros and cons as to whether the Jews themselves had done much to save themselves. This issue has arisen in the wake of the debate over Rolf Hochhuth's current play, "The Deputy".

Hecht was strictly a money writer and ran his film salary up to a reputed $6,000 a week on one contract. His work was uneven in quality, some of it obviously hurried though he spoke much of rewriting as the torment of writers. Gregarious and sardonic, Hecht proved also a fiercely parental sire of a young daughter, Jennie, whose launching as a child actress was marked by abrasive incidents in which papa played a dominant role.

From his start on the Chicago Journal in 1910 to his 1954 autobiography, "A Child Of The Century," and miscellaneous recent writings, Hecht was one of the vivid figures of his times, his quarrels and of show business. One of his explosive bombs was against Hollywood, circa 1940.

Hecht, in collaboration with NBC tv producer Ted Yates, had completed final revisions on a musical, "Chicago," for which he had also written the lyrics to Don Costa's score. Production rights have been acquired by scenic designer Sean Kenny and Coast tv-producer-publicist Judd Bernard. This was confirmed Sunday (19) by Mrs. Hecht who also said that Peter Brook had been set to direct. Tentative schedule is for next season with the tryout run start in Chicago. "Chicago" deals with 1920s and central character is based on slain racketeer Dion O'Banion.

George Jessel, an old friend of Hecht, interrupted his engagement at the Hilton, Dallas, to fly in and deliver the eulogy yesterday at the Synagogue and flew back in time for the night show.

His last public appearance, last Wednesday (15) at a Garden City (L.I.) book-and-author luncheon, was typically Hechtian. The writer was described by a fellow speaker as Hecht at "his prankish, Puckish best." His comments were longer and stronger than fellow lecturers Robert Downing and Jean Dalrymple. Reception was mixed, but no hasty exits were reported.

SAMUEL N. BURGER

Samuel N. Burger, 73, former foreign sales manager for Loew's International, died April 20 in New York. A nephew of Nicholas M. Schenck, he started in the film business in 1921 as a salesman for First National, switching to Paramount in 1923.

He joined the sales dept. of MGM in 1924, and with the exception of a couple of years remained with the company for the rest of his career. In 1927 Burger was made MGM eastern sales manager. Three years later he joined Loew's International as a special sales representative. He entered the Latin American department in 1940, and five years later was made regional director of Latin American sales. He was made general sales manager, Loew's International, in 1947.

Burger resigned from Loew's in 1957, and the next year joined 20th-Fox's sales dept. In 1960 he returned to Loew's on a special sales basis handling reissues for the Asian-African market.

Surviving are his wife, daughter and three sisters.

WILLIAM S. ZIMMERMAN

William S. Zimmerman, 49, Embassy Pictures v.p.-production supervisor, died April 14 at Mt. Sinai Hospital in New York. A Phi Beta Kappa man from New York U., he started his film career with Metro International in 1935, following his graduation.

Zimmerman started as a dialog title writer and became head of the title writing department at Metro in 1936. Three years later he was made head of Metro's New York production department. From 1942 to 1945 he served with the U.S. Army Signal Corps, during which time he specialized in cryptography and training film production. Following his discharge, he picked up his post again as MGM Gotham production head. In 1947 he was also named head of the company's eastern play and talent department.

He joined Embassy in June of 1963. His work for the company involved the development of story properties and the acquisition of same. He was also deeply involved in all production aspects of several pix under production by Embassy and supervised the English dubbing of foreign product, at which he was considered an expert.

His interests were wide including literature and Shakespeare. He was also a former tournament tennis champ. Surviving are his widow, two children, his mother and a sister.

In Loving Memory

BELLE BAKER

April 28, 1957

ROY CHANSLOR

Roy Chanslor, 64, former N. Y. newspaperman and author of more than 50 screenplays, died of a heart ailment in Encino, Cal., April 16. Prior to going to Hollywood in 1931 as a scripter, he worked with Ed Sullivan, then sports editor, on the Leader in N. Y., and after a stint in Washington, D. C., with the United Press, was a staffer on the N. Y. News, then the Post, where he was assistant literary editor.

A play, "Tabloid," which he wrote in collaboration with Harry Paynter while on the Post, attracted the attention of Hollywood and was responsible for his going to the Coast to write. His first assignment was "Shanghaied Love," for Columbia Pictures. Most of his writing was at Warner Bros., one of his top efforts here being Mervyn LeRoy's "Hi, Nellie," starring Paul Muni.

Turning to novel writing, Paramount produced his "Hazard," and Republic "Johnny Guitar," starring Joan Crawford. In later years he wrote for tv.

Surviving is his widow, Elaine.

HAROLD SCOTT

Harold Scott, 73, actor, died April 15 in London. He was playing a brief role in the Rex Harrison film, "The Yellow Rolls Royce," at the time of his death.

He made his first stage appearance in "The Merchant of Venice" at London's Court Theatre in 1919 and from then on was continuously active on stage, radio, tv and films. Two of his more recent stage appearances were as Professor Gay in dramatization of C. P. Snow's "The Affair" and "The Masters."

He also recently appeared for the BBC in the "Dixon of Dock Green" series and the "Martin Chuzzlewit" serial. His work ranged from Shakespeare to modern parts.

Scott was associated with Elsa Lanchester for seven years in "The Cave of Harmony" shows and also with "Late Joys" at the Player's. He had a role in "Pride and Prejudice" at the Music Box, N.Y., in 1935 and in "Murder at the Cathedral" at the Ritz, N.Y., in 1938.

JOHN MANUTI

John Manuti, 79, veteran longhair tuba player and father of Al Manuti, president of the Local 802, N.Y., American Federations of Musicians, died in New York April 18. He had worked at one time in the Metropolitan Opera orchestra and the N.Y. Philharmonic. During this time, he was an exec board member of Local 802.

He is survived by two sons, two daughters and one grandson.

ALFRED DIXON

Alfred Dixon, 53, who died recently, was a famed show biz unknown in that his "science of speech" was widely consulted by many famed names. Russel Crouse, who delivered the eulogy at a private service, and Dorothy Stickney, who read favorite selections, reviewed the Dixon diction contributions.

Dixon was involved in at least 300 Broadway productions and Hollywood films. He was frequently called upon to help performers who had lost their voices because of strain, to eliminate faulty speech habits, or to teach voice characterization, etc. He taught 58 dialects and accents. An American, Dixon tutored Julie Andrews, a Briton, on how to speak cockney in "My Fair Lady." A film clip in the Archives of the Museum of Modern Art has recorded this procedure.

Katherine Hepburn was taught a Russian accent, Vivien Leigh a Continental accent, Charles Boyer was helped in overcoming his French accent. Dixon's last picture assignment was with the filming of "The Cardinal."

Some of the players who worked with Dixon included Mary Martin, Noel Coward, Cornelia Otis Skinner, Rex Harrison, Rita Hayworth, Joseph Cotten, Anthony Quinn, Kirk Douglas, Audrey Hepburn.

Much of his time was devoted to the Alfred Dixon Speech Center on West 56th St., N.Y.C., a nonprofit organization which has the support of such alumni as Katharine Cornell, Mary Martin, Katherine Hepburn, Robert Ryan, Joseph Cotten and Bernard Baruch Jr.

His widow is carrying on his work.

DAVID H. ELTON

David H. Elton, 55, pioneer broadcaster and advertising agency executive, died April 17th in New York.

Elton began his career in Salt Lake City in the early 1930s as an announcer and station manager. He joined N.B.C. in San Francisco in 1934 and became well known to Pacific Coast audiences as the voice of the Standard Symphony and for his work with Meredith Willson.

In 1938, he produced the Eddie Cantor and Alan Young programs. In 1942 he joined Young & Rubicam as a producer, and later as a radio and television account executive on the Borden account. He left Y&R in 1960 to become an independent consultant.

Surviving are a son and daughter.

JOHN J. HRUBY

John J. Hruby, 76, former bandmaster, instructor and a member of a noted musical family, died in Cleveland April 7 after a long illness. Up to 1930 he was trumpeter in Cleveland Symphony Orchestra. He also directed his own pit orchestra for stock companies at Colonial and Alhambra theatres.

John J. was one of the sons of the late Frank Hruby, conductor of Great Western Band and orchestra at old Cleveland Opera House. He and his brother, Fred, founded Hruby Conservatory of Music, whose staff of teachers later included their brothers, Alois, Frank and Charles and sister, Mrs. Mayme Kolda.

Surviving are his wife, son, two daughters and a brother.

AGNESE ROY

Agnese Roy Schlesinger, 69, former prima ballerina of the Albertina Rasch Ballet, died April 14 in New York. She was known professionally as Agnese Roy.

She was premiere danseuse of the Rasch troupe during the 1920s. She was also an assistant to Mme. Rasch, who is the wife of composer Dimitri Tiomkin and the sister of Miss Roy's husband Ferdinand G. Schlesinger. In the 1930s Miss Roy assumed the direction of the Rasch studio in N.Y. and at the New York's World's Fair of 1939-40 she was the producer of the Merrie England and New Orleans shows.

Her husband survives.

EARLE HODGINS

Earle Hodgins, 65, stage and screen actor who during past 10 years appeared in virtually all the top teleseries, died of a heart attack April 14 in Hollywood. He also worked on radio over his career which spanned more than 35 years.

Hodgins last film was Paramount's "The Man Who Shot Liberty Valance"; his latest vidseries, Desilu's "Guestward Ho." Some of his other series included "Mr. Ed," "Death Valley Days," "Cheyenne," "Rawhide" and "Gunsmoke."

His wife and son Gordon, an actor, survive.

CHARLES DORAN

Charles Doran, 87, actor, died April 5 in Folkestone, Eng. He made his stage debut in 1899 and later appeared with such legit names as Henry Irving, Mrs. Pat Campbell and Oscar Asche.

He formed his own Shakespearean company in 1920 and toured for nine years playing all the Bard's leading male roles. Later he directed Shakespeare plays in India. His last appearances in the West End were in "A Song of Norway" and "A Winter's Tale."

HERBERT S. MARSHALL

H.S. (Bert) Marshall, 69, film executive, died suddenly April 14 at Leeds, Eng. He was Paramount's branch manager there. He worked for Hibberts mutual Film Service, which was absorbed by Wardour Films, which, in turn, became Associated British.

Marshall joined Paramount as a salesman in 1928 and became Leeds branch manager in 1946. Survived by wife and daughter.

DAVID BOGART

David Bogart, 81, veteran actor and singer and for many years a staff member of the TV and radio "Original Amateur Hour," died April 7 in New York.

Bogart appeared in numerous Broadway legit productions including, the original "Ben Hur." A baritone, he also sang in the Metropolitan Opera chorus, and appeared in Gilbert & Sullivan productions.

ARTHUR C. YOEMAN

Arthur C. Yoeman, artist-husband of Samuel Goldwyn's exec secretary, Peggy Vaugh, died of a heart attack April 14 in Hollywood.

He has done research work for Orson Welles, was a past member of Los Angeles City Art Commission and prexy for three years of California Painters & Sculptors Club.

GEORGE K. POKINI JR.

George K. (for Kahelehookahi) Pokini Jr., 47, longtime Hawaiian musician, died April 13 in Honolulu. He was featured bass player with the Royal Hawaiian hotel's Surf Room group and at one time had his own combo. Until last year, he had been with another group, the Seaside Boys.

His wife survives.

JOE BARNES

Joe Barnes, 59, magician and children's entertainer, died March 28 in Southend, Eng. He was a Punch man, marionetteer, magician and entertainer for children.

With his son he ran "Children's Corner" at Southend for years and was known professionally as Uncle Joe.

ORIE O. ROBERTSON

Orie O. Robertson, 83, early-day cowboy actor and stuntman who launched his theatrical career in 1908 with a Los Angeles opera company, died of cancer in Hollywood, April 14. He became a film actor in 1920.

Brother and two sisters survive.

CEDRIC BAILEY

Cedric Bailey, manager and booker, died April 11 in Manchester, Eng. He was an ex-Moss' Empires manager.

Bailey later was a booker with Paul England and finally was general manager of the Manchester clubs.

EDWARD LYONS

Edward (Teddy) Lyons, 69, ex-film executive, died April 10 in Hove, Eng. Until his retirement 15 months ago, he was an executive of the Rank Organization equipment and furnishing division.

He also was joint managing director of GB-Kalee.

Mrs. Rose (Max E.) Prager, 82 cofounder of the CPA firm of Prager & Fenton, died April 15, in Rockville Center, L.I. Her late husband was former treasurer of United Artists and was instrumental in establishing accounting systems and procedures in the motion picture industry. Prager & Fenton also represented personalities such as George M. Cohan, Al Jolson, Irving Berlin, Bing Crosby, Frank Sinatra, Artie Shaw, Johnny Mathis, Guy Lombardo, Kingston Trio, the Harry Fox (music Publishers' trustee) office, National Music Council, Warner Bros. music companies, Bourne, and also certifies the gold record awards of the Recording Industry Assn. of America.

James Tabner, father of John W. Tabner, legislative representative for the N. Y. State Broadcasters Assn., died April 18 at his home in Latham, N. Y.

MARRIAGES

Vicki Haserna to Joe Brown, Liverpool, Eng., Dec. 10, '63 (just revealed). Bride is a member of The Breakaways group; he's the star of The Bruvvers Group.

Rovena Cooper to Terrence Hardiman, Bristol, Eng., April 2. Both are in the Bristol Old Vic company.

Anne Avil to Jules Arbose, England, April 18. Bride is in Pye Records' publicity department; he's an American journalist.

Janet Scully to Howard Hodgkins, April 16, New York. She's with BBD&O agency; he's commentator on ABC-radio's "Flair Reports."

Valerie Reichman to Everett Aspinwall, Purchase, N. Y., April 18. Bride is former secretary to Ron Cochran in N.Y.; he's ABC-TV bureau chief in Chicago.

Barbara Velasco to Bob Piccirillo, Miami Beach, April 18. Bride is a singer; he's her accompanist-drummer.

Dolores Luthje to Joe Turnbull, April 11, Chicago. Groom is manager of the Michael Todd Theatre there.

Veronica Bravo to Gerald Widoff, New York, April 11. Bride is dancer on NBC's "Sing Along With Mitch."

BIRTHS

Mr. and Mrs. David Johnson, son, London, April 11. Mother is actress Jean Bayless.

Mr. and Mrs. Leslie Bricusse, son, London, April 10. Father is the composer; mother is actress Yvonne Romaine.

Mr. and Mrs. Jack Grossberg, son, New York, April 15. Mother is Anita Zang, formerly assistant to David Susskind.

Mr. and Mrs. Russell Alquist, son, London, April 15. Father is an American songwriter; mother is Juliet Mills, actress-daughter of John Mills and sister of Hayley.

Mr. and Mrs. Michael Williams, daughter, London, April 9. Father is a writer; mother is actress Faynia Brandis.

Mr. and Mrs. David Kurtz, son, Philadelphia, April 4. Father is owner of WDVR (FM), that city.

Mr. and Mrs. Buz Kohan, twin boys, April 16. Father is on writing staff of the Perry Como telecasts.

Mr. and Mrs. Moose Charlap, daughter, April 14. Father is composer, mother a former member of the Perry Como TV family and recording star.

Mr. and Mrs. Mort Hock, son, April 12, New York. Father is United Artists ad manager.

Mr. and Mrs. Joe Reichman, son, Dallas, April 15. Father is a bandleader; mother is a singer and tv actress.

Mr. and Mrs. Art Roberts, son, Chicago, April 14. Father is a WLS deejay there.

Mr. and Mrs. Dean Lewis, daughter, Columbus, O., April 9. Father is disk jockey at WBNS.

Mr. and Mrs. Nicholas Benton, daughter, New York, April 12. Father, a former off-Broadway producer, is now an exec with Time Inc.

Mr. and Mrs. Merv Bloch, daughter, New York, April 17. Father is a staffer in Paramount's ad-pub department.



HERE IS YOUR INDEX OF THE BIGGEST ENTERTAINMENT DISPLAY IN THE HISTORY OF MOTION PICTURES!!!

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THOSE SKEPTICAL FILM YANKS

Negro's Shutout as Series Star

Negro talent, which has made strides on network tv, has yet to score a breakthrough in the form of star billing on any weekly network tv series.

In the Sidney Poitier Oscar year in motion pictures, no Negro performer has won a topline regular stint in any network series. There will be occasionally featured Negro performers next season, as this season. There also will be Negro talent spotlighted on network variety programs. Some Negro talent will have featured roles on a few episodes of regular series next season and continued employment as extras in a number of series.

The breakthrough in the form of star billing in a weekly prime time network tv series, though, has yet to occur. (For the record, there was one such show in past years, Nat King Cole in a weekly outing for NBC-TV, but which was subsequently dropped because sponsors wouldn't buy it.)

N. Y. Fair a R-r-really Big Show Despite Being Not Fully Ready

By JOE COHEN

The New York World's Fair looms as one of the great feats of show business. It's one of the top promotions in history, being an awesome feat of shill and shovel, wheel and deal, con and contact, and one of the most comprehensive compendiums of man's accomplishments to date.

Even in its rough state, being about 85% complete, the Fair shapes up as one of the top hits not only in the history of fairs, but as a tribute to big biz's tiptop show biz instincts. The Fair is so good it should be held over a third year. As it presently shapes up, the consortium of Robert Moses, Tom Deegan, et al. have a fiscal, cultural and educational winner.

The Fair, as it opened Wednes-

(Continued on page 178)

Theme Song

Suggested theme song for Robert Moses:

"This Is My First World's Fair, So Please Be Kind."

Some Ask Why Fair Didn't Defer Scheduled Preem

Should the New York World's Fair have opened last Wednesday (22)? A lot of exhibitors, even those who made the deadline, say no. In order to meet the date set by Fair officials, exhibitors say that they had to curtail services, spend a lot of extra money on overtime, hire extra help, and even change plans in order to facilitate construction.

Those that didn't make it, which includes approximately 15% of the fair, including the bulk of

(Continued on page 179)

Despite Ballyhoo, Some Hotels Concede Easing Out Permanent Guests

As originally spotlighted in VARIETY some weeks ago, that permanent guests were being eased out of certain hotels eyeing that more profitable transient business because of the N.Y. World's Fair influx, the Hotel Assn. of New York now concedes this is a problem "beyond our control." The New York City's Rent & Rehabilitation Administration explains that controls on hotel tenants apply only to those who have lived continuously in the same place since Dec. 2, 1949.

The hoteliers still propagate "close controls" on room rents

(Continued on page 191)

Carl Foreman Sparks Israeli Writers Guild

Tel Aviv, April 28.

The Israel Screen & Television Writers Guild was born here, amidst cheers and great excitement, as members of the screenwriters' course given here during the last two months by Carl Foreman surprised him and held the first membership meeting at his

(Continued on page 162)

WILL THEY EVER GO 'FESTIVAL'?

By GENE MOSKOWITZ

Cannes, April 28.

Robert Favre LeBret, director of the Cannes Film Festival, which begins tomorrow (29) and runs to May 14, feels that the array of films is better than last year. Perhaps no truly great ones. He remains disappointed with the still-ambivalent attitude toward festivals in general and Cannes in particular as displayed by the Americans.

Emphasizing that this is the 17th Cannes year, that Venice is going into its 25th, and various other festivals have achieved longevity and status, he inquires what does it take to impress the hard-faced gentry of the Manhattan home-offices?

LeBret regards as false criteria a separation of "festival" and "commercial" product. To him, any good film is a festival possibility and most truly moneymaking pix are definitely that. He insists that he knows of no case where a film's career was hurt by fest participation.

"The Friendly Persuasion" (Allied Artists) won a grand prize which helped its career in Europe. Ditto for "Marty" (UA), and last year's Italo "The Leopard" which did fine biz in France. He concedes that Cannes showing may not affect domestic U.S. playoff of U.S. pix but argues it helps in foreign

(Continued on page 29)

Film Fest Friends: Spain & Russia!

San Sebastian, April 28.

From Russia—with or without love—is the catchword at the San Sebastian International Film Festival this year. Newly-appointed fest director has invited Soviet participation at the Basque film gathering with features, stars and delegates.

Six years ago, a Moscovite film group sat on its haunches in Paris waiting for Spanish visas that never came. This time, Cuenca invite received advance approval from the minister of foreign affairs.

Film critic and historian for many years, Cuenca has blossomed

(Continued on page 24)

B'way Legit in B.O. Bulge From Invalid to Strongman Status

By JESSE GROSS

One Eye Enough

London, April 28.

How spoon-fed can the customers get?

Soho now boasts a strippery where the patrons do not even have to leave the bar to see the belles peel. The show is relayed on closed circuit television.

Broadway has been doing a Charles Atlas this season. It has progressed from a 90-lb. weakling last summer and fall to a bulging-muscle phase in the late winter and spring, as evidenced by the unusually large number of entries that have been playing to strong business during the latter periods.

Hot entries among the season's newcomers include such musicals as "Hello, Dolly," "Funny Girl" and "High Spirits"; such dramas as "The Deputy," "Dylan" and "Hamlet" and such comedies as "Any Wednesday" and "Barefoot In the Park." The Lincoln Center Repertory has also been playing to hefty subscription biz and shows like "Nobody Loves an Albatross," "110 In the Shade" and "What Makes Sammy Run?" have been doing well.

How the current Actors Studio Theatre productions of "Baby Want a Kiss" and "Blues for Mr. Charlie" will fare remains to be seen. There are also such potent holdovers as "How to Succeed in Business Without Really Trying" and "Never Too Late." Also, still doing okay in the holdover category are "Oliver" and "A Funny

(Continued on page 188)

Burton's 'Hamlet' Bestseller Album Before Release

Columbia Records, with "a sweaty haste that doth make the night joint-labour with the day" ("Hamlet," Act I, Scene 1), is rushing completion of its Richard Burton-"Hamlet" recording. Release date hoped for is today (Wed.).

The recording, made April 12, of the Alexander H. Cohen production was supervised by Columbia president Goddard Lieberson. The fast release is to take advantage of the unusually heavy publicity being given both the Shakespeare anniversary and the Burton "Hamlet." Cast worked with the same arrangement used for recording Broadway musicals, a week's pay for the day's recording.

Columbia has advance orders on the 4-record (8 sides) deluxe album exceeding 25,000. This makes it, even prior to release, the all-time bestselling drama album. Record to date, according to Lieberson, is held by Columbia's album of

(Continued on page 172)

Disney Chairs Senate Bid by George Murphy

Hollywood, April 28.

Fundraising, $50-a-plate banquet is being staged for George Murphy, who is seeking the Republican nomination as U. S. Senator from California. Date is May 5 in International Ballroom of the Beverly Hilton Hotel. Friends of George Murphy Dinner Committee, chaired by Walt Disney, has

(Continued on page 191)

Joey Adams Troupe 'By Far the Worst Cultural Exchange Tour': D. C.

Washington, April 28.

A State Dept. official told Congress that the Joey Adams troupe was "by far the worst" cultural exchange tour the U. S. has ever offered.

The panning was revealed in hearing testimony before a House Appropriations subcommittee which again took the cultural exchange program on another trip to the woodshed.

The chief paddler, as always, was subcommittee chairman Rep. John Rooney, the Democratic budget-cutter from Brooklyn. He was in a dither over the $541,464 chalked up by Jose Limon's dance group on a Far East Tour. His peeves extended to Limon's wife who received $250 per week on the tour. Limon pulled in $1,500 per.

But more surprising than Rooney's display of pique, a long-playing Capitol Hill attraction, was

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INTERNATIONAL FILM ANNUAL

(Pages 29 to 144)

New York State Theater Opens 'Big'; Brave Albany Legislators Take Bow

By ROBERT J. LANDRY

An invitational blacktie audience saw the New York State Theater open last Thursday (23) as the second structure of Lincoln Center. It was the second night of the N. Y. World's Fair, and the two events were linked, though nine miles apart. Meanwhile the star of the evening was obviously architect Philip Johnson who took a bow from his box. The fact that there were boxes, and five tiers, and a proscenium arch, aisle-lights and a lovely front drapery was all part of the warmly beautiful charm of the $17,000,000, 2,700-seat structure.

If the devout cowards in the congregation were loathe to make the invidious comparison to the facing Philharmonic Hall, a reviewer cannot flinch. The State is instantly fascinating to those who like their theatrical edifices "theatery." It is not necessary to learn appreciation, as with the austerely handsome cloudchoked concert hall across the way.

As to the sight-lines on the upper and side portions of the State Theater's tiers (called rings), there are already whispers, so that, in the end, perhaps no building and no architect quite pleases everybody. Another small doubt centred briefly on the semi-unintelligibility of the "Carousel" lyrics when Joan Weldon sang but John Raitt seemed to prove the case for the acoustics. The New York City Ballet certainly looked lovely and lively in its brand-new home. It offered "Allegro Brillante" with Maria Tallchief and Andre Prokovsky and "Stars and Stripes with Jacques d'Amboise paired with the exquisite Patricia McBride, subbing for Melissa Hayden.

The latter ballet and Gov. Nelson Rockefeller's address were picked up by WCBS-TV locally for the 9-10 p.m. hour. For the video pickup the intense white lights and spots built-into the theatre for this purpose came into play. It is not

(Continued on page 184)

TOM CURTISS SHIFTS TO PARIS N.Y. TIMES

After 14 years as entertainment editor of the Paris edition of the N.Y. Herald Tribune, Thomas Quinn Curtis is shifting over to ditto of the NY. Times. He will continue to be based in Paris, which has long been his home.

Curtiss will cover drama and films, along with the nitery scene and the lively arts, as occasion warrants, both for the Continental edition and with additional outlet via the parent (U.S.) edition, published in New York.

Curtiss flew over to New York for a 10-day quickie powwow with the Times homeoffice brass. He returns to France via the Cannes Film Festival which tees off next week.

Move St. Patrick's Day?

Dublin, April 28.

Should St. Patrick's Day be shifted from March 17 to warmer weather?

Irishmen here actually discussed the move, but dropped the idea before putting it forward to a Commission now deciding on public holiday changes in Ireland.

Point was raised by hoteliers who want some holidays shifted to provide pegs for lengthening tourist season.

Fred Payne Dies at 77; Ran Paris Bar as Home To Bluebells 'n' Show Biz

By ABEL GREEN

Passing of British-born Fred Payne, owner of the famed Paris bar bearing his name at 14 rue Pigalle, at age 77, brings down the curtain on the last of the pioneer Yank and English saloonkeepers, dating from the Paris of the 1920s when it was the milieu of Hemingway, Fitzgerald and other expatriates and/or disciples of the "lost generation." With Harry's New York Bar, now carried on by son Andy McElhone, Payne's bar "on the hill" (Montmartre) was

(Continued on page 172)

London Cafe Op JohnMills Buys Perona's El Morocco

John Mills, owner of London's Les Ambassadeurs nitery, on Monday (27) bought El Morocco from Edwin Perona, son of late John Perona, founder of international society's one-time home away from home. Agreement, reached yesterday between Mills and Perona, will be finalized Friday (1). Sale price was not disclosed. Spot, which had never really hit its stride since the move from 154 E. 54th St. (now occupied by The Strollers), was rumored as having been on the block for some time with an asking price of $1,000,000.

Mills, a Polish-born British subject, says he'll be sole owner and will add one word to the name to make it "El Morocco International" to tie in operation with his London spots, Les Ambassadeurs and Le Circle. He said that he hoped to "restore El Morocco's former international reputation."

First director named for the new setup is comedian Bob Hope who says that he just happened to drop in at the club Monday night and was greeted by Mills, an old friend, with "I've just bought this place." Hope has not yet decided whether he'll be investing any money in the operation.



DALE STEVENS

Amusement Editor, Cincinnati Post and Times Star, says:

"It seems only yesterday that PAUL ANKA had the teenagers screaming in the aisles. Now, a fabulous international attraction, ANKA's wide appeal is matched only by his incredible professional polish as a performer.

"At only 22, ANKA is a veteran artist."

Don't Strip Till You're 21, New W. German Law Sez

Bonn, April 28.

It's no fair taking off your clothes in public unless you're 21 years old, a new regulation in the Federal Government of West Germany has just decreed.

The new law, slated to go into effect June 1, states that it's dangerous and immoral for anyone under that age to become a stripper in a West German nightclub.

To be a stripper, a beauty dancer, or a veil dancer, one now has to reach the full 21 years. Also "dancing partners, table partners and bar women" must be over 21, the regulation stipulates.

Recent incidents in West Germany revealed that girls as young as 14 were working in the clubs as drink pushers and strippers. New regulation will stop their employment for a few years.

Dagger-O-Type: Call Conclave Of Living Spies

Rome, April 28.

Rome producer-director Duilio Coletti, who's always had a weakness for the cloak-and-dagger aspects of wartime spying, and has illustrated them in many of his best-known pix, is organizing an unusual convention: an international gathering of known spies, to be held in Rome at a still-unset date.

Coletti claims to have acceptances from a large number (around 30) celebrated surviving operators, male and female, and from all parts of the world. Scope of meeting, among others, will be to see if talents of snoopers can for once be applied not to war but to serving peace—a theme which director frequently has spotlit in his films.

Not incidentally, Coletti is currently prepping pic, tentatively titled "Mademoiselle Docteur" which tells true story of how Germans were able to find out itinerary of ship on which Lord Kitchener found his death. Coletti also recently sold another wartime tale involving spying, "Operation Crossbow," to Carlo Ponti, who has pic on sked for Metro release.

BRITISH NASSAU HAIL TO POITIER

Hill & Knowlton, p.r. for the Bahamas Development Board, is making Oscarwinner Sidney Poitier's homecoming to Nassau a gala international press hoopla with top hotels combining to host the entire press from May 1-4.

The American Negro actor's family lives in Nassau and his homecoming will be a four-day event teeing off with motorcade through the city, press conferences, official governmental reception and a testimonial dinner. The Bahamas Ministry of Tourism is [illegible]d into the welcoming celebration.

The Croisette Crossroads

A little earlier this year but the 17th annual Cannes Film Festival again makes the Croisette a crossroads of global film buying and selling, with not a little wheeling-and-dealing but much less of the bikini&cheesecake nonsense which formerly punctuated the picture people's peccadilloes. With the years, as the picture business faced an array of crises at home and abroad, ranging from embargoes and quotas to television and other box-office inroads, the nonsense diminished.

Cote d'Azur is far from a completely gloomy environment in which to do business. There still are beaucoup interludes for diversions that differ sharply from the cinematic marts back home, no matter whose land, the French included. But despite the gamboling and gambling from St. Tropez to the far eastern reaches of Nice and Monte Carlo, the croisette that separates the Cannes plush hotelries from their (almost) private beaches has become an ever-increasing crossroads of cinemerchandizing.

But somehow the serious side of the picture business looms less serious in the Blue Coast aura of the Riviera in early May. The answer, for years now, is found in the world screens the ensuing summer, fall and winter as the Cannes Festival contenders (prizewinners or otherwise) achieve a certain boxoffice distinction unique unto itself. The glow spills over into the ensuing Berlin, Venice and lesser fests. The aftermath is found in cinemas around the globe for many months.

Milwaukee Preem for Dallas' Very Own 'Trial of Lee Harvey Oswald'

Milwaukee, April 28.

'The Trial of Lee Harvey Oswald," indie feature made by Falcon International Corp. of Dallas, opened its first U.S. run Wed. (22) at the Warner Theatre for first day take of $1,000. House reports that despite opposition of opening of baseball season and a tv spec on the N. Y. World's Fair, a record week of $10,000 is expected, compared with house's average weekly gross of $3,000.

Falcon partners Harold Hoffman and Larry Buchanan shot the modest-budgeter at Dallas' Southwest Film Center and on locations from their own script, with Buchanan directing. After completion of script in January, they shot during most of February and edited in early March. The black and

(Continued on page 22)

Not Subtle

Paris, April 28.

New high (or low) in criticism.

Writing about "Mademoiselle Moliere" in Figaro, critic A. B. said: "I will have to wait until tomorrow to discuss this show. To put it simply, I need a bit of time to restore myself after suffering through two hours of such monumental boredom." End of review.

Allen Churchill Tome A Lively Rogue's Gallery From U.S. Crime Annals

Allen Churchill's "A Pictorial History of American Crime" (1849-1929) (Holt, Rinehart & Winston; $6.95) is like a living newspaper of familiar crime annals. As he traverses criminal pathology from the 19th century into the 20th century, the more lurid and memorable the studies seem to become. Certainly there is greater audience identification with Fatty Arbuckle, Nicky Arnstein, Capone, Leopold & Loeb, William Desmond Taylor and Mary Miles Minter and Hall-Mills than Jesse James, Lizzie Borden et al.

It is to the credit of Churchill's graphic style that, as the dim memory recalls the sagas of Ponzi, Sacco-Vanzetti, Joseph B. Elwell, he makes the facts perk as he elucidates the causes and effects. Certainly with "Funny Girl" put-

(Continued on page 188)

POPE PAUL MAKES IT SIR LAWRENCE WELK

Hollywood, April 28.

Orchestra leader Lawrence Welk and choral director Roger Wagner have been named Knights Commander of St. Gregory by Pope Paul VI. Welk is believed to be first poptune orch leader ever named a Papal knight. He received honor for his "wholesome family entertainment" and works of charity.

Wagner, currently on State Dept.-sponsored overseas tour with his choral group, is also UCLA choral music director and heads music dept. of Marymount College. Order is same to which VARIETY's now Sir Frank Scully belongs.

4/29

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AVANT-GARDE GOTHAM CORRAL

20th Countersues Liz & Dick For 'Contract-Breaching' Rome Conduct

Twentieth-Fox and 20th-Fox Productions Ltd. last week filed a $50,000,000 action in New York Federal Court against Elizabeth Taylor and husband Richard Burton for allegedly breaching their contracts during the filming of "Cleopatra." Suit also charges the pair with "depreciating" the commercial value of the film by their "conduct and deportment" during and subsequent to the making of the film.

(While neither Miss Taylor nor Burton would comment on the suit, their publicity rep, John Springer, termed it "ludicrous.".)

The 20th action follows by about four weeks a suit filed in Los Angeles by MCL Films, corporation formed by Miss Taylor and her former husband, Eddie Fisher, against 20th, seeking monies allegedly owned the star as her cut of the "Cleo" boxoffice. This suit also charged that 20th had failed to exercise "sound business judgment" in the distribution of "Cleo" and asked that a receiver be appointed to take charge of the film.

In the first of three causes of action in the 20th suit, the film company seeks $20,000,000 from Miss Taylor, charging that she breached her contract in the following manner:

"By failing to abide by and observe reasonable and customary directives, regulations and orders during production; by not reporting for work on time; by reporting for work in a condition which did not permit her to perform her services; by suffering herself by her own acts and fault to become disabled, incapacitated or unphotographable and unable to perform her services; by conspiring with and inducing others to breach their agreements; by suffering herself to be held up to scorn, ridicule and unfavorable publicity as a result of her conduct and deportment, during and after production and while film was being distributed, so as to become offensive to good taste and morals and to depreciate the commercial value of the film."

Burton, Too

The second cause of action is for $5,000,000 and is against Burton, with approximately the same charges levelled against him as against Miss Taylor.

The third cause of action, for $25,000,000, is against both Taylor and Burton. They are charged with "maliciously interfering" with 20th's business and property rights without justification by: holding themselves up to public scorn and ridicule; inducing each other to breach expressed and implied provisions of their respective contracts; by failing to perform required services with "due dilligence"; by conspiring and inducing others to breach their agreements.

Miss Taylor also is charged with "scandalous and irresponsible conduct" which hurt the distribution of "Cleopatra." Suit seeks to enjoin her from continuing to impugn the quality of the film.

Overtime, $1,115,000

Suit states that because Miss Taylor refused to work in the U.S. the film had to be made in Italy and Egypt. Her contract guaranteed her a salary of $750,000, against 10% of the gross. When her services were finally terminated, the star had received approximately $2,140,000 in connection with the film. In addition to her basic salary, this included a reported $1,115,000 in overtime pay and $275,000 in expenses. Burton reportedly received over $500,000 for his services.

As of Feb. 15 of this year, 20th reported that "Cleopatra" had earned gross boxoffice of $25,925,000 for net film rentals of $14,208,000. Miss Taylor's share of that gross would amount to approximately $2,517,500, according to the terms of the original agreement.

Italy's 61 Starts, '64

Rome, April 28.

Some 61 features have been started here to date this year, according to latest figures. This compares with 64 for same period last year.

Breakdown shows 11 starts in January, 1964 (14 in '63); 7 in February (19); 21 in March (21); and 22 in April (10).

20th's Profitable South African And Down Under Sites

Combined net earnings of 20th-Fox's theatre circuits in South Africa, Australia and New Zealand amounted to $1,405,000 in 1963, compared with $1,387,000 in 1962, according to details revealed in the company's annual report, mailed to stockholders over the weekend.

Most of the data in the annual report, including the company's $9,115,393 net income for 1963, had been revealed earlier. In his letter to stockholders in the report, prez Darryl F. Zanuck calls 1963 "a year of transition and progress." In addition to pix already released, now shooting or set for production in near future, Zanuck calls attention to the fact that 25 more films are set to be produced in 1964 and early 1965.

Current indications, says the prez, are that 20th-Fox Television will have 4-1/2 hours of programming on the air in the 1964-65 season, compared with no shows in the current season. He notes that ABC-TV has purchased "Peyton Place" and has "12 O'Clock High" and "Voyage to The Botton of The Sea" under consideration, that NBC-TV has tentatively included "Daniel Boone" on its sked, and that CBS-TV has taken "My Friend Flicka" for daytime net presentation.

Zanuck winds his remarks in the letter by saying that "the period of transition is now completed. We are now a young, vital and forward-looking organization in all areas: production, distribution and our subsidiaries. As I told you a year ago, I don't promise miracles. I do look forward to the future with genuine confidence."

Notes to the report's financial statements reveal that as of last Dec. 28, there were no stock options outstanding. Also, that during 1963, options covering 20,027 shares of common stock granted in prior years expired.

Report breaks down the 1963 film rental income of $96,866,860 as follows: $74,051,664 from features and short in theatrical release; $18,999,596 from features licensed to tv, and $3,815,600 from series produced specifically for tv. This compares with 1962 when the total of $90,201,567 was comprised of $71,575,251 from theatrical release, $8,320,949 from features licensed to tv, and $10,305,367 from series made specifically for tv.

The report does not breakdown film rental income between domestic and foreign earnings.

VIDEO SHARES CANNES FESTIVE SPOTLIGHT

Cannes, April 28.

The 7th International Television Film Festival started yesterday (27), two days before the regular Cannes Film Fest. This gave it some early prominence.

Run by the governmental Radio-diffusion-Television Francaise, the aim is to concentrate only on films made directly for tv, and primarily by private rather than national companies. Aim is to ease relations between films and tv.

MAKE-READY FOR FAR-OUT FILM

By VINCENT CANBY

Fifteen of America's younger and more iconoclastic novelists, playwrights and poets, and one standup philosopher (Godfrey Cambridge), have been pacted by producers George Foster and Bob Booker to contribute segments to their projected $750,000 New York indie pic, "Pardon Me, Sir, But Is My Eye Hurting Your Elbow?" Foster and Booker were part of the team which wrote Cadence's click "First Family" album, which Booker also coproduced.

As outlined in New York Monday (27), the film, which is to be shot at the Michael Myerberg Studios on Long Island, starting in October, will be an irreverent look at the various foibles of the contemporary American scene, with each of the 15 writers contributing a seg dealing with a matter closest to his own heart. Actually the writers have been pacted to writing-performing contracts — since it's the intention of Booker and Foster to put the various *enfants terribles* on screen, either in their own segs or by way of introducers.

Talent thus lined up for the pic includes: actor-author Godfrey Cambridge; Peter Cook, a member of the "Beyond the Fringe" group; Gregory Croso, poet; Lawrence Ferlinghetti, poet; Jack Gelber, playwright ("The Connection") and novelist; Allen Ginsberg, poet; Herbert Gold, novelist; Paul Krassner, editor of "The Realist"; Arthur Kopit, playwright ("Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad"); John Rechy, novelist ("City of Night"); Jack Richardson, playwright; Jean Shepherd, actor, author and radio personality; Terry Southern, novelist and screenwriter ("Dr. Strangelove"); Bert Stern, photographer and filmmaker ("Jazz On a Summer's Day"), and Arnold Weinstein, playwright ("Red Eye of Love").

Among the sketches will be "An unusual look at the racial issue" (Cambridge); "capital punishment" (Corso); and "contraception for fun and profit" (Krassner). Producers Foster and Booker will contribute the connective links between segs. Entire film is not expected to exceed 105 minutes in running time.

Compensation Disclosure In Proxy: Poe Gets 104G Plus % of Profits; Dick Zanuck, Studio Chief, $91,000

No Leash for Kids

Albany, April 28.

A bill which would have eliminated the requirement that children be accompanied to and from bowling alleys by parents or guardians has been vetoed by Gov. Rockefeller. Similar measures were nixed by the governor in 1961 and 1963.

Feeling of many New York exhibs, especially upstate, has been that growing popularity of bowling has adversely affected film going on the part of youngsters. Apparently some of those who opposed the above bill felt that it would only aggravate an already rough situation for exhibs.

Details of the employment contracts of 20th-Fox exec veepee Seymour Poe and production veepee Richard Zanuck are revealed in the 20th-Fox proxy statement now going out in connection with the upcoming May 19 annual meeting in New York.

Effective Aug. 22, 1963, Poe signed a five-year employment contract providing for an annual salary of $104,000. In addition it provides for fixed deferred compensation of $13,000 per year for 1964 and 1965 and $26,000 for each year of the remainder of the contract. There is also provision for contingent deferred compensation not to exceed $150,000 in respect to any one calendar year of "a sum equal to two percent of consolidated annual operating profits before income tax, payable in equal monthly installments over a period of 10 years commencing on termination of employment."

Company also carries a $500,000 life insurance policy on the exec veepee.

Richard Zanuck has a three-year contract, calling for annual salary of $91,000 the first year, and $104,000 per year for the second and third years, plus deferred compensation of $ 26,000 per year. Deferred portion of salary will be payed in equal weekly installments over a four-year period following termination of employment. Company has an option to extend his employment for three more years at annual compensation of $130,000, plus deferred compensation of $52,000 per year. 20th carries a $400,000 policy on Zanuck's life.

Fact that President D. F. Zanuck waived a new employment contract with the company last year, along with a raise in annual salary from $150,000 to $200,000, was reported in VARIETY early this year.

Proxy does reveal for first time that under the former agreement between 20th and Zanuck's DFZ Productions, which provided that the producer and 20th split profits of DFZ pix 50-50, Zanuck last year received from the company. $2,801,045 as his share of the profits of "Longest Day," on which rentals now exceed $28,584,000. When Zanuck became prez of 20th, the agreement with DFZ was terminated insofar as it related to all future productions.

For the year 1963, proxy statement shows that 20th officers received the following payments: Darryl Zanuck, $150,020; Poe, $92,575; Richard Zanuck, $78,375; chairman Spyros Skouras, $69,860; financial veep Donald Henderson, $71,760; consultant-director (and former exec veep) W. C. Michel, $57,070; and studio exec Fred Metzler, $38,938.

Including all of the above, all officers and directors as a group received $940,337.

Proxy statement contains a management recommendation to vote against a resolution, proposed by stockholder Evelyn Y. Davis, that the company be forbidden to make charitable, educational or other kinds of donations except to further directly the business interests of the company. Management says that last year it provided donations in the amount of $28,000 and present bylaws specify that they can be made for the direct or indirect benefit of the company, as management deems fit.

Management also advises holders to vote against a proposal for cumulative voting of directors, put forth by Lewis D. and John J. Gilbert.

All 1963 directors of the company are up for reelection, except Thomas A. Pappas.

Proxy statement shows that chairman Skouras now owns or controls 114,632 shares of 20th common, against 97,800 listed in the 1963 proxy statement.

40G of Carrots To Prod Sales Pace For Columbia Pix

Chicago, April 28.

In addition to setting release plans for the 15 features which Columbia will put into distribution between now and the end of the year, the company's five-day sales conference here last week also got the ad-pub-merchandising blueprints on 15 more pix which are now either shooting or in various stages of production.

At one of the closing sessions of the conference, Col veep-general sales manager Rube Jackter revealed that the company is prepared to distribute up to $40,000 in incentive awards to those domestic branches which exceed their sales quotas in the period from June 26 through the end of the year. The sales and billings drive marks Col's 40th anniversary and the $40,000 set aside for branch bonuses is being referred to—not altogether fliply—as the "Jackter Pot."

In addition to the films which

(Continued on page 24)

National Boxoffice Survey

Trade Holding Well; 'Panther' New Champ, 'World' 2d, 'Jones' 3d, 'Russia' 4th, 'Becket' 5th

Trade at firstruns in major cities covered by VARIETY is holding up well in current stanza. Some of newer pix are starting to take their place in standings as additional playdates are added. Return of several Academy winners on reissue is proving fruitful in a few keys.

"Pink Panther" (UA) (6th wk) is climbing into No. 1 spot this week. It was seventh last stanza. **"It's a Mad World"** (UA) (23d wk) is holding onto second position, same as a week ago. **"Tom Jones,"** also from United Artists, is finishing third although in 22d week.

"From Russia With Love" (UA) (3d wk) is winding up fourth, first week out in distribution to any extent. It makes the fourth UA pic to rank among the top four winners currently. **"Becket"** (Par) (5th wk) is copping fifth place.

"Fall of Roman Empire," also from Paramount, is finishing sixth. It's the fourth week out in release. **"Dr. Strangelove"** (Col) (11th wk), long high among the top grossers, is slipping to seventh place as it nears the end of runs in some keys.

"Capt. Newman" (U) (7th wk), fifth last round, is taking eighth spot. **"Yesterday, Today and Tomorrow"** (Embassy) (3d wk) will be ninth. **"Seven Days in May"** (Par) (10th wk) is finishing 10th.

"Cleopatra" (20th) (44th wk) is sagging to 11th spot, being hurt by some slow to fair dates. **"Advance To Rear"** (MGM) (2d wk) rounds out the Top 12. **"Lilies of Field"** (UA), back on reissue; **"Seven Faces of Dr. Lao"** (MGM), **"Hud"** (Par), returned because of Oscaring; **"South Pacific"** (20th) (reissue) and **"Silence"** (Janus) are the runnerup films.

"Muscle Beach Party" (AI) shows high promise of the newcomers just getting around. "Act One" (WB), also new, is okay in Cincy but fair in Detroit. "The Servant" (Landau), another newie, is great in N.Y., torrid in Boston and big in Toronto.

"Best Man" (UA), also a new entrant, is lush in L.A., big in N.Y. and good in Philly. "The Carpetbaggers" (Par) still is boffo for third round in Denver, its initial playdate.

"Soldier in Rain" (AA) looks nice in Columbus. "How West Was Won" (MGM), wow in Minneapolis, looks big in Denver and smash in L.A.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on pages 8-9-10.)

Film Faces Fever Fans in B.A. and Rio

Anthony Perkins Details 'Menace' of Well-Intentioned Mobs—'At Airports You Sit and Drip Awaiting Cops'

By ROBERT B. FREDERICK

The last minute request of the State Dept. to members of the American delegation to the Buenos Aires Film Festival to make a good will "stop" in Brazil on the way home was a lucky accident that resulted in a diplomatic success beyond anyone's imagination. That is the stated opinion of Anthony Perkins, who was there.

Takeover in Brazil by elements known to be pro-American provided an opportunity for a quick display of American endorsement and approval. Someone suggested that the American film people who were then in Argentina and whose names and faces were familiar might be willing to make a short stop in Brazil enroute to the U.S.

"We were perfectly happy to do it (we being Janet Leigh, husband Bob Brandt, Karl Malden and Perkins) but I doubt that any of us knew what kind of reception we'd get," Perkins said.

The group was flown from Argentina on April 12 to Porto Alegre in southern Brazil. After visiting there and in Curitaba, they were the guests of the governor of the state of Parana on April 13 before going on to Rio.

"The last American film personality to visit Curitaba, which is not a small place, was Walter Pidgeon—in 1944," said Perkins. "You'd have thought that they had been getting ready ever since for the next one to show up. We arrived at night but there were many people waiting for us. We didn't know whether they'd be friendly or not, considering they'd just had a revolution, but when we stepped out of the plane it was Buenos Aires all over again."

The reception of the visiting Americans in Buenos Aires, and Perkins in particular, is already recorded history. Perkins admitted that the physical strain had been tremendous and, at times, even unpleasant. He added, however, that "anyone who is aware that he or she has become the catalyst for such an overpowering display of interest" could not help but be impressed by it and look back on it ultimately as a wonderful compliment.

The only criticism he would make of the event was a feeling that the potential for selling such an affair is so great that it is a mistake not to devote more time and effort to better planning. He believes that many wonderful opportunities were lost without getting the most out of them.

More selective use of visiting celebrities, and a better system of protecting them must be found.

Perkins rebelled one night and decided to go it alone. Wearing a sport shirt and old blue jeans, and thinking that no one would recognize him, he went down on the service elevator to the hotel basement (the hotel covers a city block). When he finally found a side door, he emerged on a street "as poorly lit as Central Park at midnight." In less than half a block he was passed by a car which screeched to a halt. Out jumped three or four people, fortunately, only seeking autographs and by the time Perkins had signed for them, all he wanted was to get back to the hotel.

Another uncomfortable drawback for the guest, said Perkins is having to sit in a closed car at an airport or waiting to go into a hotel or theatre. "It is a harrowing experience to find yourself in a car surrounded by hundreds of bodies as it becomes unbearably hot. The windows must be kept closed and the heat generated is unbelievable. Until the police clear a path there's nothing to do but sit and drip."

"Paula (Paula Prentiss) and I used to make bets on how far we could get if we just dashed madly out of the hotel elevator, across the lobby and into the street before we finally got stopped. We've even jumped into passing cars and asked the motorist to get us away."

Perkins, although now fluent in French spoke own lines in French "Une Ravissante Idiote" with Brigitte Bardot which showed at B.A., knows little Spanish. However, he said, there was no problem in conversing with either the Argentines or the Portuguese-speaking Brazilians. "They talked and we listened."

With two films still unreleased in the U.S. "Une Ravissante Idiote" and Ely Landau's "The Foolkillers," Perkins is currently engaged in reading both film and play scripts.



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SAYS GIRL COUSIN COPS HIS CREDIT

Papers have been served actress Juleen Compton in a $1,000,000 damage suit brought against her and Nike Productions S.A. by Gardner Compton, a cousin, who charges that Miss Compton has refused to give him credit as director of the motion picture, "Stranded." In a story published in the March 11 issue of VARIETY, Miss Compton claimed the director credit for herself, making no mention of her cousin.

Compton charges that he was signed as director of the film in July, 1963, and that he was director during the production starting in August of that year. Last month, he says, the defendants refused to recognize his screen credit.

Suit, instituted in N.Y. Supreme Court, asks that the defendants be restrained from withholding his screen credit and required to list his name as director in the credits.

"Stranded" was made in Europe last year, principally in Greece, under the auspices of Nike Productions, S.A., a Swiss company.

N.Y. to L.A.

Stanley E. Dudelson
Harvey Jason
Boris Karloff
Groucho Marx
Carl Winston

L.A. to N.Y.

Lucille Ball
Ed Begley
Jim Boles
Norman Brokaw
Lionel Dante
Bob Finkel
Leo Jaffe
Stan Kamen
Jennings Lang
Mervyn LeRoy
Joseph E. Levine
Athena Lord
Eddie Mayehoff
Gary Morton
Tony Owen
Ruth Pologe
Otto Preminger
Donna Reed
William Self
Inger Stevens
Mike Stokey
Fred Zinnemann

Europe to U. S.

Peter Bartholomew
Joe Basile
George Blaug
Ray Bradley
Jean-Lux Godard
Ann Jellicoe
Arthur Lesser
David Levey
Liliane Montevecchi
Patachou
Nate Platt
George Reich
Guy Thayer

U.S. to Europe

Harry Beall
Joe Besch
Marion Billings
Irene Browne
Gil Cates
Tom Curtiss
Sammy Davis Jr.
S. Charles Einfeld
Keir Dullea
Edward Ettinger
Carl Foreman
Gene & Francesca
Claude Gersene
Rene Gersene
Paul Henreid
Mahalia Jackson
Melvin H. Jacobs
William Kaplan
Leonard Kramer
Robert I. Kronenberg
Joseph R. Lee
Leonard Lightstone
Gerry Le Grove
Anthony Mann
George Margolin
Norman Nadel
Claire Nichtern
Clem Perry
Walter Reade Jr.
Abe Schneider
Selig J. Seligman
Richard Steenberg
Glenna Syse
Saul J. Turell

Product Array at Cannes Fest

Cannes, April 28.

The following is the lineup for the fest which begins tomorrow (29).

UNITED STATES

(Official)

"The World of Henry Orient" (UA)
Directed by George Roy Hill. With Peter Sellers, Paula Prentiss, Merrie Spaeth. (Reviewed in VARIETY, March 18, 1964.)

(Invited)

"One Potato, Two Potato"
Directed by Larry Peerce. With Barbara Barrie, Bernie Hamilton.

ARGENTINA

(Official)

"Primero Yo" (Me First)
Directed by Fernando Ayala. With Alberto De Mendoza, Susana Freyre.

BRAZIL

(Official)

"Deus E O Diabo Na Terra Do Sol" (The Black God and Blonde Devil)
Directed by Glauber Rocha. With Yona Magalhaes, Ceraldo Del Rey, Othon Bastos.

(Invited)

"Vidas Secas" (Sterile Lives)
Directed by Nelson Pereira Dos Santos. With Atila Iorio, Maria Robeiro, I. Joffre. (Reviewed in VARIETY, Dec. 25, 1963.)

FRANCE

(Official)

"La Peau Douce" (The Soft Skin)
Directed by Francois Truffaut. With Jean Desailly, Francoise Dorleac, Nelly Benedetti.

(Invited)

"100,000 Dollars Au Soleil" (100,000 Dollars in the Sun)
Directed by Henri Verneuil. With Jean-Paul Belmondo, Lino Ventura, Reginald Kernan.

"Les Parapluies De Cherbourg" (Umbrellas of Cherbourg)
Directed by Jacques Demy. With Catherine Deneuve, Marc Michel, Nino Catelnuevo,, Anne Vernon. (Reviewed in VARIETY, Jan. 29, 1964.)

GREAT BRITAIN

(Official)

"The Pumpkin Eater"
Directed by Jack Clayton. With Anne Bancroft, James Mason, Peter Finch.

GREECE

(Official)

"Ta Kokkina Fanaria" (Red Lights)
Directed by Vassili Georgiades. With Jenny Karezi, Georges Foundas.

HUNGARY

(Official)

"Pacsirta" (The Lark)
Directed by Laszlo Ranody. With Antal Prager, Klari Tolnay, Anna Nagy.

INDIA

(Official)

"Mujhe Jeene Do" (Let Me Live)
Directed by Moni Battacharjee. With Sunil Dutt, Waheeda Rehman, Nirupa Roy.

JAPAN

(Official)

"Taiheiyo Hitoribotchi" (My Enemy the Sea)
Directed by Kon Schikawa. With Yujiro Ishihara. (Reviewed in VARIETY, Nov. 20, 1963.)

(Invited)

"Suna No Onna" (Woman in the Dunes)
Directed by Miroshi Teshigahara. With Eiji Okada, Kyoko Kishida.

ITALY

(Official)

"Sedotta Et Abbandonata" (Seduced and Abandoned)
Directed by Pietro Germi. With Stefania Sandrelli, Aldo Puglisi. (Reviewed in VARIETY, Feb. 12, 1964.)

(Invited)

"La Donne Scimia" (The Ape Woman)
Directed by Marco Ferreri. With Annie Giradot, Ugo Tognazzi.

SPAIN

(Official)

"La Nina De Luto" (Luto's Girl)
Directed by M. Summers. With Maria Jose Alfonso, Alfredo Landa.

WEST GERMANY

(Official)

"Die Tote Von Beverly Hills" (The Cadavre of Beverly Hills)
Directed by Michael Pleghar. With Heidelinde Weis, Wolfgang Neuss.

(Invited)

"The Visit"
Directed by Bernhardt Wicki. With Ingrid Bergman, Anthony Quinn.

SWEDEN

(Official)

"Kvarteret Korpen" (Raven Street)
Directed by Bo Widerberg. With Thommy Berggren, Keve Hjelm, Emy Storm.

CZECHOSLAVAKIA

(Official)

"First Cry"
Directed by Jaromil Jires.

POLAND

(Official)

"Pasazerka" (The Passenger)
Directed by Andrzej Munk. With Alekzandra Slaska, Anna Ciepoelewska. (Reviewed in VARIETY, Dec. 25, 1963.)

RUSSIA

(Official)

"Moscow Ballad"
Directed by Gueorgui Danelia. With Galina Polskikh, Alexei Loktiev, Nikito Mikalkov.

(Invited)

"The White Caravan"
Directed by Eldar Chenguelaia and Thomaz Meliava. With Ariadna Chenguelaia, Imet Kokhiani.

UAR (Egypt)

(Official)

"The Last Night"
Directed by Kamal El Sheikh. With Faten Hamama, Ahmed Mazhar.

Non-competing (1) Samuel Bronston's "Fall of the Roman Empire" (2) Jules Dassin's "Topkapi" (UA), (3) a documentary on the Skopie earthquake in Yugoslavia "Skopje '63, of M. Bulajec.

OVER-AWARDED HOLLYWOOD

'Sunshine Over Hollywood'

This was the caption on last week's N.Y. Daily News editorial, as follows:

"From the Motion Picture Assn. of America comes the news that the major U.S. movie companies are making more money than they've made in a long time.

"Revenues rose 5% last year over 1962, and were up 15% over last year in the first quarter of 1964.

"The aparent explanation: more good and more varied pictures than the industry was producing a few years ago.

"Congratulations to the movies on again confounding prophets who were predicting that tv would bury them. There was a time, too, when radio was going to bury the newspapers . . ."

This Year at Least Oscars Help Many Releases, Not Just One Wow

Chicago, April 28.

Chi nabe theatres broke boxoffice records all over town this week, and most of the theatre men attribute it to the fact that the Oscar awards were spread over so many pictures and not just concentrated on one blockbuster as often happens.

Returns from the first post-Award round show United Artists' "Tom Jones" hauling in a smash $300,000 at 20 nabe houses, as "Irma La Douce" (UA) and "Hud" (Paramount) second swing combination accounting for $100,000 in 20 situations, "8½" (Embassy) pulling a great $100,000 in 25 theatres, and reissued "South Pacific" (Magna-20th) nailing a sensational $130,000 in its first frame at 36 houses.

It's possible that the prime subrun circuit could keep up this $500,000 pace for the current round since UA is rushing "Lilies of the Field" into 45 spots this week.

"For business purposes," remarked one chain theatre op, "they couldn't have distributed the Oscars better." Film Rowers almost unanimously agree that the tallies for "Irma," "Hud," and "8½" were virtually "found money" from pictures that had already done exceedingly well on firstrun and first nabe outings.

Hero of the week as far as exhibs are concerned is Chi UA branch manager Harry Goldman, who plucked "Jones" from a hot 16-week run at the Todd Theatre in the Loop to rack up what is probably the biggest all time one-week gross for any film in the neighborhoods.

It was a calculated risk that paid off in spades. UA was almost assured of $300,000 to $400,000 for the next six months if "Jones" had continued at the Todd. With $300,000 already in the bag (on steep 70% nabe terms), the picture could well tally $500,000 to $600,000 in its first subrun, and that's without UA waiting for the cash. Considering the terms, it's a Windy City killing for United Artists and further proof that Chi outlying houses are in better shape than they have been in decades.

Add to "Tom Jones" and "Lilies of the Field" the continuing excellent grosses for "It's a Mad World" on hardticket at the McVickers and an opening weekend for "From Russia With Love" that has exceeded high expectations at the Woods and it all spells United Artists time in Chicago.

'Beat the Devil' Clicking 10 Years After Failure; Now With Royal Films

Hollywood, April 28.

Though the exact dimensions of "Beat the Devil's" comeback along the art house trail is difficult to ascertain at this juncture, indications are that spoof, which failed ten years ago despite critical acclaim, may be on the road to making fiscal amends at this late date.

Film, which was sold first time around as a gangster-adventure pic, is getting a strictly high-brow treatment as sophisticated satire this time out from the Art Theatre chain of 36 houses nationwide, as

(Continued on page 26)

Rosenthal Walks

Herbert I. Rosenthal, v.p. of MCA Inc. and president of MCA Artists Ltd., has tendered his resignation from MCA, effective immediately. Rosenthal has been an officer of the company for the past 23 years.

He said that he would disclose future plans at a later date. No explanations given, as characteristic at MCA.

Julian Berman Confers With His 20th Superiors Enroute to Paris Spot

Julian D. Berman is in New York from Tokyo where he was based as Far East manager for Columbia Pictures and is en route to Paris where he takes over as Continental and Middle East sales boss for 20th Century-Fox. Berman is remaining in New York for a week or more of powwows with Darryl F. Zanuck, Seymour Poe and David Raphel. He succeeds to the latter's spot; Raphel was brought into the homeoffice from Paris to supervise international sales.

Mrs. Berman (Olga) and their 15-year-old son will join him in Paris, via New York, in mid-June, awaiting the conclusion of the boy's prep school school semester. Figuring importantly in the return to the Continent, where Berman is no stranger in the film biz, were the family considerations, especially with a growing son and the difficulties attendant to Franco-American schooling in the Orient.

ARGUE NEED FOR OSCAR OVERHAUL

By THOMAS M. PRYOR

Holywood, April 28.

All intra-industry year-end achievement awards should be eliminated to give greater drama and impact to the Academy Awards, declares George Sidney, president of Screen Directors Guild of America.

This and other suggestions, which he believes would help to heighten public interest in the Oscars and also stimulate the boxoffice, were outlined in an interview by the man who this year served as producer of the presentation ceremony show. Speaking personally and in his capacity as DGA prexy, Sidney advocates elimination of awards by his own guild as well as by the Writers and Producers guilds, the sound and the film editors.

His proposal calls, however, for revamping of the Academy's voting procedure, except in the area of "best picture," and for broadening of its membership base. Sidney is critical of the current makeup of the Academy which eliminates some groups of production personnel, such as the assistant directors, "because their is no category for them," while others who are not active participants in the creative processes, such as pressagents, enjoy voting privileges.

Moreover, Sidney contends that voting in several highly technical areas of production is open to persons who are not qualified to render judgments. The only category that should be open to general voting, he asserts, is best picture. "Everyone is qualified to express his opinion as to what he thinks is the best picture," the director says. "But it takes an expert to really judge special effects and whether a director was merely shooting a good script or putting something on the screen in terms of visual interpretation and accent that wasn't in the script."

To Each Its Own

Under present Acad regulations, nominations in various categories are voted by members of the respective groups within the Academy. Actors nominate actors, etc. The only exception is, of course, "best picture" on which all can nominate. In the final balloting all Acad members who are qualified voters—associates and mem-

(Continued on page 24)

Farout Cafes, Ethnic Concerts, Off-Broadway Rate News Breaks As N.Y. Papers Ignore Film Biz

By EDDIE KALISH

New York daily newspapers, particularly the N.Y. Times, have been laying off reportage of the film biz lately and this drop in coverage has tout-masters displeased. They are especially bugged with the situation at the Times, where weekday film reportage has dropped to practically nothing, probably less space than other show biz segment.

Aside from the obvious loses to the companies in free space, execs are vexed because, they claim, they remain the largest advertisers of all on amusement pages. Although they realize there is nothing they can do about the imbalance, especially in the Times' case, the boys complain that "hard" industry news is being passed up which would be of interest to readers, forgetting for the moment the non use of handouts.

The Times, because of its international prestige, is of particular concern—and confusion. The paper has a four-man picture staff in New York as well as a man on the Coast. Pub execs are screaming because Hollywood coverage has done a fadeout and the situation is almost as bad in Gotham. The Coast will soon be getting a new man because Murray Schumach is coming east to work city side. Peter Bart, who has been writing the paper's ad column, will go to the Coast to cover the Hollywood beat.

Biggest beef with the Times is a charge that the paper "sneers" at picture material. Execs argue that it goes after all kinds of amusements news, even obscure nitery coverage, legit, ethnic concerts and all kinds of off-beat show biz interviews but ignores the film biz. Days can go by without anything about pix except reviews, while tv, for example, has a daily column and often other news as well. On Sunday, pix continue to get their full editorial page plus Bosley Crowther's column on the first page of the amusements section.

It wasn't too long ago that pub execs were gleeful with the Times situation. The daily was behaving almost like a trade paper in the film field, digging and writing. It still pursues this policy in tv. Since various exec switches and the creation of the cultural department at the paper, film coverage changed, however.

Film row lost a good friend when the Mirror folded. The paper used a lot of pix biz news as filler and shorts. Items were fairly easy to plant. The expanded Journal-American, however, relies on columnists to cover the beat and other papers like the Daily News (which has the largest circulation of all) don't do much with the film beat either. But it is the Times which draws the most fire. The Herald-Tribune at least tries, execs say, but the important Times seemingly couldn't care less.

Sydney's Film Fest

Sydney, April 28.

Sydney Film Festival's 11th year will open at the Union Theatre, located on the campus of the Sydney University, June 5 and run through to June 15. Fest's sponsors are lining up pix world-wide and anticipate a sellout over the 10 days' span at six dollars' admission.

Pix already lined up include "The Exiles," "Autumn Afternoon," "That Cat," with an anticipated 80 pix-features, cartoons and documentaries, arriving within the next two weeks.

Zimbalist Producing Co. Aims at Jules Verne Pix in Puerto Rico

Hollywood, April 28.

Producer Al Zimbalist has formed his own Zimbalist Co. here to embrace both production and distribution. Offers of the company include Byron Roberts, veep in charge of production; William Faris, veep in charge of operations; Arthur Hoerl, exec assistant to Zimbalist; Max Wilkinson, veep; William Stein, comptroller.

In addition to Zimbalist, Hoerl, Roberts and Faris, who'll be producing individual films, company has also lined up Charles Hannewalt, Jack Jacobs and Edward Bernds to produce various properties.

The company's picture sked of sci-fi and adventure films includes a group of 13 Jules Verne pix to be made in Puerto Rico. According to prez Zimbalist, company has an agreement with Technicolor for the latter to do all its film processing, both black-and-white and color, with several pix skedded to be shot in Technicolor's Technoscope process. Legit shows and tv series also are contemplated.

The company's domestic distribution will be handled through three key offices located in New York, Chicago and Los Angeles.

If Hollywood Gets An 'Eady Fund' Foreman Sees Foreigners Moving In

Producer-director-writer Carl Foreman, who has long advocated some sort of subsidy support for the U.S. motion picture industry, is "delighted" that at long last the subject is being talked about openly in this country. Too long, he feels, subsidy has been a dirty word in relation to Hollywood, or, at least, one that smacked perilously of socialism.

Producer's remarks were made in New York yesterday (Tues.) in reference to recent stories to the effect that the Motion Picture Assn. of America has recently been exploring the subsidy idea with major company execs and top Hollywood producers.

Not only does he think that a subsidy incentive would increase U.S. production in Hollywood, but it might also spur some foreign producers to come to work here. Also it would put Hollywood on a financial par with all the other film producing nations of the world, and would spur coproduction deals.

Although he is all for a subsidy here, Foreman says that should such a system be worked out, it would not necessarily bring him back to Hollywood from London, where he has been based in recent years. He denies that the British Eady benefits are responsible for his London residence, noting that his most recent pic, Columbia's "The Victors," did not qualify for any subsidy benefits. He makes the pix he wants, where he wants, and it so happens that recently all his properties have called for overseas lensing.

Made In Kenya

Right now, for example, his Indie Highroad Productions is prepping "Born Free," to be shot entirely in Kenya, on which he'll function only as exec producer, and "Young Churchill," to be shot in England, India and Africa, which he'll produce, direct and write. "Born Free" will be produced by Sam Jaffe and Paul Radin, directed by Tom McGowan and star Bill Travers and Virginia McKenna. Pic starts in July with a 32-week shooting sked anticipated.

Foreman, who has just wound a two-month stint in Israel, teaching and lecturing on screenwriting at Hebrew University, is returning to London now to write the script of "Young Churchill," which will be based on Churchill's "A Roving Commission" and "A World Crisis," taking the British leader up to World War I. He describes it as primarily an "adventure story," covering Churchill's career both as an Army officer and as a foreign correspondent.

This is the same property held by Paramount for a couple of years, but finally abandoned by them reportedly when they could not come up with a treatment which would receive Churchill's approval. "Luckily," says Foreman, "Churchill saw 'The Guns of Navarone' and liked it and trusts me." The former British Prime Minister did not ask for treatment and script approval when Foreman took over the project.

Foreman does not anticipate starting production on the Churchill pic for at least another year. He is starting the script now and won't think about casting till the script is finished. The mixed reviews on "Victors," his first directorial chore, has not dampened his enthusiasm as a director. Oddly, he says, few critics seemed to know that "The Victors" was his first job of direction.

While in Israel, Foreman helped organize the Israeli Screen and Television Writers Guild, of which he is now listed as honorary prez and founder. Only thing really wrong with his Israeli stay, he thinks, was that it was too short, but, since he is not independently wealthy, he has to get back to work. Producer left last night for London and "Young Churchill."

Alvin Cassel Rejoining Metro, Old Alma Mammy; Asia Beat From Manila

Alvin Cassel, who started in the film biz in 1946 with Metro, is rejoining the company as general manager of the Philippines and supervisor of Taiwan, Vietnam, Indonesia and Guam. He succeeds Barney Landau who transfers to Puerto Rico replacing Harry Bryman who in turn moves to Caracas.

Cassel will headquarter in Manila. He originally joined MGM serving in the West Indies and Manila until 1956 when he moved to Universal International as supervisor for the Far East, working for the company in Singapore and Japan.

Psyche 59

Dim, dense psychological meller. Oscarwinner Patricia Neal name will have to carry.

Hollywood, April 21.

Columbia Pictures release of Phillip Hazelton production. Stars Curt Jurgens, Patricia Neal, Samantha Eggar, Ian Bannen. Directed by Alexander Singer. Screenplay, Julian Halevy, from the novel by Francoise des Ligneris; camera, Walter Lassally; editor, Max Benedict; music, Kenneth V. Jones; assistant director, David Bracknell. Reviewed at the studio, April 21, '64. Running time, 94 MINS.

Eric Crawfird ..... Curt Jurgens
Alison ..... Patricia Neal
Robin ..... Samantha Eggar
Paul ..... Ian Bannen
Mrs. Crawford ..... Beatrix Lehmann
Madame Valadier ..... Elspeth March
Susan ..... Sandra Lee
Jean ..... Shelley Crowhurst

Presence of Academy Awardwinner Patricia Neal should help box-office prospects of "Psyche 59," and it's going to need all the help it can get. As a matter of fact, a synopsis should be provided each customer, to clarify what's going on in this Columbia release. The psychological melodrama that occurs on the screen is muddled, monotonous and opaque.

Four weirdos cavort mysteriously in Julian Halevy's contrived screenplay from the novel by Francoise des Ligneris. It's not always clear which character is to be despised, but there are times when all four seem to fall into that category. Pivotal figure in the bizarre tale is the psychosomatically blind wife (Miss Neal) of an industrialist (Curt Jurgens) who is trying to plug the gap in her memory that is responsible for her non-vision. She's the only one in the theatre who doesn't know. The audience easily deduces that she went "blind" when she caught hubby Jurgens in the sack with her baby sister (Samantha Eggar). It's a'so no surprise when she regains her sight upon finding them in the hay again, after which she feigns blindness long enough to convince herself they're sick, sick, sick.

Further compounding the deficiencies of Halevy's scenario are Alexander Singer's deliberately-paced, artsy-craftsy direction (too much technical razzle-dazzle at the expense of clarifying dramatic matters) and Max Benedict's careless editing, which evidently eliminates scenes even if they render subsequent events mighty peculiar. Walter Lassal'y has contributed some flashy photographic strokes. Sensitive sound by George Stephenson and Red Law, expressive art direction by John Stoll and a creepy score by Kenneth V. Jones are assets to the Troy-Schenck production, produced in England by Phillip Hazelton.

Miss Neal manages a persuasive portrayal of the blind woman. Jurgens is pretty sour and unpleasant as her roving mate. Samatha Eggar plays the vixen with spirit and oomph. Any excuse to get her into something flimsy and revealing seems to suffice, even when it's irrelevant—such as when she admires and narcissistically paws herself in front of a full-length mirror in scanty panties. at, whatever the epidermis-to-clothing ratio. Ian Bannen plays Fortunately, she's pleasant to look a "friend of the famliy" in love with Miss Eggar. Most of the time he just sulks and sulks around in the background. Beatrix Lehmann plays a fifth screwball—Miss Neal's astrologically-oriented grandmother.

The title apparently has something to do with the date at which the heroine went blind, although that's a guess. All it really accomplishes is to make the picture sound five years old. *Tube*

Pyro

Weak horror meller barely adequate for companion status on a shock program.

Hollywood, April 17.

American-International release of Sidney-W. Pink-Harry E. Eller production. Stars Barry Sullivan and Martha Hyer. Directed by Julio Coll. Screenplay by Louis De Los Arcos and Sidney W. Pink from a story by Pink. Produced by Pink and Richard C. Meyer; camera, Manuel Berenguer; editor, Margaret Ochoa; music, Jose Sola. Reviewed in Joe Shore's projection room, April 17, '64. Running time, 99 MINS.

There are several saleable elements in this Spanish-lensed Pink-Eller production for American International release. Among them the familiar names of Barry Sullivan and Martha Hyer, some attractive Panacolor photography and fire sequences which offer a good exploitation peg. Film, however, is so weighted with stilted dialog and plot absurdities that it emerges barely servicable for even the lesser half of a double bill, a position which it has been assigned to occupy with AIP's "Goliath and the Vampires."

Nearly half the picture is spent on Sullivan's extra-marital dabblings with Miss Hyer. He is an American engineer in Spain at work on a dam and she apparently just a resident Bad Apple. When Sullivan returns to the family fold Miss Hyer sets fire to his house. His wife and child die and he is horribly disfigured. Mummy-swathed in bandages, Sullivan flees the hospital swearing vengeance on his ex-mistress which he ultimately achieves, along the way having adopted a new identity and a slightly altered face (revealed a mask in denouement) though exhibiting none of the madness with which searching police insist he is afflicted until finale.

It is the sort of picture which with a less awkward script might have found a profitable niche on the horror circuit, but burdened as it is with inadvertently laugh-provoking dialog and only a modicum of the necessary horror-suspense, it falls far short of the mark. Julio Coll directed from a script by Louis De Los Arcos and Sidney W. Pink from a story by Pink.

Sullivan and Miss Hyer play it straight all the way, something which, particularly in the case of Sullivan, must have demanded all of their professional discipline. Sherry Moreland as Sullivan's wife is wooden and of the Spanish cast only Fernando Hilbeckas a friend of Sullivan's makes a positive impression. Make-up man Carmen Martin did a first rate job on Sullivan's chared face. Manuel Berenguer's camerawork is good. *Fess.*

Bande A Part
(Gang of Outsiders)
(FRENCH)

Paris, April 28.

Columbia Films release of Anouchka Films, Orsay production. Stars Anna Karina, Sami Frey, Claude Brasseur; features Louisa Colpeyn. Written and directed by Jean-Luc Godard from novel, "Fool's Gold," by D. and B. Hitchens. Camera, Raoul Coutard; editor, Agnes Guillemot. Previewed in Paris. Running time, 95 MINS.

Odile ..... Anna Karina
Franz ..... Sami Frey
Artur ..... Claude Brasseur
Aunt ..... Louisa Colpeyn

Ex-Waver Jean-Luc Godard still looms one of the most inventive and personal among the younger filmmakers in France today. So his pix are filled with personal gags, homages to past and present masters, and his own angles. If it sometimes makes them restricted to art and buff releases, they always have a sweep, and humor that have them also capable of more direct adhesion by art and selective, and even regular audiences.

This one seems his most accessible pic since his first one "Breathless" and his recent Brigitte Bardot starrer, "Contempt." Careful handling could have this a solid specialized item abroad on its general gusto. If unorthodox, Godard here avoids his usual jump cuts, free ellioses and prowling camera. It is made completely in exterior and real interiors. And the pic benefits from this in giving its rambling tale a cogency and realistic basis to its breezy carryings-on.

Two friends, Franz and Artur, meet a waif-like girl, Odile, in an English course they are taking. She lives with a relative in a house outside of Paris and there is a pile of money kept loosely in a wardrobe. It seems the money has never been declared. At any rate, she mentions it to the youths and they decide to steal it with her help.

The youths have a sketchy background if they manage to be able to own a car. Artur belongs to an underworld-type family of thieves while Franz's family is unclear. The girl, Odile, goes along with the holdup against her will. It ends in catastrophe when Artur's uncle, who wanted in on it, kills him when they try to do it without him. Artur manages to get him before dying.

Franz and Odile go off with some of the money to some distant land and new adventures with a sequel promised by the voice of Godard himself on the soundtrack. In fact, he makes several little speeches during the film on the comportment and outlooks of his characters.

There is neat observation about the antics of this strange trio. If seemingly outside of life, they do give an impression of yearning and wanting something that is unat-

(Continued on page 26)

The Bargee
(BRITISH—TECHNICOLOR)

Patchy comedy with sound local marquee bait; enlivened by Hugh Griffith, but fails to fulfill its promise.

London, April 28.

Warner-Pathe release of an Associated British presentation of a (W. A. Whittaker) Galton-Simpson production. Stars Harry H. Corbett, Hugh Griffith, Eric Sykes; features Julia Foster, Miriam Karlin, Ronnie Barker, Derek Nimmo, Eric Barker, Norman Bird. Directed by Duncan Wood. Original story and screenplay, Ray Galton & Alan Simpson; camera, Harry Waxman; editor, Richard Best; music, Frank Cordell. At Empire Theatre, London. Running time, 106 MINS.

Hemel ..... Harry H. Corbett
Joe ..... Hugh Griffith
The Mariner ..... Eric Sykes
Ronnie ..... Ronnie Barker
Christine ..... Julia Foster
Nellie ..... Miriam Karlin
Foreman ..... Eric Barker
Doctor Scott ..... Derek Nimmo
Waterways Supervisor ..... Norman Bird
Tomkins ..... Richard Briers
Policeman ..... Brian Wilde
Office Official ..... George A. Cooper
Girl in Office ..... Grazina Frame
Cynthia ..... Jo Rowbottom
Barman ..... Edwin Apps
Announcer ..... Godfrey Winn

Maybe this scrappy comedy suffers from an overdose of interbreeding. It is the first production of Ray Galton and Alan Simpson, tv scriot creators of BBC's prominent "Steptoe and Son" series. It is the first feature film directed by Duncan Wood, responsible for staging the "Steptoe and Son" episodes. And it stars Harry C. Corbett (Steptoe Jr.). Anyway, the Steptoe influence looms large and has thrown this yarn of a bargee off balance. With a refreshing new background of the British waterways, a capable cast and an acceptable enough yarn, it still fails to click, though it will provide spasmodic amusement for the easy-going.

Corbett plays a dyed-in-the-wool marriage-shy bargee who loves the life and particularly the freedom it gives him with the dames. He builds up a reputation as the "Casanova of the Canals." But on the screen evidence, this is merely the result of a few skirmishes with two or three riverside femmes. There is no motivation in his character and it is fair to assume that either the censor or the distributors have clipped out much of the incident that would have given weight to his amorous exploits. Woven into a string of motley situations is the fact that he is eventually lured out of bachelordum through getting the daughter of an irascible lock-keeper into the family way. It's a slim incident on which to hang a comedy which never makes up its mind whether to be farce or not.

There are a few intriguing glimpses into the way of life of the fast lying bargee clan. Harry Waxman's color photography adds greatly to the refreshing charm of the British countryside. Though, of course, the weather always seems to be good and the life of a bargee is thus shown to be rather more delectable than it probably is. Although some of the dialog is richly perky and a few of the situations prompt laughs in somewhat haphazard fashion the storyline is not strong enough and Wood's direction is too meandering.

It rests with the cast to give the screenplay of Galton and Simpson a much needed lift. And here the production team is well served. The pic mainly comes to life when Hugh Griffith dominates the screen with a riotously overplayed and gloriously hammed-up performance as the heroine's irascible dad. Eyes bulging, his dialog pumped to life by Griffith's own turn of phrase he gives a joyful performance of ire, cunning and boisterous boozy comedy. This performance does most to keep "The Bargee" afloat. Miriam Karlin also makes a brief, larger-than-life appearance as an irate barmaid who has been two-timed by Corbett. But, inexcusably, the character is allowed to disappear early in the proceedings.

With Steptoe-ish intonations, gestures and philosophy, Corbett can do little to shake off his tv image but fulfills the part of the "anti-hero" with vigor. His buddy, Ronnie Barker, is a tubby little character comedian, highly likable but not likely to become a star but should have a profitable future as a feature player.

On the distaff side, apart from Miss Karlin, there's nothing outstanding. Julia Foster is no more than adequate as a colorless heroine, though Jo Rowbottom and Grazina Frame contribute a brace of lively bits. Derek Nimmo makes sharp impact as a nervous young doctor. Nimmo has one fine scene with Griffith when he breaks the news to the father that his daughter is pregnant and Griffith vainly tries to make the young medico marry her. This is a choice piece of comedy.

Biggest calamity is the casting of Eric Sykes, a witty, eccentric comedian, as a nincompoop of a landlubber who is a river menace with his little cruiser. Sykes is, inevitably, the fall guy who lands in the river. Throughout the pic, he has to cope with a role which is badly written.

A brisker pace, a little less (or a little more) genuine slapstick and considerably more gaiety could have made "The Bargee" a far more tempting vehicle than it is. *Rich.*

Parias De La Gloire
(Pariahs of Glory)
(FRENCH-DYALISCOPE)

Paris, April 20.

Gaumont release of Paris-France Films, Films Marly, Oceeans Films, Sagittario Film production. Stars Curt Jurgens, Maurice Ronet, Folco Lulli; features Roland Lesaffre, Tiny Yong. Directed by Henri Decoin. Screenplay, Roger Delpay; camera, Frederic Larraya; editor, Juan Soler. At Ambassade, Paris. Running time, 95 MINS.

Lud ..... Curt Jurgens
Ferrier ..... Maurice Ronet
Borsky ..... Folco Lulli
Cook ..... Roland Lesaffre
Girl ..... Tiny Yong

French filmmakers do not make many pix on the Indo-Chinese and Algerian wars, but when they do, they do so gingerly. But this one is full of cliches, grandiloquence and pretentiousness, without even a helping leavening of well-done action sequences, to make this primarily a local bet.

A French outpost company awaits reinforcement in the jungle during the Indo-Chinese troubles. A plane with a German planter in it makes a forced landing nearby. It seems he was a German officer during the last World War and a Frenchman hates him immediately since his brother had been killed by a German officer.

Of course, it turns out to be him but under fire they help each other and die in each others' arms as the French officer gives the German back his war decoration that he had confiscated. A worthwhile theme about allaying war hatreds is smothered in conventional, forced histrionics and heroics.

Lacklustre direction does not help nor do ordinary production aspects. Curt Jurgens uses too many false mannerisms and overplays his role of the German. Maurice Ronet is listless as the French German-hater. Others are adequate. The few fighting scenes are only passable in their execution. *Mosk.*

Goliath and The Vampires
(ITALIAN-COLOR)

Musclebound action fantasy. All brawn, no brain.

Hollywood, April 22.

American International release of Paolo Moffa production. Stars Gordon Scott. Directed by Giacomo Gentilomo. Screenplay, Sergio Corbucci, Ducci Tezzari; camera (Colorscope), Alvaro Mancori; editor, Eraldo Da Roma. Reviewed at Iris Theatre, April 22, '64. Running time, 91 MINS.

Goliath ..... Gordon Scott
Astra ..... Gianna Maria Canale
Buono ..... Jacques Sernas
Julia ..... Leonora Ruffo
Magda ..... Annabella Incontrera

Even the most ardent devotees of these overstuffed, simpleminded muscle spasms from Italy figure to be disenchanted with this latest entry in that league. Ludicrously written and crudely executed, the American International release may, through hefty exploitation campaigning, rack up some rupees in early dates before word-of-mouth catches up with it.

Erstwhile "Tarzan" Gordon Scott is the new "Goliath." In this one, his brawny biceps are pitted against a superhuman, sanguinary fiend who is enslaving the populace of an ancient region by turning them into bloodless robots subjected to his will. Just when it looks as if the home team hasn't got a chance, the monster unaccountably makes the mistake of assuming Goliath's identity, providing the audience with the odd climactic spectacle of Gordon Scott fighting himself to the death.

Scott's historionics are about as subtle as a statement by Cassius Clay. Also prominently implicated in the dubbed Paolo Moffa production and Dino De Laurentiis presentation are Gianna Maria Canale as a villainess and Jacques Sernas as a kindly chemist. *Tube.*

A Place To Go
(BRITISH)

Well worn theme of London's East End family life. One or two handy performances, but minor appeal.

London, April 21.

British Lion-Bryanston release through BLC of a Bryanston presentation of a Michael Relph-Basil Dearden production. Stars Mike Sarne, Rita Tushingham, Bernard Lee. Features Doris Hare, Jerry Verno, David Andrews, William Marlowe, Roy Kinnear, Barbara Ferris, Norman Shelley. Produced by Michael Relph. Directed by Basil Dearden. Screenplay by Relph from Michael Fisher's novel; camera, Reginald Wyer; editor, John D. Guthridge; music, Charles Blackwell. Previewed April 15, '64 at Columbia Theatre, London. Running time, 86 MINS.

Matt ..... Bernard Lee
Catherine ..... Rita Tushingham
Ricky ..... Michael Sarne
Lil ..... Doris Hare
Betsy ..... Barbara Ferris
Jack Ellerman ..... John Slater
Jim ..... David Andrews
Charlie Batey ..... William Marlowe
Pug ..... Michael Wynne
Sally ..... Marjorie Lawrence
Bunting ..... Roy Kinnear
Magistrate ..... Norman Shelley
Nobby Knowles ..... Jerry Verno

The experienced team of Michael Relph and Basil Dearden might well have been expected to come across with a more lively, incisive treatment of even such a tired old theme as "A Place To Go." But it has defeated them, and despite one or two brisk directorial touches and a few dependable performances, they are left wallowing in cliches. "A Place To Go" has an apt title, for it is the sort of film that may pass away an hour and a half, providing a person has no place to go but the cinema.

Usually with a keen feeling for comment on social problems, this time Relph and Dearden have settled for treading unadventurously along a familiar route. The scene is Bethnal Green in London's East End, and here Dearden has captured some vivid atmosphere, ably supported by Reginald Wyer's crisp photography. But the plot is a ragbag of incidents that seem to have been used in so many similar films too often. A flick knife fight, young hero involved in crime with a petty local gang, sentimental mum not wanting to leave her surroundings, boozeups in the local taverns, tippling, independent dad, young married daughter and husband living at home with baby and desperately yearning for a place of their own, but not doing much about it, boys wrangling over birds, furtive under-the-canal love making. It's all there, but no imagination has been brought to bear to give the job a lift.

Dialog ranges from the corny to the breezy, via brusque sentimentality. Situations occur but do little to jog the plot along. The makers of this film have unsuccessfully tried to disguise the fact that they have no pertinent views or comment to make on their subject. They have relied on a workmanlike cast, and two or three engaging performances crop up. It introduces pop singer Mike Sarne, who as well as warbling a couple of numbers, has the leading juve role. His is a new face and fresh personality and, in time, experience may well provide the screen with a useful young thesp. Rita Tushingham brings her usual, perky, gamine-like quality to the role of his self-possessed girl friend. Lacking conventional good looks, Miss Tushingham has a sparkling offbeat personality and livens the screen whenever she appears. She will have to guard against getting typed in this kind of role, however, if her real potentiality is to be developed. Doris Hare and Bernard Lee, with the experience of seasoned troupers, ring every laugh and possible sob out of their chores, John Slater is a credible minor crook and William Marlowe occasionally shows a glimpse of subtle viciousness as a young hood. David Andrews and Barbara Ferris cope with thankless tasks as the newlyweds, and Jerry Verno, Norman Shelly and Roy Kinnear weigh in with dependable cameos.

The Relph-Dearden record is good enough to ride a complete flop in films, but it can be even more precarious to turn out a piece of comparative nothingness. Location shots, artwork and editing are all satisfactory and Charles Blackwell's theme song may prove a hit parade challenger. Lack of marque bait may not matter overmuch in Britain, where Miss Tushingham has a pull and Sarne a ready made adolescent pop following, but abroad its chances are edgy. *Rich.*

PRIEST-PRODUCER'S FEATURES

New York Sound Track

Phil Feldman, veep in charge of business affairs for Seven Arts, off to Europe . . The Legion of Decency has B-rated (morally objectionable in part for all) the new 7 Arts-Metro version of "Of Human Bondage." LOD says the film tends to compensate for "its weakness in credible character motivation by exaggerating the sensational aspects of its story development". . . AIP eastern pub director **Ruth Pologe** back home after a week of conferences on the Coast . . . **George Ross** is heading the special press unit on **Ernie Pintoff's** "Harvey Middleman, Fireman," now shooting here for Col release.

Columbia exec veep **Leo Jaffe** has returned to the homeoffice after two weeks of meetings with studio heads on the Coast . . . **Yujiro Ishihara,** a leading Japanese actor, has been signed for a key role in 20th's "Those Magnificent Men in Their Flying Machines". . . Casino Films has acquired seven new pix for release in German language here, including the German-made, **Jayne Mansfield** starrer, "Homesick for St. Paul."

David Picker at his UA desk after a holiday . . "House Is Not a Home" wound lensing last week . . . **Robert Surtees** set as chief cinematographer for Metro's **Richard Chamberlain-Yvette Mimieux** starrer "Joy in the Morning," due to roll May 11 . . . **Ingrid Bergman's** 24-year-old daughter, **Pia Bergman Lindstrom,** inked for "Marriage—Italian Style," now lensing in Naples.

Leonard Lightstone, Embassy exec v.p., left for Cannes last Monday (27) . . French film director **Jean-Luc Godard** in Gotham to make a documentary on "Women of New York" for the French tv web. Yank camera team of **Albert** and **David Maysles** is working with him . . . Allied Artists held a housewarming breakfast for its new fifth floor ad-pub offices in New York yesterday (Tues.) . . . **Ivan Tors** and **Ian Player,** chief game warden at the Umfolozi Game Reserve, Zululand, South Africa, touring the country for Metro's "Rhino."

Susan Oliver inked to play the wife of **Hank Williams** in Metro's biopic about the late country singer, which began lensing last week . . . **Preston Pierce** into "Young Fury" at Par . . . Metro perking in the Los Angeles area, with 10 pix set for multiples there during the next four months . . **Isobel Lennart** set to script "A Garden of Cucumbers" for Mirisch-UA . . . **Harve Presnell** cited as "most versatile new star" by the Federation of Motion Picture Council's American Clubwomen at their annual convention in Atlanta last week.

Francois ("The 400 Blows," "Jules and Jim") **Trauffaut's** newest film, "La Peau Douce," has acquired for U.S. release by **Don Rugoff's** newly-expanded Cinema V. Film, which is a French entry at the Cannes Fest, is expected to kickoff Cinema V's new release sked . . . Truffaut has been in the States for the last two weeks winding details on his upcoming **Alfred Hitchcock** book and plans on his projected film version of **Ray Bradbury's** "Fahrenheit 451," to be done here late this year or early next. He returns to France (and the Cannes Fest) this week . . . Another top French director, **Jean-Luc Godard,** in town to do a tv film on American women.

Why did it take four years for "The Grand Olympics," the highly praised Italo documentary feature about the 1960 Olympics, to reach this shore? Best answer seems to be that the original asking price ($250,000 to $300,000) seemed a little too rich for local distribs who felt that perhaps the 1960 Olympics, well covered by tv and the press, would be hard to sell at the theatrical boxoffice. Execs of Times Film, which opened the pic last week at the Guild, acquired it only about two months ago, feeling that its general cinematic excellence over-rode any loss of timeliness.

George Fenneman will narrate the featurette which Col producer **Charles H. Schneer** is making to spark the promotion on his "First Men in The Moon," now being filmed in London . . . Filmways' chairman **Marty Ransohoff** is one of the 11 young American millionaires profiled in **Charles Sopkin's** new Random House book, "Money Talks."

As Ransohoff remembers it, his love affair with the movies began when he was a kid: "We'd be driving through Times Square and my father would say, 'Look at the Camel sign where the smoke is coming out.' And I would say, 'Look at the Criterion.'"

Michael Mayer, IFIDA's exec director and general counsel since its Inception in 1959, has been given a new employment contract for the year starting May 1 . . And add **Clem Perry's** Altura Films to the list of IFIDA member companies . . . **Robert Mitchum** signed as one of the first stars for 20th's upcoming roadshow epic, "The Day Custer Fell."

Otto Preminger and "In Harm's Way" production staffers **Loyal Griggs, Lyle Wheeler, Dan McCauley** and **Richard Mansfield** back from a location hunting trip to Hawaii . . . **Ralph Nelson** and **Fred Engel** will make "To Scratch a Thief" for Metro, coproducing with **Jacques Bar's** Cipra Films and toplining **Alain Delon.** Duo has inked **J. Paul Popkin** as production supervisor for this project and others such as "The Seventh File," to be made for UA, and "The Pied Pipers," for Universal . . . "The Best Man" invited for an out-of-competition showing at Cannes.

Sam Robert, IATSE studio mechanics Local 52 pub director, laid up at home with a leg ailment . . . **Lars McSorley,** Paramount pub staffer, tripped in a subway station last week while escorting his son and wound up with a cracked rib . . . UA is sending some stills taken of **Elke Somer** during the filming of "Shot In the Dark" around to scribes with "do not publish" stamped on 'em. They are unprintable in the first place, just teasers for the boys.

James R. Velde, UA sales v.p., planed to the Coast over the weekend for a week of meetings with Los Angels Branch personnel . . . **Cecelia Lousky** inked for Metro's "36 Hours," marking her silver anni in Hollywood. Popular Library will publish **George Seaton's** screenplay . . . **Roberto Gerardi** set for **Joe Levine-Carlo Ponti's** "Marriage—Italian Style" . . . Variety Club of New York will honor the Catholic Actor's Guild and its prez **Horace McMahon** on the occasion of the unit's 50th anni, May 14 at the Astor Hotel, tickets going for $5.50

Lee Tracy back on the Coast after a few-week Gotham visit on behalf of "Best Man," in which he's one of the topliners . . . **Bernice Dalton,** mother of tv actor **David Janssen,** has a role in **Hal Wallis'** "Roustabout" . . . **Joe Levine** has set a deal with **Albert Band** of Marathon International Films of Rome for the production in Yugoslavia of a western tentatively titled "The Tramplers," to topline **James Mitchum** with filming to begin in August . . . with openings last week in Seattle and San Diego, "It's a Mad, Mad, Mad, Mad World" is now playing in 31 U.S.-Canada situations. Bristol, Conn., radio station WBIS is celebrating its 10th anni with a contest for listeners, the prizes for which are tickets to the May 25 evening performance of the Stanley Kramer pic.

Alfred Katz, UA foreign sales v.p., in Montevideo, Uruguay, for product confabs with company execs there . . . Metro has postponed until later this year the start of "The ABC Murders" at its London studio . . UA's "The World of Henry Orient," which last week completed a successful run at Radio City Music Hall, will open May 6 on a "premiere showcase" run in New York . . . producer **Pandro S. Berman** leaves for London today (Wed.) to scout locales for Metro's "The Venetian Affair" . . . **Sophia Loren** awarded Helsinki's Elokuva Aitte Key as "most popular actress in Finland" . . . producer **Lewis Gilbert** has checked in at Par to begin "No Bail For the Judge" . . . **Lawrence Weingarten** will make "Gabriela, Clove and Cinnamon" as his next for Metro.

Frances Farmer, former film star and now hosting a program on an Indianapolis television station "in which we talk about motion pictures" commented on "Today" over NBC-TV, last week, that she had visited Hollywood. The "big studios were almost empty . . . it looked like a ghost town." This was due to "television."

Latest spanking in print for the government re its restricted showings of USIA-made films ("only for showing abroad") is by **John E. Fitzgerald,** Our Sunday Visitor critic. It's part of an interview with **George Stevens Jr.** . . . Brazilian pic, "The Given Word" moves to the 8th St. Playhouse today (Wed.) for extended exclusive run . . . Universal touts letters from Supreme Court Justice **William O. Douglas** and Oregon Senator **Maurine B. Neuberger** praising its "Island of the Blue Dolphins."

The **Mo (Hannah) Rothmans** heading for their second child; Nicole is now three.

Recalling "Tom Jones," "The Apartment" and "Irma La Douce" as in point, reader **Jeffrey Barron** of Chicago writes that an Oscar might well be given the "Beds Picture" of the year.

After **Arthur Godfrey,** on his CBS radio program tabbed **Shirley Temple's** 36th birthday, remarked that she appeared in successful motion pictures at the age of seven, and commented "Doesn't it make you feel a little bit old?" a Chicago guest observed, "She was the beneficiary of the **Jackie Coogan** Law. By the time Coogan, a child star, grew up, there was none of the fortune (he made) left."

Ingmar Bergman's recent film was part of a trial in Denmark against the British book "Fanny Hill," accused of obscenity. During the trial, jury read a novel, "Sangen om den roede rubin" (The Song Of The Red Ruby) by Norwegian author Agnar Mykle, previously subject to a similar trial in Norway. Then the Danish jury went to see Ingmar Bergman's "Tystnaden" (The Silence), shown in Denmark without any cuts. After this, the jury returned with their decision re "Fanny Hill," which was "not guilty."

Anthony Mann selected as U.S. juror at the Berlin Film Fest . . . **Ely Landau** has acquired "The Umbrellas of Cherbourg," musical pic which has been a hit in France and was recently shown out of competition at the Buenos Aires Film Fest, for U.S.-Canadian distribution. Indie has also acquired **Howard Fast's** novel, "Freedom Road" for filming . . . "Carpetbaggers" will make its New York bow July 1 or thereabouts, probably daydating the Paramount and Festival Theatres.

Joe Levine's Lincoln Arts Theatre, long in construction, may now be ready by late May and will possibly be inaugurated with the **Vittorio Gassman** starrer "Let's Talk About Love" (an Embassy release). Showman now looks to open "Threepenny Opera" late in August, probably at his Festival Theatre.

Samuel Goldwyn named recipient of the first Golden Door Awards established by the American Council for Nationalities Service to honor Americans of foreign birth who have made outstanding contributions to American life and culture. Award will be presented at

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FATHER CORDERO A VET SHOWMAN

Rome, April 28.

San Paolo Films, company headed by a Catholic priest which controls 85-90% of the Italo 16m market, is branching out into film production in a big way. San Paolo is producing the only pic now shooting at Cinecitta here—"Saul and David"—and has plans for 11 more Biblical features, each budgeted at approximately $800,000.

Don Emilio Cordero, who has headed the company for the last 15 years, reports that San Paolo will make another feature next year, "Paulus."

San Paolo, under the Don Cordero aegis, has expanded to such a degree that it now handles 2,200 to 2,300 16m prints a year, and currently has between 320 and 350 titles in its catalog. Total varies constantly as most 16m rights are for periods of four or five years.

Company's current production, "Saul and David," actually was preceded on the San Paolo slate by "The Patriarchs," but that pic, completed last year, was purchased by Dino De Laurentiis, who reportedly feared it might take away from the public interest in his own upcoming version of "The Bible." According to one source, De Laurentiis paid $500,000 for the film which is said to have cost Don Cordero $350,000.

San Paolo's plans for the next 10 years don't stop at the Biblical series but are taking in tv shows as well. The company has quietly worked its way towards self-sufficiency by purchasing and refurbishing leftover armor and costumes from "Barabbas," "Cleopatra," and other recent specs, and by acquiring various kinds of technical equipment from other local firms in need of cash (San Paolo bylaws require that it deal only in cash). Outfit also plans to construct its own film studio on land it now owns near Ostia, on the seaside near Rome.

The "Saul and David" company, with British actor Norman Wooland in role of Saul, leaves here shortly for a seven-week location stint in Spain.

'New York Film Underground' Pops Up at Cannes Film Festival

Cannes, April 28.

From the looks of the many impressive "first" pix which were submitted to the Cannes Critics' Section this year, New York City "underground film movement" is well "above ground abroad." Unfortunately, however, only one such pic can be entered in the critics' competition from each country."

The critics' competition occupies eight days during the big Cannes fest, with screenings held each afternoon in a small projection room at the Festival Palace. Of the 32 pix submitted from 21 countries, for the comp, a group of French and foreign critics, working in Paris, chose seven films to compete. The last day of the competition is devoted to a film of some sort of special quality—this year, the U.S. feature documentary based on the Army-McCarthy hearings, "Point of Order."

The official feature choice from the U. S. is a mordant, modern fable about big city life "Goldstein," directed by Benjamin Manaster and Philiy Kaufman, which comes from not New York but Chicago. But Gotham filmmaker Adolfas Mekas did the editing.

Confusing Marquee

RKO last month sold its Regent on 7th Ave. and 116th St., New York, to the Corinthian Baptist Church, whose name now adorns the north and south sides of the marquee.

But the good parishioners forgot to change the tungsten billing on the front marquee which still spells out a double-feature: "Four From Texas" (Sinatra-Martin) and "Murderous Fiend," a chillerdiller.

Theatre Sues Rochester Solons for Confiscating Picture as 'Obscene'

Rochester, N.Y., April 24.

Operators of the Lyric Theatre here have started a $100,000 damage action against the City of Rochester as the result of obscene film charges by police. A show-cause order and a summons were served, naming as defendants the city corporation. counsel's office, Police Chief William M. Lombard and Inspector DiCroce and demanding return of the confiscated film, "Bell, Bare and Beautiful."

Contained in the legal papers which summarized arguments against illegal arrest and for loss of revenue, was the $100,000 claim for "monetary and punitive damages."

Eli Jackson and William Berger of Cincinnati, the theatre's coowners, declared the film in question was licensed by the N. Y. State Dept. of Education, and carried the State Regent's seal of approval.

Three reels of the film plus a quantity of allegedly indecent magazines and pictures were seized.

The pic, advertised as "adult" entertainment, showing nude women and men cavorting about, was reported by police to be attracting a number of youths.

'Purlie Victorious' Set in W. Africa

"Purlie Victorious," the filmization of Ossie Davis' racial satire, will be distributed in W. Africa late this summer. This is the first of what its producers hope will be several overseas distrib deals for the film which still has no distributor in the U.S.

Coproducer Milton Hammer has been in Europe for the past couple of weeks seeing to possible foreign distrib arrangements. He had to return to the States because of the illness and subsequent passing of his mother but will go back within the next few weeks to continue his dealings. The W. African distrib deal was arranged via the Motion Picture Export Assn. and will cover such countries as Nigeria, Ghana, Liberia and others. While across the pond he also initiated a deal for Britain, which is close to signing.

On the domestic side, Hammer is still trying to line up a distrib for the satire. His own company, which isn't in the film distribution business, has been handling some dates for the pic but it hasn't had any broad playoff. Hammer reports, however, that since the Sidney Poitier Oscar, he has gotten a few calls from distribs expressing renewed interest in handling the pic. He feels that the award to the Negro actor will probably help "Purlie," whether he continues to book it or can bring in a distrib.

His plan for the foreign market is to make outright sales on the film for territories. This is the nature of the deal worked out in England. When he returns to Europe, Hammer plans to visit several other countries with the print and initiative action. He's gotten some in quiries from France and elsewhere so far.

'CARDINAL' INTO 77; FIVE DAYS, $287,109

Columbia's "The Cardinal" racked up $287,109 in first five days of circuit run of 77 theatres in the N.Y. metropolitan area. Circuit break follows a four-week multiple "Cardinal" showcase presentation in the N.Y. area which attained a Columbia record of $1,003,107 with a total of 54 weeks of holdover time above initial bookings.

As of last week end the Otto Preminger production had totaled $1,734,793 in b.o. receipts in the N.Y. area, including the 15-week premiere engagement which grossed $444,577.

New Pix Perk Chi; 'Russia' Towering $38,000, 'Dr. Lao' Happy 22G, 'Muscle' Stout 15G, 'Panther' Fast 12G, 6th

Chicago, April 28.

"From Russia With Love" is bowing to a towering $38,000 in an otherwise generally quiet Windy City firstrun round. However, "Seven Faces of Dr. Lao" is garnering a socko $22,000 Oriental debut.

Monroe tandem of "Hell Fire Club" and "Love Makers" looms lovely in first frame. Balmoral Theatre, in its first week as firstrun arty house, shapes sharp with "Julie The Redhead."

"Muscle Beach Party" is notching a hefty second Roosevelt round. "Captain Newman" is posting a strong sixth week at the Chicago. "Ping Panther" shapes solid in State-Lake sixth. "The Silence" is strong at both the Loop and Carnegie in sixth.

"Seven Days in May" is bright in United Artists ninth session. "Dr. Strangelove" continues great in Esquire 10th round.

On hardticket, "Fall of Roman Empire" is rated fair in second Todd canto. "Becket" is nabbing a solid sixth Cinestage lap. "It's a Mad World" is lusty in McVickers 23d week.

Estimates for This Week

Balmoral, Demos) (512; 90-$1.80) —"Julie the Redhead" (Indie). Good $2,500. Last week, house was dark.

Carnegie (Brotman) (495; $1.25-$1.80)—"Silence" (Janus) (6th wk). Brisk $3,500. Last week, $3,900.

Chicago (B&K) (3,900; 90-$1.80) —"Captain Newman" (U) (6th wk). Sturdy $16,000. Last week, $15,000.

Cinema (Stern) (500; $1.50)— "To Bed Or Not To Bed" (Cont) (6th wk). Pale $2,000. Last week, $3,500.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Becket" (Par) (6th wk). Solid $15,000. Last week, $17,000.

Esquire (H&E Balaban) (1,236; $1.25-$1.80) — "Dr. Strangelove" (Col) (10th wk). Nice $9,000. Last week, $12,000.

Loop (Brotman) (606; 90-$1.80)—

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Key City Grosses

Estimated Total Gross
This Week $2,990,500
(Based on 24 cities and 288 theatres).
Last Year $2,789,800
(Based on 23 cities and 284 theatres, chiefly first runs including N. Y.)

'Advance' Mild 5G, Mpls.; 'West' 10G

Minneapolis, April 28.

Enlivening the local scene currently are many newcomers all along the line, even though none of them seems to shape as a big barnburner. Downtown arrivals include "Advance to Rear," "Flight From Ashiya," "Love On a Pillow" and "Shock Treatment" and "Surf Party," latter two on a twin bill. "Ashiya" is rated very disappointing at Orpheum. "Rear" looks mild at State.

However, there's a plentiful array of holdovers, two of which, "How West Was Won," in 60th week at Cooper, and "Tom Jones," in 10th stanza at World, continue to come through with remarkable grosses. Reissued "South Pacific" did well enough first week to warrant retention for a second. "Seven Days in May," approaching start of fourth month, still is big at Park.

Competish from the Twins American League baseball team now is tough for the showhouses, even though its brief initial home stand finished on the weekend.

Estimates for This Week

Academy (Mann) (1,050; $1.75-$2.65)—"Fall of Roman Empire" (Par) (2d wk). Okay $6,000. Last week, $10,000.

Avalon (Frank) (900; $1)—"Model Camera" (Indie) and "Fast and Sexy" (Indie). So-so $1,000. Last week, "Queens Wild" (Indie) and "Playgirl and War Minister" (Indie) (reissue) (2d wk), $1,100.

Campus (Mann) (600; $1)—"Great Chase" (Cont) and "Playgirl and War Minister" (Cont) (reissues). Fair $2,000. Last week, "Silence" (Janus) (2d wk), $2,000 at $1.25 scale.

Century (Par) (1,300; $1.50-$3.50)

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'TERRORS' HOT $8,500, OMAHA: 'BECKET' HEP 5G

Omaha, April 28.

"Tom Jones" did a rousing $18,000 at three Ralph Blank chain houses after Oscar, and in 11th week at Admiral alone is still big. Chief and Skyview has "Comedy of Terrors" for a good total. "Becket" looms hep in fifth round at Cooper.

"Mad World" in fourth week at Indian Hills still is socko.

Estimates for This Week

Orpheum (Tri-States) (2,870; $1.25) — "Hud" (Par) (reissue). Nice $6,000. Last week, "Shock Treatment" (20th), $3,500.

Omaha (Tri - States) (2,066; $1.25)—"Pillow Talk" (U) and "Operation Petticoat" (U) (reissues). Mild $3,500. Last week, "Dark Purpose" (U), $2,500.

Cooper (Cooper) (687; $1.25)— "Becket" (Par) (5th wk). Hep $5,000 or near. Last week, $5,500.

State (Cooper) (752; $1.25)— "Night Must Fall" (MGM). Good $4,500. Last week, "Tiger Walks" (BV) (4th wk), $3,000.

Indian Hills (Cooper) (804; $2.25)—"Mad World" (UA) (4th wk). Big $12,000 or over. Last week, $14,000.

Admiral, Chief, Skyview (Ralph Blank) (1,000, 1,234, 1,122 cars; $1.50)—"Tom Jones" (UA) (11th wk). Strong $5,000 at Admiral alone. "Comedy of Terrors" (AI), at Chief and Skyview, good $8,500. Last week, "Tom Jones" at Admiral, Chief, Skyview, outstanding $18,000.

D.C. Uneven; 'Order' Big 8G; 'Panther' Boffo 12G; 'Jones' Torrid $19,000

Washington, April 28.

Trade is spotty this session with holdovers and longruns supplying most of punch. Initialing "Point of Order," at MacArthur Theatre, looms big. "Dr. Strangelove" looks boff in 10th at Dupont. "Yesterday, Today and Tomorrow" shapes sock in fourth at Embassy.

"Tom Jones" is hotsy in 18th at the Ontario. "Pink Panther" is rated socko in sixth at Keith's. "Lilies of Field" shapes sturdy in reissue at Palace. "Seven Days in May" and "Captain Newman" are okay at Trans-Lux and the Town.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "P.T. 109" (WB) (reissue). Fair $7,500 or near. Last week, "Global Affair" (MGM) and "Tamahine" (MGM), $6,200.

Apex (KB) (940; $1.25-$1.40)— "Silence" (Janus) (3d wk). Trim $5,000. Last week, $5,300.

Dupont (Mann) (400; $1.50-$2) —"Dr. Strangelove" (Col) (10th

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Daylight Time Bops Philly Albeit 'Man' Good $9,000; 'Paris' Lean 9½G, 'Dr. Lao' Fat 12G; 'World' 12G, 19th

Philadelphia, April 28.

Usual slump with advent of Daylight Savings time is sloughing biz here currently. Suffering most seem to be the newcomers. However, "Best Man" shapes good at the Arcadia. "Empty Canvas" is barely good at Goldman while "Paris When It Sizzles" is rated tepid, also on opener, at Randolph.

"It's a Mad World" looms as strongest of longruns with a torrid showing in 19th session at Boyd. "Fall of Roman Empire," credited with $12,000 in third round at 1,450-seat Stanley, is described as firm.

Estimates for This Week

Arcadia (S&S) (623; $1.20-$1.80) —"Best Man" (UA). Good $9,000. Last week, "Night Must Fall" (MGM) (3d wk), $5,000.

Boyd (SW) (1,536; $2-$2.75)— "Mad World" (UA) (19th wk). Hot $12,000 or over. Last week, $11,000.

Bryn Mawr (Goldman) (630; $1.49)—"America, America" (WB) (7th wk). Lean $1,800. Last week, $3,100.

Fox (Milgram) (2,400; 95-$1.80) ——"Captain Newman" (U) (4th wk). Okay $9,000. Last week, $14,000.

Goldman (Goldman) (1,000; 95-$1.80) — "Empty Canvas" (Embassy). Good $9,000 or near. Last week, "Dark Purpose" (U), $7,000.

Lane (SW) (1,000; $1.49)— "Silence" (Janus) (4th wk). So-so $2,700. Last week, $3,500.

Midtown (Goldman) (1,200; 95-$2.50) — "Tom Jones" (UA) (9th wk). Potent $19,000. Last week, $22,000.

Randolph (Goldman) (2,200; 95-$1.80) — "Paris When It Sizzles" (Par). Tepid $9,500. Last week, "Dr. Strangelove" (Col) (9th wk), $6,000.

Stanley (SW) (1,450; $2.50-$2.75) —"Fall of Roman Empire" (Par) (3d wk). Firm $12,000. Last week, $12,300.

Stanton (SW) (1,483; 95-$1.80)— "Seven Faces of Dr. Lao" (MGM). Busy $12,000. Last week, "Shock Treatment" (20th) (2d wk), $6,000.

Studio (Goldberg) (383; 95-$1.80) —"Sin on Beach" (Indie) (2d wk). Hot $5,000. Last week, $7,000.

Trans-Lux (T-L) (500; 95-$2)— "Charade" (U) (18th wk). Nice $3,500. Last week, $3,800.

Yorktown (SW) (1,000; $1.49)— "8½" (Embassy) (reissue) (3d wk). Fair $2,800. Last week, $4,200.

World (Rugoff) (500; 95-$1.80)— "America, America" (WB) (7th wk). Quiet $2,200. Last week, $2,400.

Broadway Grosses

Estimated Total Gross
This Week $569,830
(Based on 36 theatres)
Last Year $590,400
(Based on 34 theatres)

'Act One' Fair 12G, Det.; 'World' 25G

Detroit, April 28.

Overall firstrun grosses will seek a lower level this week as weak newcomers fail to attract patrons. "Act One" is only fair at the Michigan. "Son of Captain Blood" shapes slow at the Palms, also on opener. "This Sporting Life" looks fairish at Grand Circus, on reissue.

"Tom Jones" still is smash in 11th session at Trans-Lux Krim. "It's a Mad World" continues great in 11th round at Music Hall. "Pink Panther" shapes big in fifth week at Adams.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; $1.25-$1.49) — "Strangler" (AA) and "Secret Door" (AA) (2d wk). Mild $7,000. Last week, $12,500.

Michigan (United Detroit) (4,926; $1.25-$1.49)—"Act One" (WB) and "Indiscreet" (WB). Fair $12,000. Last week, "South Pacific" (20th) (reissue) (2d wk), $8,000.

Palms (UD) (2,995; $1.25-$1.49)— "Son of Captain Blood" (Par) and "Law of Lawless" (Par). Slow $7,500. Last week, "Greatest Show on Earth" (Par) and "Buccaneer" (Par) (reissues), $6,000.

Madison (UD) (1,408; $1.25-$1.49) —"Dr. Strangelove" (Col) (7th wk). Good $9,000. Last week, $10,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"This Sporting Life" (Cont) and "Lord of Flies" (Cont). Fair $7,000. Last week, "Psychomania" (Indie) and "Witch's Curse" (Indie), $5,000.

Adams (Community) (1,450; $1.23-$1.50)—"Pink Panther" (UA) (5th). Big $9,500. Last week, $10,000.

United Artists (UA) (1,667; $1.50-$2.50)—"Cleopatra" (20th) (44th wk). Slow $6,500. Last week, $6,400.

Music Hall (Beacon Enterprises) (1,213; $1.80-$3)—"It's a Mad World" (UA) (11th wk). Great $25,000. Last week, $24,700.

Mercury (Suburban Detroit) (1,468; $1-$1.80)—"Captain Newman" (UA) (5th wk). Down to fair $6,000. Last week, $6,400.

Trans-Lux Krim (Trans-Lux) (980; $1.25-$2)—"Tom Jones" (UA) (11th wk). Still great at $20,000. Last week, $22,000.

'SOLDIER' HEP $8,000, COL.; 'PARIS' GOOD 9G

Columbus, O., April 28.

Favorable business looms for new releases at the Ohio and Palace. "Paris When It Sizzles" looks good at the Ohio while "Soldier in Rain" at Palace is rated nice. "It's a Mad World" at the Grand shapes great in 11th week.

Estimates for This Week

Grand (RKO) (860; $1.50-$2.75) —"Mad World" (UA) (11th wk). Boffo $9,500. Last week, $9,800.

New Main (Yassenoff) and **Beechwold** (Academy-Neth) (1,100; 860; $1-$2)—"Cleopatra" (20th) (6th wk). Fair $6,500. Last week, $8,500.

Ohio (Loew) (3,079; 50-$1.50)— "Paris When It Sizzles" (Par). Good $9,000. Last week, "Captain Newman" (U), $6,300.

Palace (RKO) (2,845; 50-$1.50)— "Soldier in Rain" (AA) and "War is Hell" (AA). Nice $8,000 or near. Last week, "Tiger Walks" (BV) and "Cavalry Command" (Indie), $5,000.

L'ville Lags; 'Way' Dull $4,000; 'World' 6G, 18th

Louisville, April 28.

Firstruns are down a bit this week. Brightest prospect looks like the oldie "South Pacific," on reissue at the Mary Anderson, were good. "Global Affair" at the Penthouse, looks light. United Artists, with "One Man's Way" and "Yank in Vietnam" plus preview Saturday (25) night, is dull.

"Tom Jones," in 11th round at the Kentucky shapes nice. "Kissin' Cousins" at the Ohio is okay in second. "It's a Mad World," at Rialto, is doing nicely in 18th week.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Tom Jones" (UA) (11th wk). Looks nice $5,000, same as 10th week.

Mary Ann (People's) (1,100; 75-$1.25)—"South Pacific" (20th) (reissue). Opened strong over weekend, and should hit good $6,500. Last week, "PT-109" (WB) and "Palm Springs Weekend" (WB) (reissues) (2d wk), $4,000.

Ohio (Settos) (900; 75-$1.25)— "Kissin' Cousins" (MGM) (2d wk). Oke $5,500 after first week's $6,500.

Penthouse (Fourth Avenue) (1,100; 900: 75-$1.25)—"Global Affair" (MGM). Likely only dull $4,000 or near. Last week, "Love With Proper Stranger" (Par) (4th wk), $7,500.

Rialto (Fourth Avenue) (1,100; $1.50-$2.50)—"It's a Mad World" (UA) (18th wk). Good $6,000 or near after 17th hit $7,000.

United Artists (Fourth Avenue) 1,700; 75-$1.25)—"One Man's Way" (UA) and "Yank In Vietnam" (UA). Dull $4,000 or near.

'Muscle' Strong $7,000, Port.; 'Empire' 7½G, 2d

Portland, Ore., April 28.

Longruns are the heavyweights here this session. However, "Muscle Beach Party" shapes trim on opener at Fox while "Fall of Roman Empire" looks brisk in second at Music Box. "Tom Jones" is great in 11th round at Irvington. "It's a Mad World" shapes sockeroo in 19th session at Hollywood. "Cleopatra" is lusty in second week on popscale run at the Laurelhurst.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Captain Newman" (U) and "One Man's Paris" (U) (6th wk). Sturdy $4,000. Last week, $3,900.

Cinema 21 (Foster) (648; $1.50) —"Easy Life" (Indie) (2d wk). So-so $2,000. Last week, $3,600.

Fine Arts (Foster) (421; $1.50)— "America, America" (WB) (m.o.) (2d wk), Okay $2,000. Last week, $2,600.

Fox (Evergreen) (1,600; $1-$1.49)—"Muscle Beach Party" (AI) and "Young Racers" (AI). Trim $7,000. Last week, "Dr. Strangelove" (Col) (4th wk), $5,900.

Hollywood (Evergreen) (1,188; $1.49-$2.75)—"It's a Mad World" (UA) (19th wk). Sockeroo $9,000. Last week, $9,300.

Irvington (Smith) (650; $1.50)— "Tom Jones" (UA) (11th wk). Great $10,000. Last week, $10,500.

Laurelhurst (Cruikshank) (700; $1.50)—"Cleopatra" (20th) (2d wk). At pop prices. Loud $6,200. Last week, $6,600.

Music Box (Hamrick) (640; $1.50-$3)—"Fall of Roman Empire" (Par) (2d wk). Brisk $7,500 or near. Last week, $8,000.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Hud" (Par) and "Lilies of Field" (UA) (reissues) (2d wk). Tall $8,000 or close. Last week, $7,600.

Paramount (Port-Par) (3,006; $1-$1.50)—"Night Must Fall" (MGM) and "Murder At Gallop" (MGM). Drab $3,000. Last week, "Voodoo Village" (Indie) and "Girls of Night" (Indie), $2,100.

'Russia' Smash $15,000 to Pace Cincy; 'Empire' 9G; 'World' Wham 12G, 19th

Cincinnati, April 28.

"From Russia With Love" rates gallant in first week at the flagship Albee in bid to dominate Cincy's film front currently and wrest longtime lead held by hardticketers. It is rated socko. Firstruns in general are showing no pain in face of increasing outdoor lures. First home stand of Cincy Reds is regarded as helpful to downtown traffic but not for nabes.

"Fall of Roman Empire" looks okay in second session at Grand. "Mad World" holds boffo in 19th session at Capitol. "Tom Jones" retains favor in 11th round at Times. "Act One" bids so-so in opener at the Palace. "Lilies of the Field" is flexing Oscar laurels at Keith's.

Estimates for This Week

Albee (RKO) (3,100; $1.25-$1.50) —"From Russia With Love" (UA). Socko $15,000 or over. Last week, "Night Must Fall" (MGM) (2d wk), $6,500.

Capitol (SW - Cinerama) (1,329; $1.25-$2.75) — "Mad World" (UA) (19th wk). Boff $12,000. Last week, $12,500.

Esquire (Cin-T-Co) (500; $1.25)— "Dr. Strangelove" (Col) (subrun) (2d wk). Strong $1,800 after $2,500 opener. Daydating with Hyde Park.

Grand (RKO) (1,396; $1.75)— "Fall of Roman Empire" (Par) (2d wk). Okay $9,000. Last week, $10,500.

Guild (Kilgore) (272; $1.25)— "Mondo Cane" (Indie) (reissue) (2d wk). Swell $1,500 after $2,000 for first.

Hyde Park (Cin-T-Co) (700; $1.25) —"Dr. Strangelove" (Col) (subrun) (2d wk). Potent $1,600. Last week, $1,800.

Keith's (1,500; $1.25-$1.50)— "Lilies of Field" (UA) (subrun). Good $6,500. Last week, "A Tiger Walks" (UA), $6,000.

Palace (RKO) (2,600; $1.25-$1.50) —"Act One" (WB). No complaint at $6,500. Last week, "Seven Faces of Dr. Lao" (MGM) (4th wk), $5,500.

Plaza (Fine Arts) (600; $1.25)— "Love Makers" (Indie). Slow $1,000.

Times (Mid-States) (660; $1.25-$1.50)—"Tom Jones" (UA) (11th wk). Still plenty plush at $11,000. Last week, $12,000.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Crawling Hand" (Indie) and "Slime People" (Indie). Fair $5,000. Last week, "Frigid Life" (Indie), $9,000. East: "The Cardinal" (Col) (subrun) and "Skydivers" (Indie). Light $4,000. Last week, "Man's Favorite Sport" (U) and "Caretaker" (UA), $4,500.

Valley (Cin-T-Co) (1,275; $1.50) —"South Pacific" (20th) (reissue) (2d wk). Nice $6,000. Last week, $8,000.

L.A. Biz Potent; 'Rear' Okay $16,000; 'Hud' Socko 45G, 'Today' Bright 18G, 'Panther' Lively 13G, 'Becket' $17,600

Los Angeles, April 28.

First runs here continue to show staunch returns, with Oscar winners potently effective as past strong holdovers continue their winning ways. Pair of newcomers are not too exciting. "Advance To Rear," however, is rated okay in three theatres for initial week. "Goliath and Vampires" is fair $11,000 or over for two houses on opener.

Among regular holdovers, "Hud" is getting sock biz paired with "Lilies of Field," in second week, three spots, and with "America, America," in one location, also second. Combo looks $31,000 or better. Looped for same frame in three others houses with "Capt. Newman" and "L-Shaped Room," a nice $14,000 looms for "Hud."

"Yesterday, Today and Tomorrow" shapes big $18,000 or near in sixth round at Embassy. "Pink Panther" looks lofty $13,000 or close for sixth Hollywood Par week. "South Pacific" on reissue still is solid in fourth at Egyptian.

"Mad World" and "Becket" are among standout hardticketers.

Estimates for This Week

Baldwin, Four Star, Village, Warren's (State-UATC-FWC-Metropolitan) (1,800; 868; 1,535; 1,757; $1-$2) — "Lilies of Field" (UA) (2d wk) and "Hud." (Par) (reissues) (Baldwin, Village, Warren's) (M.O.) "America, America" (WB) (reissue) (Four Star) (2d wk). Sock $31,000 or over. Last week, Baldwin with Orpheum, Pix, Wiltern, "Soldier in Rain" (AA), "Cry of Battle" (AA) $21,600. Four Star, Warren's, "Lilies of Field," (UA) "America, America" (WB) $18,400. Village with El Rey, Hillstreet, Hollywood, "Hud" "L-Shaped Room" (Col) (reissue), $26,700.

Beverly (State) (1,150; $1.49-$2.40) — "Dr. Strangelove" (Col) (10th wk). Smart $11,00. Last week, $12,200.

Chinese (FWC) (1,408; $1.49-$2.40) — "Seven Days in May" (Par) (8th wk). Busy $12,000. Last week, $14,000.

Cinerama (Pac) (915; $1.49-$3.50) —"Mad World" (UA) (25th wk). Hot $27,000. Last week, $26,000.

Crest (State) (750; $1.25)—"Captain Newman" (U) and "Brass Bottle" (U) (3d wk). Okay $3,000. Last week, with Los Angeles, Loyola, $12,700.

Egyptian (UATC) (1,392; $1.55)—"South Pacific" (20th) (reissue) (4th wk). Lively $10,000. Last week, $10,900.

El Rey, Hollywood, Loyola (FWC)

(Continued on page 10)

'Muscle' Virile $8,000, Buff.; 'Jones' 9G, 12th

Buffalo, April 28.

Some fresh screen fare here currently but most of it is disappointing. However, "Muscle Beach Party" is rated good on opener at Paramount' "Shock Treatment" is slow at Center while "Dark Purpose" looms dull at the Buffalo. "Tom Jones" continues potent in two small houses in 12th session.

Estimates for This Week

Buffalo (Loew) ($3,500; $1-$1.49) —"Dark Purpose" (U) and "Young and Willing" (U). Soft $5,000. Last week, "Flight from Ashiya" (UA) and "Wild Guitar" (Indie), $5,300.

Center (AB-PT) (2,500; $1-$1.49) —"Shock Treatment" (20th) and "Surf Party" (20th). Mild $4,500. Last week, "Dr. Strangelov" (Col) (3d wk), $6,000.

Century (UATC) (2,700; $1-$1.49) —"Hud" (Par) and "Lillies of Field" ,UA) (reissues) (2d wk). Wow. $10,000. Last week, $18,000.

Paramount (AB-PT) (3,000; $1-$1.49)—"Muscle Beach Party" (AI). Good $8,000 or over. Last week, "Mr. Limpet" (WB), $6,000.

Teck (Loew) (1,200; $1.25-$2.50) —"Mad World" (UA) (5th wk). Okay $6,800. Last week, $7,500.

Cinema (Martina) (450; $1-$1.49) —"Tom Jones (UA) (12th). Potent $4,000. Last week, $4,500.

Amherst (Dipson) (1,000; $1-$1.49)—"Tom Jones" (UA) (12th wk). Strong $5,000 or better. Last week, $6,000.

Granada (Schine) (1,000; $1-$1.50)—"Captain Newman" (U) (6th wk). Slow $3,000 or less. Last week, $3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Becket' Wow 20G, Denver; 'West' 11G

Denver, April 28.

Outstanding newcomer here this stanza is "Becket," which shapes mighty on preem round at the RKO International. "Goliath and Vampire" looks stout on opener at the Denver. "Carpetbaggers" still is smash in third stanza at Paramount. "How West Was Won" is rated sharp in 58th week at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.45) — "Dr. Strangelove" (Col) (8th wk). Neat $4,000. Last week, $4,500.

Centre (Fox) (1,270; $1.25-$1.45) — "Sunday in New York" (MGM) (2d wk). Fine $9,000. Last week, $11,500.

Cooper (Cooper) (814; $1.65-$2.50)—"How West Was Won" (MGM) (58th wk). Sharp $11,000. Last week, $9,850.

Denham (Indie) (800; $1.45-$2.50) —"Fall of Roman Empire" (Par) (3d wk). Okay $6,500. Last week, $7,000.

Denver (Fox) (2,430; $1.25)—"Goliath and Vampire" (AI) and "Circus of Horrors" (AI). Stout $13,000 or near. Last week, "Soldier in Rain" (AA), $12,500.

Esquire (Fox) (600; $1.45)—"Cleopatra" (20th) (3d wk). Nice $3,000 on popscale. Last week, $3,500.

Paramount (Wolfberg) (2,100; $1.25-$1.45) — "Carpetbaggers" (Par) (3d wk). Boffo $17,000. Last week, $27,000.

RKO International 70 (1,530; $1.25-$2.50)—"Becket" (Par). Wow $20,000 or close. Last week, "Paris When It Sizzles" (Par) (4th wk), $4,000.

Towne (Indie) (600; $1.25-$1.45) —"Tom Jones" (UA) (10th wk). Fine $5,000. Last week, $5,500.

Crest (Wolfberg) (700; $1.25-$1.45)—"Tom Jones" (10th wk). Big $6,000. Last week, $6,500.

Vogue (Art Theatre Guild) (450; $1.25)—"High and Low" (Toho). Okay $1,500. Last week, "Macbeth" (Indie), $1,400.

'Today' Mighty $12,000, Toronto; 'Panther' 15G

Toronto, April 28.

Despite Stanley Cup hockey playoffs, blamed for a drop in attendance, biz at many houses continues sturdy this stanza. "Pink Panther" is rated nice on opener at Carlton while "One Man's Way" looks stout on initial frame at Fairlawn. "Yesterday, Today and Tomorrow" shapes socko for first at the Towne. "Becket" looms wow in fifth round at Eglinton. "Night Must Fall" is okay at the Hollywood.

Estimates for This Week

Carlton (Rank) (2,158; $1.25-$1.75) — "Pink Panther" (UA). Lofty $15,000. Last week, "It's a Mad World" (UA), $8,000.

Coronet, Danforth, Humber (Rank) (799; 1,328; 1,203; $1-$1.50) —"Lawrence of Arabia" (Col) (3d wk). Fine $22,000. Last week, $30,000.

Fairlawn (Rank) (1,165; $1-$1.50) —"One Man's Way" (UA). Sturdy $9,000. Last week, "Dr. Strangelove" (Col), $6,000.

Hyland (Rank) (1,357; $1-$1.50) —"Tom Jones" (UA) (18th wk). Sock $20,000. Last week, $23,000.

International (Taylor) (557; $1-$1.50)—"Servant" (IFD). Big $6,000. Last week, "Purple Noon" (Indie), $2,200.

Loew's (Loew) (1,639; $1-$1.50)—"Capt. Newman" (U) (5th wk). Lusty $8,500. Last week, $10,500.

Towne (Taylor) (693; $1-$1.50)—"Yesterday, Today and To-morrow" (IFD). Sock $12,000. Last week, "Family Diary" (Indie), $3,700.

Uptown (Loew) (2,245; $1-$1.50) —"Macbeth" (7 Arts). Big $13,000. Last week, "Why Bother to Knock," (Indie), $8,200.

Yorkdale Cinema (Taylor) (450; $1-$1.50) — "America, America" (WB) (6th wk). Trim $3,000. Last week, $3,500.

Eglinton (FP) (950; $1-$1.50)—"Becket" (Par) (5th wk). Looks wow $15,000 or close. Last week, $16,000.

Hollywood (FP) (1,080; $1-$1.50) "Night Must Fall" (MGM). Okay $9,500. Last week, "Love With Proper Stranger" (Par), also at 760-seat Yorkdale, $11,000.

Imperial, Yorkdale, Golden Mile (FP) (3,206; 760; 1,004; $1-$1.50)—"Third Secret" (20th). Fair $21,000.

University (FP) (1,344; $1-$1.50) —"Fall of Roman Empire" (Par) (5th wk). Cool $9,000 or near after $10,000 last week.

'Russia' Rousing $14,000, St. Louis

St. Louis, April 28.

Big noise of newcomers here this stanza is "From Russia With Love," which shapes nifty on opener at State. "Capt. Newman" is rated nice in third round at Fox while "It's a Mad World" looks lofty in 10th session at Martin Cinerama.

"Tom Jones" looms neat in ninth week at Loew's Mid-City. "South Pacific" shapes strong in third round at Ambassador.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"South Pacific" (20th) (reissue) (3d wk). Okay $6,000. Last week, $7,000.

Apollo Art (Grace) (700; 90-$1.25)—"Macbeth" (Indie) (2d wk). Fine $3,000. Last week, $4,000.

Esquire (Jablonow-Komm) (1,800; 90-$1.25)—"Cleopatra" (20th) (7th wk). Good $6,000 or near. Last week, $7,000.

Fox (Arthur) (5,000; 90-$1.25)—"Captain Newman" (U) (3d wk). Fine $11,000. Last week, $13,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Tom Jones" (UA) (9th wk). Neat $14,000 or near. Last week, $12,000.

State (Loew) (3,600; 60-90)—"From Russia With Love" (UA). Rousing $14,000 or over. Last week, "Night Must Fall" (MGM) (3d wk), $7,000.

Martin Cinerama (Martin) 913; $1.30-$2.50) — "It's Mad World"

(Continued on page 10)

Fair Soars, B'way Dips But 'Panther' Big 165G, 'Ashiya' OK 16G, 'Russia' Hot 19G, 'World' 27½G, 'Becket' 27G

Effects of the initial weekend at the World's Fair, with bright, crisp weather, were definitely adverse to Broadway firstrun business. Result is that the current session at the firstruns is very spotty despite some new bills. Deluxers weathered the opening day of the Fair in easy fashion because the rainy day kept many from attending the Flushing Meadows show.

Big news is the opening week of "Pink Panther" at the Music Hall. With a new stageshow, this film looks to garner a big $165,000 on initial stanza. Night biz was especially strong, indicating that the Hall, per usual, was getting a full share of outoftowner trade, mostly here for the Fair. "Panther" is holding, natch! Other new pic on Broadway, "Flight From Ashiya" is barely okay $16,000 or less at the Palace.

"From Russia With Love" held with a socko $19,000 or close in third round at the Astor, and goes a fourth. "Fall of Roman Empire" looks like nice $20,000 in fifth session at the DeMille.

"It's a Mad World" climbed to a great $27,500 in 23d round at the Warner, aided a bit by an extra matinee on Saturday. Also on hardticket, "Becket" looks to wind its seventh session with a socko $27,000 at the State.

"Dr. Strangelove" held with fine $24,000 in 13th week, daydating the Victoria and Baronet. "Best Man" wound its third session with sharp $18,000, daydating the 34th Street East and Coronet. "The Cardinal" wound its fifth and final stanza with fair $15,000 or near, "The Windjammer" moving in today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"From Russia With Love" (UA) (4th wk). Third session ended last night (Tues.) was socko $19,000 or close after $25,500 for second. Also playing Showcase, but doesn't appear to be hurting this deluxer.

Cinerama (Loew) (1,552; $1.50-$2.50)—"Windjammer" (Cinerama). Opens today (Wes.). Last week, "Cardinal" (Col) (subrun) (5th wk), was fair $15,000 or close after $19,500 for fourth.

Criterion (Moss) (1,520; $1.50-$2.50)—"Seven Days in May" (Par) (11th wk). The 10th round finished yesterday (Tues.) was good $14,000 or near after $15,000 for ninth. Daydating with Sutton. Also on Showcase.

DeMille (Reade) (1,463; $1.50-$3.50)—"Fall of Roman Empire" (Par) (5th wk). This stanza winding up tomorrow (Thurs.) looks like good $20,000 after $21,700 for fourth. Stays on, naturally.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Mistress for Summer" (Indie) (subrun) (2d wk). First week completed yesterday (Tues.) was big $10,000 or close, after nearly four weeks at the Guild.

Forum (Norel) (813; $1.25-$1.80) —"False Shame" (Embassy) (3d wk). This week finishing tomorrow (Thurs.) looks like hotsy $9,500 afterr $15,000 for second.

Palace (RKO) (1,642; $1.25-$2)—"Flight from Ashiya" (UA) (2d wk). Initial stanza ended yesterday (Tues.) was okay $16,000 or less. Playing Showcase is proving no help at this house.

Paramount (AB-PT) (3,665; $1-$2)—"Horror of Party Beach (20th) —and "Curse of Living Corpse" (20th). Opens today (Wed.). Last week, "Paris When It Sizzles" (Par) (3d wk), was fair $16,000 or close.

Radio City Music Hall (Rockefellers) (6,200; 99-$2.85)—"Pink Panther" (UA) and new stageshow. First session finishing today (Wed.) is heading for big $165,000 or over. Holds, natch! In ahead, "World Henry Orient" (UA) and Easter stageshow (5th wk), was $112,000, for a great extended-run.

Rivoli (UAT) (1,545; $2.50-$5.50) —"Cleopatra" (20th) (47th wk). The 46th week completed yesterday (Tues.) was okay $17,000 or close after $18,000 for 45th round.

Rialto (Brandt) (600; $1.25-$2.50) —"Silence" (Janus) (13th wk). The 12th week ended Sunday (26) was big $8,500, and looks to stay indef. at present gait.

State (Loew) (1,850; $1.50-$3.50) —"Becket" (Par) (7th wk). This stanza winding up today (Wed.) looks like great $27,800 after $29,000 for sixth week. Continues indefinitely.

Victoria (City Inv.) (1,003; $1.25-$2)—"Dr. Strangelove" (Col) (14th wk). The 13th week ended yesterday (Tues.) was fancy $14,000 or near after $15,000 for 12th round. Went on Showcase last Wednesday (22), but this not seem to be hurting run here.

Warner (SW) (1,504; $2.50-$4.80) —"It's a Mad World" (UA) (24th wk). The 23d week completed Saturday (25) was smash $27,500 after $24,500 for 22d session. The past week included three matinees on Saturday.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Dr. Strangelove" (Col) (14th wk). The 13th round completed yesterday (Tues.) was solid $10,000 or near after $14,000 for 12th week. Also on Showcase starting a week ago, and this obviously cut in.

Bookman (Rugoff Th.) (590; $1.50-$2)—"Of Stars and Men" (Brandon). Opened yesterday (Tues.). In ahead, "Lilies of Field" (UA) and "L-Shaped Room" (Col) (subruns), solid $8,500 for six days.

Carnegie Hall Cinema (F&A) (330; $1.50-$2)—"Dimka" (Artkino) (6th wk). This week ending tomorrow (Thurs.) is heading for big $7,000 after $7,500 for fifth round.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Tom Jones" (UA) (30th wk). The 29th session finished Sunday (26) was smash $22,670 after $20,300 for 28th week.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Cool World" (Indie) (2d wk). First week ended Sunday (26) was fancy $7,860.

Coronet (Reade) (590; $1.50-$2) —"Best Man" (UA) (4th wk). Third week ended Sunday (26) was excellent $11,000 after $11,500 for second. Daydating with 34th St. East.

Festival (Embassy) (546; $2-$2.50)—"Yesterday, Today and Tomorrow" (Embassy) (7th wk). Sixth frame ended Monday (27) was lusty $14,500 in six days after $18,000 for fifth week. Daydating with Tower East.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "The Silence" (Janus). Opens today (Wed.) on subsequent-run.

Fine Arts (Davis) (468; $1.80-$2) —"Don't Tempt Devil" (UMPO). Opened Monday (27). In ahead, "La Bonne Soupe" (20th) (6th wk-8-days), was good $6,500 after $7,000 for fifth week.

Guild (Guild) (450; $1-$1.75)—"Grand Olympics" (Times) (2d wk).

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This Week's N.Y. Showcases

PRIMARY FIRSTRUN SHOWCASES

"Flight From Ashiya" (UA)—$95,009 for 5 days, first week, 22 spots.

RKO Palace, 86th Street; Skouras Academy, Riviera (Manhattan); RKO Fordham, Skouras Pelham (Bronx); RKO Albee, Albemarle, Marlboro, Ridgewood (Brooklyn); Skouras Midway, RKO Alden, Skouras Astoria (Queens); Skouras Calderone, Valley Stream, Squire; Central, Skouras Westbury Drive-In (Nassau); RKO New Rochelle, Colony (Westchester).

"From Russia With Love" (UA) — $138,329 for 5 days, third week, 21 spots.

Astor, RKO 58th St., Coliseum, Skouras Riverside (Manhattan); RKO Castle Hill, Skouras Valentine (Bronx); RKO Kenmore, Dyker, Madison, Fabian's Fox (Brooklyn); RKO Keith's Flushing, Strand, Skouras Forest Hills, Merrick (Queens); RKO White Plains, Skouras Bronxville, Elmsford Drive-In (Westchester); Skouras Rivoli, Playhouse, Cove, Westbury Drive-In, Bel Air, Wantagh.

WEEK'S SECONDARY SHOWCASES

"Tom Jones" (UA)—$133,157 in 5 days, third week, 15 spots. (Figure does not include Cinema One, which was $22,672 for 29th week).

Astor, Seaview (Brooklyn); Ascot, Earl (Bronx); Bay Terrace, Continental (Queens); Cinema, Plaza, York (Suffolk); Rye Ridge, Town (Westchester); Lynbrook, Manhasset, Bar Harbour, Salisbury (Nassau).

"Seven Days in May" (Par)—$172,500 in second week, 22 spots.

Criterion, Sutton (Manhattan); American, Luxor (Bronx); Kings, Avalon, Metropolitan (Brooklyn); Valencia, Prospect, Trylon (Queens); Green Acres, Plainview, Grove, Town, (Nassau); Bay Shore, Patchogue, Shore, Smithton, All-Weather Drive-In (Suffolk); St. George (Staten Island); New Rochelle, White Plains, Park Hill (Westchester).

"Dr. Strangelove" (Col)—$271,334 in 5 days, first week, 24 spots.

Victoria, Baronet (Manhattan); Brandt's Yonkers, Loew's Mt. Vernon, Plaza (Westchester); Duffield, Century's Kingsway, Loew's Oriental, Century's Rialto (Brooklyn); St. George S.I.; Elmwood, Century's Meadows, Queens (Queens); Loew's Paradise (Bronx); Bayshore, Century's Huntington, Patchogue (Suffolk); Adams, Newark; Loew's Jersey City; Bethpage, Century's Fantasy, Glen Cove, Merrick; Century's Roosevelt Field.

'Panther' Lusty 13G, Hub; 'World' Big 27G; 'Cardinal' 21G; 'Jones' 25G

Boston, April 28.

Biz continued mild here currently despite school vacation which upped only some moppet fare. "A Tiger Walks" turned in a fair first week at the giant Music Hall. "It's a Mad World" took a big upward jump because of the vacationers in its 24th round at the Boston. Only opening was "Flight From Ashiya," fair at Mayflower and day-dating in suburban theatres.

"Advance to Rear" is just okay at Orpheum in second; likewise "Seven Faces of Dr. Lao" at Paramount. "Wuthering Heights," back on reissue, looks great in second at Cinema, Kenmore Square. "Dr. Strangelove" is still sock in fifth session at Astor. "Tom Jones" forged way ahead to smash total in 19th round at the Beacon Hill.

Estimates for This Week

Astor (B&Q) (1,117; 90-$1.80)—"Dr. Strangelove" (Col) (5th wk). Sock $16,000. Last week, $17,500.

Beacon Hill (Sack) (900; $1-$1.80)—"Tom Jones" (UA) (19th wk). Bigger than previous week, wow $25,000. Last week, $18,000.

Boston (Beacon Ent.) (1,354; $1.20-$3.95)—"Mad World" (UA) (24th wk). The 23d session ended Monday (27) was torrid $27,000. Last week, $24,000, over hopes.

Capri (Sack) (900; $1-$1.80)—"Servant" (Landau) (subrun) (5th wk). Sizzling $6,500. Last week, $6,400.

Center (E. M. Loew) (1,250; 90-$1.25)—"Muscle Beach Party" (AI) and "Starfighters" (Indie) (2d wk). Fine $7,500. Last week, $9,000.

Cinema, Kenmore Square (Indie) (320; $1.50-$1.90)—"Wuthering Heights" (Cont) (reissue) (2d wk). Wow $6,400. Last week, $6,000, way over estimate.

Exeter (Indie) (1,276; 90-$1.49)—"Murder She Said" (Indie) and "Best Years of My Life" (Indie) (reissues). Opened Saturday (25). Last week, "Tiara Tahiti" (Zenith) (3d wk), mild $2,400.

Gary (Sack) (1,277; $1.25-$1.80)—"Pink Panther" (UA) (6th wk). Big $13,000. Last week, $12,000.

Mayflower (ATC) (689; 90-$1.50)—"Flight From Ashiya" (UA) and "Eyes of Annie Jones" (20th). Fair $5,000 or close. Last week, Kissin' Cousins" (MGM) and "Dime With Halo" (MGM), $7,000.

Memorial (RKO) (3,000; 90-$1.80)—"Captain Newman" (U) and "Dream Maker" (U) (6th wk). Sixth week began Friday (24). Fifth was nice $10,000.

Music Hall (Sack) (4,400; 90-$1.80)—"Tiger Walks" (BV) (2d wk). Second week opened Monday (27). Opener was fair $14,000.

Orpheum (Loew) (2,900; 90-$1.80)—"Advance to Rear" (MGM) (2d wk). Okay $8,000 or near. Last week, $9,000.

Paramount (NET) (2,357; 90-$1.80)—"Seven Faces of Dr. Lao" (MGM) and "Girls at Sea" (Indie) (2d wk). Oke $8,000. Last week, $13,000.

Pilgrim (ATC) (1,909; 75-$1.25)—"Day of Stripper" (Indie) and "Girls of Night" (Indie) (2d wk). Good $6,000. Last week, $7,000.

Park Square Cinema (Indie) (300; $1.80)—"Connection" (Indie) (2d wk). Okay $2,800. Last week, $3,000.

Paris Cinema (Indie) (608; $1.75)—"America, America" (WB) (8th wk). Oke $3,000. Last week, $3,500.

Saxon (Sack) (1,100; $2-$3.90)—"Cardinal" (Col) (19th wk). Sock $21,000. Last week, $18,000.

State (Trans-Lux) (730; $1-$1.50)—"Paris After Midnight" (Indie) and "Sun Place" (Indie). Good $8,000. Last week, $9,000.

West End Cinema (E. M. Loew) (500; 75-$1.50)—"War of Buttons" (Bronston) (2d wk). Good $2,800. Last week, $3,000.

LOS ANGELES

(Continued from page 9)

(856; 856; 1,298; $1.25-$1.49)—"Hud" (Par) (reissue) (2d wk, El Rey, Hollywood; 1st wk, Loyola) and "L-Shaped Room" (Col) (reissue) (El Rey, Hollywood), "Captain Newman" (U) (Loyola) (3d wk). Nice $14,000.

Fine Arts (FWC) (631; $1.50-$2)—"Best Man" (UA) (2d wk). Lush $9,000. Last week, $10,000.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Yesterday, Today, Tomorrow" (Emb) (6th wk). Big $18,000 or near. Last week, $19,000.

Hillstreet, Iris (Metropolitan-FWC) (2,752; 825; $1-$1.49)—"Goliath and Vampires" (AI) and "Pyro" (AI). Fair $11,000 or over. Last week, Iris with Lido, "8½" (Emb), "V.I.P.'s" (MGM) (reissues), $8,100.

Hollywood Paramount (State) (1,468; $2.40)—"Pink Panther" (UA) (6th wk). Smart $13,000 or close. Last week, $14,500.

Lido (FWC) (876; $1.25-$2)—"8½" (Emb) (reissue) (2d wk) and "To Bed Or Not To Bed" (Ster) (5th wk). Hefty $4,000.

Los Angeles (Metropolitan) (2,049; $1-$1.25)—"Under Capricorn" (Indie) and "Some Came Running" (MGM) (reissues). Slender $4,500.

Music Hall (Ros) (720; $2-$2.40)—"Cardinal" (Col) (2d wk). Good $4,300. Last week, $4,700.

Orpheum, Pix, Wiltern (Metropolitan-Prin-SW) (2,213; 756; 2,344; $1-$1.49)—"Advance to Rear" (MGM) and various second feature pix. Okay $16,000 or near.

Pantages (RKO) (1,512; $2.50-$5.50)—"Cleopatra" (20th) (45th wk). Lofty $21,500. Last week, $21,200.

Picfair, Vogue (State-FWC) (750; 810; $1.25-$2)—"Tom Jones" (UA) (18th wk). Solid $14,500. Last week, $16,300.

Warner Beverly (SW) (1,316; $1.65-$3.50)—"Becket" (Par) (6th wk). Firm $17,600. Last week, $17,800.

Warner Hollywood (SW) (1,291; $1.25-$2.80)—"How West Was Won" (MGM) (62d wk). Wow $25,000. Last week, $25,600.

'Act One' Fast $12,000 In Frisco; 'Canvas' Big 15G; 'World' 32G, 18th

San Francisco, April 28.

"It's a Mad World," helped by conventioneers here, increased its take this session to a wow total despite being in 18th round at Orpheum. "The Empty Canvas," one of few newcomers, is rated lusty at Warfield for opener with fair at ozoner.

"Pink Panther" still is great in current (6th) week at Coronet. "Act One," another newie, is rated big for initial round at St. Francis. "Tom Jones" still was smash in 19th United Artists stanza.

Estimates for This Week

Alexandria (Un. Calif.) (1,444; $3-$4)—"Cleopatra" (20th) (44th wk). Big $10,500. Last week, $11,000.

Bridge (Schwartz) (500; $1.50-$1.75)—"Hallelujah the Hills" (Stone). Fair $2,000.

Clay (Ros) (360; $1.75)—"Dr. Strangelove" (Col) (10th wk). Solid $3,300. Last week, $3,600.

Coronet (Un. Cailf.) (1,250; $2-$2.50)—"Pink Panther" (UA) (6th wk). Great $11,000. Last week, $11,500.

El Rancho Drive-In (Affil.) (925 cars; $1.25 person). "Empty Canvas" (Embassy). Fair $3,000.

Golden Gate (RKO) (2,850; $1.25-$1.50)—"Captain Newman" (U) (5th wk). Fair $3,900. Last week, $4,300.

Metro (Un. Calif.) (1,000; $2-$2.50)—"The Silence" (Svenska) (10th wk). Big $2,800. Last week, $3,000.

Orpheum (Cinedome) (1,439; $1.50-$3.50)—"It's a Mad World" (UA) (18th wk). Wow $32,000 or over. Last week, $30,000.

Paramount (Par) (2,646; $1.50-$1.75)—"Advance To Rear" (MGM) 2d wk). Fair $9,000. Last week, $13,000.

Presidio (Art Th. Guild) (750; $1.25-$1.50)—"Lorna" (Eve). Good $4,000.

St. Francis (Par) (1,400; $2)—"Act One" (WB). Big $12,000. Last week, "Sunday in New York" (MGM), $7,500.

Stage Door (A-R) (444; $1.75-$2)—"Dr. Strangelove" (Col) (10th wk). Hep $4,800. Last week, $5,000.

United Artists (No. Cst.) (1,148; $2-$2.40)—"Tom Jones" (UA) (19th wk). Smash $12,500 or near. Last week, $14,000.

Vogue (S. F. Thtrs.) (365; $2-$2.25)—"My Enemy, Sea" (Ishihara) (2d wk). Fast $3,800. Last week, $4,500.

Warfield (FWC) (2,656; $1.25-$1.50)—"Empty Canvas" (Embassy). Lusty $12,000. Last week, reissues.

CHICAGO

(Continued from page 8)

"Silence" (Janus) (6th wk). Bright $6,000. Last week, $6,800.

McVickers (Beacon) (1,100; $2.20-$3.80)—"It's Mad World" (UA) (23d wk). Socko $20,000. Last week, $24,500.

Monroe (Jovan) (1,000; 65-90)—"Hell Fire Club" (Indie) and "Love Makers" (Indie). Good $5,500. Last week, "Devil and 10 Commandments" (Indie) and "Assault" (Indie) (reissue), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"Seven Faces of Dr. Lao" (MGM). Nifty $22,000. Last week, "One Man's Way" (UA) (2d wk), $11,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Muscle Beach Party" (AI) (2d wk). Fast $15,000. Last week, $18,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Pink Panther" (UA) (6th wk). Smart $12,000. Last week, $14,000.

Surf (H&E Balaban) (664; $1.50-$1.80)—"Point of Order" (Indie) (2d wk). Slick $3,200. Last week, $5,000.

Todd (Todd) (1,089; $1.75-$3.50)—"Fall of Roman Empire" (Par) (2d wk). Fair $14,000. Last week, $22,000.

Town (Teitel) (640; $1.25-$1.80)—"Monkey in Winter" (Indie) and "Counterfeiters of Paris" (Indie) (reissue). Lean $2,000. Last week, "Trial and Error" (Indie) and "Wrong Arm Law" (Indie) (reissues), $3,000.

United Artists (B&K) (1,700; 90-$1.80)—"Seven Days in May" (Par) (9th wk). Neat $9,000. Last week, $12,000.

Woods (Essaness) (1,200; 90-$1.80)—"From Russia With Love" Wham $38,000. Last week, "Night Must Fall" (MGM) (3d wk), $10,000.

World (Teitel) (608; 90-$1.80)—"The Doll" (Indie) (3d wk) and "Young Love" (Indie) (1st wk). Fine $4,500. Last week, $5,000.

MINNEAPOLIS

(Continued from page 8)

—"Cleopatra" (20th) (44th wk). Little variance now week to week. Mild $4,000. Last week, $3,000.

Cooper (CF) (905; $1.25-$2.50)—"How West Was Won" (MGM) (65th wk). Astonishing $10,000. Last week, $14,500.

Gopher (Berger) (1,000; $1-$1.25)—"Love on Pillow" (Royal). Modest $4,000. Last week, "Strangler" (AA), $3,000.

Lyric (Par) (1,000; $1-$1.25)—"Shock Treatment" (20th) and "Surf Party" (20th). Moderate $3,000. Last week, "One Man's Way" (UA), $5,000.

Mann (Mann) (1,000; $1.25-$1.50)—"South Pacific" (20th) (reissue) (2d wk). Excellent $7,000. Last week, $8,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Flight From Ashiya" (UA). Drab $6,000. Last week, "Monsters" (Indie), $9,000.

Park (Mann) (1,000; $1.50)—"Seven Days to May" (Par) (11th wk). Big $3,500. Last week, $4,000.

State (Par) (2,200; $1-$1.25)—"Advance to Rear" (20th). Mild $5,000. or near. Last week, "Muscle Beach Party" (AI) (2d wk), $5,000.

Suburban World (Mann) (800; $1.25)—"My Life to Live" (Union). Satisfactory $2,500. Last week, "Silence" (Janus) (2d wk), $2,000.

World (Mann) (400; $1.25-$1.50)—"Tom Jones" (UA) (10th wk). Wham $9,000. Last week, $10,000.

ST. LOUIS

(Continued from page 9)

(UA) (10th wk). Nice $13,000. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25)—"To Bed or Not to Bed" (Cont). Good $3,000. Last week, "Act One" (WB), $3,000.

Paris Art (Chernoff) (800; $1)—"Affair of Skin" (Indie). Average $1,100. Last week, "Maid for Murder" (Indie) and "Just Once More" (Indie), $1,200.

St. Louis (Arthur) (3,800; 75-90)—"Hud" (Par) and "Rose Tattoo" (Par) reissue) (2d wk). Modest $6,000. Last week, $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Dr. Strangelove" (Col) (7th wk). Okay $1,200. Last week, $1,000.

Ralph Nelson to direct "Scratch a Thief," starring Alain Delon, for producer Jacques Bar in France starting in August-September, with Metro to release.

Tornado Threats Hit K.C. But 'Rear' Fancy $25,000; 'Empire' Hearty 15G

Kansas City, April 28.

Day-and-date firstrun bookings incorporating drive-ins and hardtops are beginning to hit summer stride here, although height of tornado season is here, and Wednesday night (22) was a virtual loss to theatres here as whole area was under tornado warning. Weather situation put damper on benefit preem of "Fall of Roman Empire" at Capri, though the house was sold out. "Act One" looms mild at Paramount on opener while "Advance to Rear" is riding behind a heavy tv and newspaper advertising figures to score strongly.

"Flight From Ashiya," a day-and-dater like "Advance," also should sink or swim depending on the weather. Holdovers include "Strangelove" at Brookside, "Newman" at Uptown and Granada, "Seven Days in May" at Roxy and "South Pacific" at Plaza.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen.) (800; $1.50)—"Dr. Strangelove" (Col) (6th wk). Good $3,000. Last week, $3,500.

Capri (Durwood) (1,260; $1.80-$2.50)—"Fall of Roman Empire" (Par). Hearty $15,000. Last week, "Cleopatra" (20th) (23dwk-5 days), $10,000.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General) (1,000 cars); Fairway (FMW) (700; $1.25), Englewood (Dickinson) (850; $1), Centre (Commonwealth) (508; $1.25)—"Flight From Ashiya" (UA) plus various second feature pix. Should hit good $12,000, with any kind of weather break. Last week, subruns.

Kimo (Dickinson) (504; $1.50-$2)—"Tom Jones" (UA) (10th wk). Still hitting smash $7,000 as house marks continue to fall. Last week, same.

Paramount (Blank-UP) (1,900; $1.25-$1.50)—"Act One" (WB) and "Dr. Crippen" (WB). Mild $6,500. Last week, "Hud" (Par) (reissue) and "Paris Pick-Up" (Par), $7,500.

Plaza (FMW) (1,630; $1.25-$1.50)—"South Pacific" (20th) (reissue) (2d wk). Good $7,000. Last week, $8,000.

Rockhill (Art Theatre Guild) (821; $1; $1.25)—"Silence" (Janus). Good $2.000. Last week, "Point of Order" (Indie), $1,600.

Roxy (Durwood) (664; 75-$1.50)—"Seven Days in May" (Par) (5th wk). Holding up well at good $4,500. Last week, $5,000.

63d St. (E&S) (1,500 cars); Heart (Noah & Wiles) (1,500 cars), Shawnee & Leawood (Dickinson) (1,000, 750 cars), Lake Park (Fulton) (1,000 cars), Hillcrest (Heath), 750 cars; Parkway Two (Durwood) (350; $1.50), Dickinson, Overland (Dickinson) (700 each; $1)—"Advance to Rear" (MGM) plus various second feature films. Fast $25,000 or close. Last week, subruns.

Uptown, Granada (FMW) (2,043; 1,219; $1.25-$1.50)—"Captain Newman" (U) and "To Kill a Mockingbird" (U) (reissue) (2d wk). Fairly good $8,000. Last week, $10,000.

WASHINGTON

(Continued from page 8)

wk). Hep $7,500. Last week, $8,000.

Embassy (Loew) (567; $1.25-$2)—"Yesterday, Today and Tomorrow" (Emb) (4th wk). Great $12,000 or over. Last week, $14,000.

Keith's (RKO) (1,838; $1-$1.49)—"Pink Panther" (UA) (6th wk). Boffo $12,000. Last week, $14,000.

MacArthur (KB) (900; $1.25-$1.40)—"Point of Order" (Cont). Big $8,000 or near.

Ontario (KB) (1,240; $1.50-$2)—"Tom Jones" (UA) (18th wk). Hotsy $19,000. Last week, $21,000.

Palace (Loew) (2,360; $1.25-$1.80)—"Lilies of Field" (UA) (reissue). Sturdy $10,500. Last week, "Night Must Fall" (MGM) (2d wk), $6,300.

Playhouse (TL) (459; $1.25-$1.80)—"America, America" (WB) (7th wk). Good $3,300. Last week, $3,500.

Plaza (TL) (278; $1.25-$1.80)—"Naked in Wind" (Indie). Warm $6,500. Last week, "Lorna" (Indie) (4th wk), $4,000.

Town (King) (800; $1.25-$1.80)—"Captain Newman" (U) (5th wk). Fine $7,000. Last week, $7,500.

Trans-Lux (TL) (598; $1.49-$2)—"Seven Days in May" (Par) (11th wk). Okay $5,500. Last week, $6,000.

Uptown (SW) (1,300; $1.65-$2.75)—"It's a Mad World" (UA) (10th wk). Boff $12,000. Last week, $12,600.

Warner (SW) (1,250; $1.50-$2.75)—"Fall of Roman Empire" (Par) (4th wk). Fair $9,000. Last week, $10,000.

BROADWAY

(Continued from page 9)

Initial session ended Monday (27) was great $12,000 or close.

Little Carnegie (Landau) (520; $1.25-$2)—"Servant" (Landau) (7th wk). Sixth stanza ended Sunday (26) was fancy $13,200 after $13,000 for fifth week.

Paris (Pathe Cinema) (568; $1.50-$2)—"Bandits of Orgosolo" (Indie) (3d wk). Second frame ended Sunday (26) was slow $12,000 after $13,100 for opener.

Plaza (Lopert) (525; $1.50-$2)—"Modern Times" (Indie) (reissue) (2d wk). This round winding up tomorrow (Thurs.) is heading for sock $14,000 or near after $17,000 for opener. This is the fourth Charles Chaplin pic to play here on a revival series.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Seven Days in May" (Par) (11th wk). The 10th round ended yesterday (Tues.) was fine $6,100 after $7,700 in ninth week. Daydating with Criterion, and also on Showcase.

34th Street East (Reade) (456; $1.50-$2)—"Best Man" (UA) (4th wk). Third week ended Sunday (26) was good $7,000 after $9,400 for second stanza. Daydating with Coronet.

Toho Cinema (Toho) (299; $1.50-$2)—"Seven Samurai" (Toho) (subrun). Opens today (Wed.). In ahead, "Life of Oharu" (Toko), was light $3,900.

Tower East (Loew) (586; $1.50-$2)—"Yesterday, Today, Tomorrow" (Embassy) (7th wk). Sixth frame completed Monday (27) was socko $12,500 in six days after $14,800 for fifth. Daydates with Festival.

Trans-Lux East (T-L) ($1.25-$2)—"Third Secret" (20th). Opened yesterday (Tues.). In ahead, "Silence" (Janus) (12th wk-8 days), was okay $5,300 after $5,000 for 11th regular week. Has been daydating with Rialto.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Weekend" (Cinema). Opened Monday (27). In ahead, "Paris When It Sizzles" (Par) (3d wk-4½ days). okay $4,400 after $8,500 for second full week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Psyche '59" (Col). Opens today (Wed.), daydating with 34th Street East. Last week, reissues.

World (Perfecto) (390; 90-$1.50) "Pyschomania" (Vic) and "Flamboyant Sex" (Ellis) (11th wk). This session winding tomorrow (Thurs.) is heading for great $8,500 after $7,500 for 10th week.

'Jones' Loud $10,000, Prov.; 'Doctor' $5,000

Providence, April 28.

Twelfth round of "Tom Jones" has the Elmwood way out in front here this session. Next closest is RKO Albee with "Pillow Talk" and "Operation Petticoat" on reissue, which is good. State's "7 Faces of Dr. Lao" looks lean. Third week of "Dr. Strangelove" shapes fine at Strand.

Estimates for This Week

Albee (RKO) (2,200; 90-$1.25)—"Pillow Talk" (U) and "Operation Petticoat" (U) (reissues). Good $6,500. Last week, "Brass Bottle" (U) and "He Rides Tall" (U), $5,500.

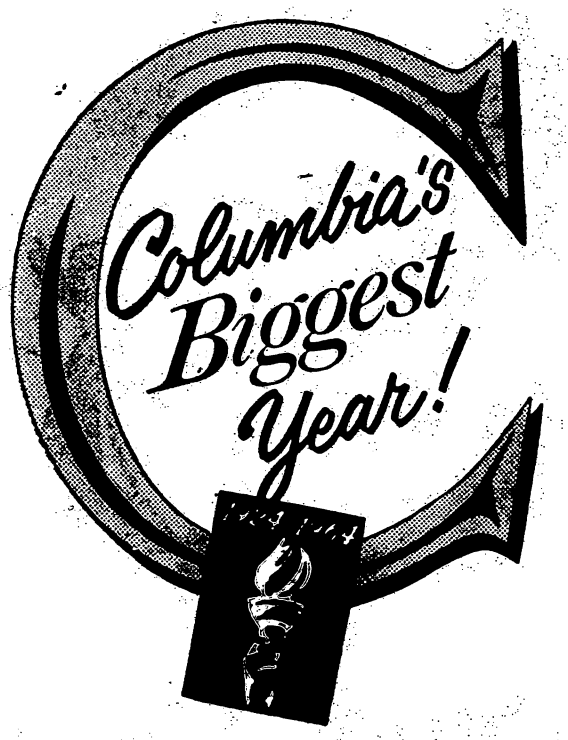
Elmwood (Snider) (2,260; $1-$1.75)—"Tom Jones" (UA) (12th wk). Snappy $10,000. Last week, $11,500.

Majestic (SW) (2,200; 90-$1.25)—"Student Prince" (MGM) and "Brigadoon" (MGM) (reissues). Okay $6,000 or less. Last week, "Tiger Walks" (BV), $5,000.

State (Loew) (3,200; 90-$1.25)—"7 Faces of Dr. Lao" (MGM). Slow $6,000. Last week, "Night Must Fall" (MGM) (2d wk), $2,000.

Strand (National Realty) (2,200; $1.25-$1.50)—"Dr. Strangelove" (Col) (3d wk). Nice $5,000. Second was $5,500.


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Not Easy Keeping Appeal Board On Censorship 'Out of Politics'

Chicago, April 28.

Pressure is building for Chicago's Mayor Richard J. Daley to replace at least one of the two resignees on the Motion Picture Appeal Board, the city's supreme court of film censorship.

The ordinance setting up the five-man Board requires that at least three members agree on decisions. Barely a month after attorney Thomas Mulroy's resignation (another member quit six months ago), the Board is split two to one on a decision with no compromise in sight.

The picture is "Europe In the Raw," a tour of the mother Continent's brothels. While the Board meetings are secret, it's probable, based on previous decisions, that child psychiatrist Dr. Ner Littner and Poetry mag editor Henry Rago voted for a permit, and Loyola Univ. Dean Mathew Schoenbaum was against it. While the latter is not considered a bluenose by the distribs, he is thought to be more conservative than the other two.

It has also been learned that Mulroy has sent a slate of nominees to Mayor Daley at Hizzoner's request. The present members of the Board are mildly piqued that they were not asked for suggestions or at least asked to scan Mulroy's submissions.

Mulroy's action suggests that the attorney will continue in an unofficial capacity as the mayor's liaison to the Board and vice versa. While the present members have confidence in Mulroy's fairness, they are wary that his new role, which is not in accordance with the ordinance, will make for an opening in Mayor Daley's hands-off policy.

Mulroy's continuing unofficial presence would doubtlessly endanger the Mayor's "no politics" pledge in regards to the Board. Daley set up the Board as completely autonomous, a move considered by most observers as intended to keep censorship activists off City Hall's back. If Daley now admits to a regular contact with the Board through Mulroy he will be more vulnerable to attack by pro- and anti-censorship forces.

The immunity to pressure on the Mayor in the current setup was clearly shown in the "Promises, Promises" case of a month ago. The Board passed the picture, and pro-censorship advocates mounted a brisk letter writing campaign to City Hall. Each of the correspondents received a form letter stating that the Board was autonomous by ordinance.

What was unsaid in the letter is that a protesting group has no recourse except to take the Board to court for a decision. While in most cities, citizens might induce the city's legal arm or the State's Attorney to test a censorship ruling, both of these offices are well controlled by Mayor Daley's efficient Democratic machine.

The pro-censorship organizations are getting increasingly grumpy about Mayor Daley's "so sue me" implication in the "Promises" case. Never much for court action on their own, they now feel that they are without legitimate means of protest at the local level. They would like the so-far-above-reproach Appeals Board to be a little more reproachable.

Distributors, meanwhile, are cooling their heels until the smoke clears. ("Europe In the Raw" was submitted just before Mulroy's resignation.) For the first time since its inception, the Board is without a backlog of pix.

NEED NEW CATEGORY FOR LIKES OF 'JONES'

Edmonton, Alta., April 28.

Alberta's provincial secretary, Ambrose Holowach, is studying the advisability of adopting an "all-adult" category to permit public showings of release such as United Artists "Tom Jones."

The privince now has two categories—family and adult—but the latter permits children accompanied by parents to view the films.

Holowach said in an interview the third category could be for persons over 18, but it would not necessarily be completely free of censorship.

ENRIQUE CARRERAS PIX FOR 2 FESTIVALS

Buenos Aires, April 28.

In an unusual move, the Argentine Film Institute has chosen two films by one director, Enrique Carreras, to represent Argentina at the upcoming San Sebastian and Berlin Film Fests.

Being sent to Berlin is his "Los Evadidos" (The Escapees), a tele based on a real-life jailbreak here in 1962. Going to Berlin is his "Un Viaje al Mas Alla" (A Voyage Far Beyond). At 39, Carreras has been directing films since he was 24, earning his first fame with lightweight comedies. Director scored impressively last year with "Los Viciosos" (The Vicious), a hardhitting drama about prostitution and drugs. The Film Institute, which annually bestows cash prizes on what it deems to be the year's best pix, awarded "The Vicious" second prize.

Religious Winners: France's 'Mort'; UK's 'Sporting'

Valladolid, April 28.

France and Britain shared the two major prizes at Valladolid's Film Week of Religious and Human Values. Jury awarded the Golden Labrador to the French "Mort, Ou Est ta Victoire"; (Death Where Is Thy Victory) and the Golden Sheaf of Whet for human values to the English feature, "This Sporting Life." City of Valladolid trophy, awarded to a contestant in either category, went to "Lilies of the Field" (UA).

Young Italian director Ermano Olmi, winner here in the past and strong contender with "I Fidanzati" (The Fiances) for the Golden Sheaf, received the small Golden Labrador for the best religious short—"700 Years of St. Anthony." Shorts jury entered "no contest" verdict for the little Golden Sheaf and San Gregorio laurels.

Spain outdistanced Mexico and Venezuela for the top Spanish-language film when the Institute of Spanish Culture jury vote went to "Tiempo de Amor" (Time for Love).

Though generally agreed the commercial industry produces few "religious" films, some delegates mentioned Columbia's "The Cardinal" and several others as qualified for presentation at Valladolid. All concurred that 'Lilies of the Field" and "Mort" constituted a short measure for the religious pix contest.

Wallis Mentally Casts Burton as Henry VIII And Liz as His Anne Boleyn

Hal Wallis has purchased the screen rights to Maxwell Anderson's "Anne of the Thousand Days," the story of the 1,000-day reign of Anne Boleyn and her relationship with Henry VIII. Elizabeth Taylor and Richard Burton are being sought to portray these characters, played in the original legit production by Joyce Redmond and Rex Harrison.

Wallis will begin pre-production work in May but doesn't plan to actually make the film until April, 1965. His present thinking is to produce the pic in England, as he did "Becket" which, incidentally, costars Burton with Peter O'Toole. No indications are available as to whether the Burtons will accept Wallis' offer.

Yorks and Jerseys Meet

A combined convention of the New York State and New Jersey Allied Theatres will be held August 3-6 at the Concord Hotel, Kiamesha Lake, N. Y.

William Infald, New Jersey president, and Sidney Cohen, N. Y. State president, will co-chair the gathering.

Flee With the Pelf

Detroit, April 28.

Two gunmen fled with more than $12,000 in cash receipts after holding up the manager of the Miracle Mile Drive-In, in suburban Bloomfield Township, and the concessions manager. The bandits fled across fields next to the drive-in.

Money was in bags about to be deposited at a bank in the adjacent shopping center.

Williams, Nizer Argue Philly's Viking Appeal

By MIKE MOSETTIG

Washington, April 28.

Two of the nation's most potent legal guns—Edward Bennett Williams and Louis Nizer—argued a case before the Supreme Court Monday (27) which could virtually affect the future of the motion picture industry.

Williams was the protagonist for a Philadelphia theatre owner trying to toss out the "split" system of film distribution on grounds it violates antitrust laws.

Nizer, representing the seven major distributors, pressed the case that the split system is legal and necessary to keep motion picture houses in business.

The case was brought to the high court by the Viking Theatre Corp., which operates the Viking in Philadelphia. Viking's attempts to bring antitrust and damage charges against the distribs and the William Goldman Theatres, Stanley Warner Theatres and Fox Theatre Corp. were rebuffed by two lower courts.

Williams pegged his case to the assertion that the split system between the distributors and the three major chains was "nothing more than a thinly veiled device" to circumvent the high court's landmark rulings in 1948 against pooling arrangements between distributors and exhibitors.

Under the agreement Stanley Warner and Goldman allegedly agreed not to compete for first-run films but drew up a list dividing the product for their six houses. Fox, which operates one house, allegedly took 20th Century-Fox Films and agreed not to compete for pictures from other distributors. Williams averred the system had the same effect as pooling by eliminating competition, allocating product, and by affecting prices.

Unreeling a long set of statistics, which Nizer later matched with his own figures, Williams tried to show how Viking was both cut out of bidding for top grossing films and forced to pay higher rentals on pictures.

Williams also hit out at an agreement between Goldman Theatres and former Paramount distribution president Alfred Schwalberg. Under the plan, Paramount allegedly agreed it would not submit pictures to other bidders after negotiating with Goldman. This was labelled an "invidious refinement" of the split system by Williams.

Nizer defended the split system as an alternative to the demise of many small houses. In fact it is a "beneficent" practice if all exhibitors can negotiate bids with distributors as Viking had a chance to do, he continued.

He termed the Schwalberg agreement "perfectly legal and reasonable."

Williams' analogy to the outlawed pooling system was rebutted by Nizer as "false." Splits neither constitute an allocation of product nor eliminate competition, he said. Viking has even benefitted from the arrangement, he averred. Except for Justices Potter Stewart and Byron White, the bench was relatively uninquisitive during the arguments. But Justice White made one inquiry which somewhat surprised court veterans. He asked Stanley Warner and Goldman lawyer Morris Wolf how the case should be handled should the high court rule the split system illegal. Taken aback, Wolf said he could not conceive such a ruling.

Wolf averred the splits were legal and arranged "above board" long before Viking owner Harry Sley, a Philadelphia parking garage and realestate exec, decided to go into the exhibition business.

Good Will Squad for Film Trade Hits Oil Burg In Cow Country

Denver, April 28.

The loosely formed organization of film men and exhibitors who have been doing public relations in bringing the story of motion pictures to smaller cities in this exchange area, are about to embark on another safari.

Casper, Wyo., is the point of contact this time, and if the flood of press notices and radio and tv breaks there runs true to form, that oil center in cow country will be alert to what's going on in the film biz. On previous trips to other cities served out of the Denver exchanges, the group, different in personnel each time, but composed of both film men and exhibitors, converge on a city and hold a series of radio, tv and press interviews along with a press luncheon and not only forthcoming films are introduced but open forums are held, with questions and answers about pictures and the film business the general public is interested in, but seldom is brought to its attention in person by people in the business.

The idea was started a couple of years ago when several local film men and exhibitors were discussing ways and means of bringing show biz closer to the people in the distant towns. This informal approach was hit upon and seemed to work splendidly. Now every few months a different group gets together and hightail it to some burg for a day of selling motion pictures to the public.

John Dobson, local branch manager of United Artists, who was in the original group will attend the Casper meeting. Others are Chick Lloyd of American International, George Fisher of MGM, Joe Kaitz of Warner Bros., Mark Sheridan of 20th Century, Bill Pereguine of Paramount and Bruce Marshall of Columbia. Exhibitors are Dick O'Rear, Doug Lightner and M. B. Smith of Commonwealth Theatres.

NAT KALM'S PR SHOP, LAS VEGAS AS HQ

Nat Kahn, of New York, Hollywood, Florida and Cuba antecedents has formed his own public relations firm, with headquarters here. He will also operate offices in New York and Beverly Hills.

Former staffer on VARIETY, Kahn will specialize in show business accounts in addition to industrial enterprises. He has handled realty and home-development public relations in Florida, the Greater New York milk industry and Jackie Gleason Enterprises, in addition to resort hotels in Havana, Florida and Las Vegas.

Kahn was correspondent in Cuba for the American Broadcasting Co. and covered the Castro revolution and the events that followed, 1959-60.

Closer to Closing On Italy's Film Industry Law

Rome, April 28.

Groundwork to the vital new Italian film aid law appears to have been laid in number of recent joint industry meetings indicated by Italian Entertainment Minister Achille Corona, though another month will probably pass before the new setup becomes official.

There have been no official handouts regarding the new legislation which replaces that expiring June 30, but the usually informed grapevine has been gathering rumors.

There now seems to be general agreement on the film aid part of the law, which is expected to take the previous tax rebate form, though a percentage point may be shaved off the amount returned to the industry on accrued admission taxes. As before, a certain control of "minimum quality standards" will obtain, though basically, tax rebate will be automatic.

Major changes would instead come in the touchy newsreel and short subject sectors of the industry, in which a yearly or semi-yearly "prize" system may replace the previous percentage break accorded the short-reelers.

In a lengthy interview accorded Rome's leading daily "Il Messaggero," Minister Corona also made some fairly optimistic statements regarding the industry future.

The recent meetings, the Minister said, had been fruitful, as had been the discussions that animated them. Corona also termed "out of place" recent accusations that a "State Cinema" was being organized, adding that "the previous legislation will certainly not be revolutionized." Instead, he said the future accent would be on quality on production and artistic levels.

Without specifically making a commitment, Corona hinted in his local interview at an eventual abolition of film censorship, compensated, however, by appropriate guarantees. Corona termed administrative censorship as "limiting" to freedom of expression as well as "scarcely effective."

Corona wound his thoughts to "Il Messaggero" with the hope that the new law or laws would not merely be documents, but would provide a common meeting ground —the Entertainment Ministry—for the Administrators on the one hand and artists and technicians of the entertainment field on the other.

Stashower Vice Burk

Arthur L. Stashower has been appointed exec assistant to United Artists Coast operations v.p. Robert F. Blumofe, effective May 25. He succeeds Arnold D. Burk who is moving to New York as exec assistant to prez Arthur B. Krim.

Blumofe's new assistant has been associated with the law firm of Kaplan, Livingston, Goodwin and Berkowitz for the past seven years.

Velde of UA Completing Tightened Control of N.Y. HQ Over the Hinterlands

James R. Velde, United Artists sales v.p., has completed the last of the moves in the realignment program he began a couple of months ago on his sales force, the major factor in which was the bringing of New York, Los Angeles and Chicago all under the direct supervision of the homeoffice.

The new divisional arrangement sets up the southern district, under division manager Gene Jacobs, to include Atlanta, Charlotte, Dallas, Jacksonville, New Orleans and Kansas City. The eastern and Canadian division, under Eugene Tunick, now includes Boston, New Haven, Cincinnati, Detroit, Philadelphia, Washington and all Canadian branches. Carl Olson, western district manager, now supervises Denver, Des Moines, Minneapolis, Salt Lake City, San Francisco and Seattle.

The newly-created central division, headed by Al Glaubinger, consists of Buffalo, Cleveland, Pittsburgh, Indianapolis, St. Louis and Milwaukee. In other developments, Morris Weinstein, Detroit branch manager has been named new metropolitan New York branch boss, under metropolitan manager John Turner. Robert Friedman, branch manager in Buffalo since 1962, has been named Philadelphia branch boss.

GOLDWYN'S 70 FILMS TO HOLLYWOOD MUSEUM

Hollywood, April 28.

Samuel Goldwyn has donated his entire library of some 70 films, to the Hollywood Museum. Included are such silents as "Stella Dallas," "The Dark Angel," "Night of Love" and other Ronald Colman-Vilma Banky costarrers: and "The Winning of Barbara Worth," in which Gary Cooper got his first notable break.

Sound films include "Bulldog Drummond," producer's first talkie; "Arrowsmith," "Dodsworth," "Raffles," "Whuthering Heights," "Best Years of Our Lives," "The Little Foxes" and "Porgy and Bess."

Amusement Stock Quotations

Week Ended Tues. (28)

N. Y. Stock Exchange

1964 High	1964 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
16⅞	13	ABC Vending	227	16¼	15⅛	15¾	— ½
40⅛	28½	Am Br-Par Th	167	37¾	36	36¼	— ½
18⅛	14⅝	Ampex	353	16⅝	15⅝	15⅞	— ⅝
47¾	36½	CBS	787	47¾	45⅛	46¼	—1⅛
18½	12⅜	Chris Craft	427	17⅞	15¼	16	—1
24⅝	21⅛	Col Pix	102	22⅝	21½	21¾	— ¾
49½	38⅜	Disney	299	48⅜	44⅛	45¾	—2⅜
131¾	114⅝	Eastman Kdk.	244	129⅝	127¾	128½	+ ⅛
8	5⅜	EMI	1893	8	7⅛	7⅝	+ ½
28¼	21⅜	General Tire	690	25⅜	23½	24¼	— ⅝
14⅝	12⅝	Glen Alden	136	13⅞	13⅜	13⅝	— ⅛
79⅝	64	Litton Ind.	524	68⅜	66⅝	67½	
24¾	17½	Loew's Th.	65	21¾	20⅛	20¼	—1
60⅝	52⅜	MCA Inc.	124	54	52¾	52¾	—1¼
34⅛	27½	Metromedia	205	33½	31⅜	31¾	—1⅜
35½	28¾	MGM	275	34⅜	32¼	32¾	—1½
10⅛	8¾	Nat G'l Corp.	206	9¼	8¾	8⅞	— ¼
22⅞	20⅛	Outlet	†2031	21¾	20½	20½	..
62⅝	54⅛	Paramount	147	58⅛	55¼	56¾	—1
183½	145¼	Polaroid	298	163¾	156	156¾	—4
39¼	32¼	RCA	3745	34⅜	32¼	33½	— ⅝
9⅛	7¾	Republic	‡64	8⅞	8⅝	8⅞	+ ¼
15½	14⅞	Rep., pfd.	6	15¼	15⅛	15⅛	— ⅛
29½	24½	Stanley War.	61	28¼	26⅛	26½	—1¼
44½	38	Storer	85	43⅜	42¼	43¼	+ ¼
29¾	22⅝	Taft Bdcst.	47	27¾	26½	27	— ¾
27¼	21⅝	20th-Fox	249	23⅛	21¾	22	—1
30⅜	18½	United Artists	645	30⅜	28½	29	— ½
15¼	11¾	Warner Bros.	230	14½	13⅞	14¼	— ⅛
87⅛	73⅛	Zenith	523	79⅞	75¾	77¼	—2⅜

American Stock Exchange

3	2¼	Allied Artists	37	2⅝	2¼	2⅜	
12¼	9⅜	BalM'nt GAC	24	10½	10	10⅛	— ¼
8	5⅛	Cam-P'kway	20	6	5⅝	5⅝	— ¼
27⅜	20	Cap. Cit. Bdc.	76	26½	24⅜	25	—1
13½	10	Cinerama Inc.	558	10⅜	9⅝	10⅛	— ⅛
8	6⅝	Desilu Prods.	21	7⅝	7¼	7⅜	+ ⅛
9⅛	7½	Filmways	48	8½	8⅛	8½	
11¾	9⅛	Movielab	21	11	9⅝	11	+1⅜
12¾	8⅝	MPO Vid.	21	9⅛	8⅞	9	..
3	2⅝	Reeves Bdcst.	20	3	2¾	2¾	— ¼
4¾	2⅜	Reeves Ind	257	4⅜	3⅝	4	— ¼
17	14¼	Rollins Bdcst.	46	17⅜	16⅝	17⅛	+ ½
23	18½	Screen Gems	28	22⅜	21¾	22¼	+ ½
20¾	15½	Technicolor	492	17½	15½	16	—1⅜
7¼	4¾	Teleprm'ter	31	6½	6⅜	6⅜	— ⅛
1	11/16	Tele-Indus.	22	¾	11/16	11/16	—1/16
15¼	10⅝	Trans-Lux	9	12¼	11¾	12⅛	+ ⅛

* Week Ended Mon. (27).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5	5¾	— ½
Four Star Television	4½	5½	
Gen. Aniline & Film	365	388	+5
General Artists Corp.	6⅜	6⅞	— ⅜
General Cinema Corp.	10	11	— ½
Magna Pictures	1¾	2⅛	— ⅛
Medallion Pictures	16⅝	17⅞	— ⅛
Pickwick International	4¼	4¾	— ⅛
Premier Albums	4½	5¼	— ⅜
Rust Craft Greeting Cards	12¾	13⅞	— ⅛
Seven Arts Productions	12½	13½	—1¼
U.A. Theatres	8¼	9½	— ¼
Universal Pictures	66	70	
Walter Reade-Sterling Inc.	2⅜	2¾	
Wometco Enterprises	35	37⅜	
Wrather Corp.	3½	4	

(Source: National Assn. of Securities Dealers Inc.)

Minima For Workers in N.Y. State

Now $1.15 an Hour, Due For $1.25 — But Unions Seek $1.50 and Escalating to $2

Albany, April 28.

Further agitation for an increase in the New York State minimum wage, now fixed at $1.15 hourly and slated to become $1.25, effective Oct. 15, will not down.

Although several bills providing for a hike to $1.50 or more were introduced at the recent session of the legislature, none passed. One, the Curran-March measure providing that the State Industrial Commissioner should not administer or enforce the state minimum wage law in any city with a department, board or officer having the responsibility for the protection of laborers, mechanics and workmen which on or before April 1, 1965 enacted a local law or ordinance establishing a minimum scale in excess of the State's, won overwhelming Assembly approval, was Committee. Its sponsors. Assemblyman Paul J. Curran, of Manhattan, and Senator John J. Marchi, of Staten Island, are Republicans.

The 2,000,000-member State Federation of Labor AFL-CIO in a letter (5) to Governor Nelson A. Rockefeller, recommended among proposals which he should include on the calendar of the special legislative session, April 15, "raising the state-wide minimum to $1.50 an hour, now, and gradually to $2 an hour." An alternative: "at least enabling cities to increase the minimum for their areas above that authorized state-wide."

New York City, which in 1963 adopted a local ordinance upping the minimum rate within its borders to a figure above the state level—only to have the ordinance invalidated by a 4-3 Court of Appeals decision——since unsuccessfully sought legislative authorization to vote an increase.

Major Newsreel Library Inc. has been authorized to print and publish libraries or inventories of newsreels, with offices in New York. Capital stock consists of 200 shares, no par value. Netter, Netter, Dowd, Fox & Rosoff, attorneys.

ZELTNER CHIEF OF UIEC

Union of Exhibs Changes By-Laws At Geneva

Geneva, April 28.

Edouard Zeltner is the new head of the International Union of Film Exhibitors Associations (UIEC). Zeltner was designated to head the international organization at a recent meeting held here in Geneva.

Several modifications in Union bylaws were voted at the assembly, which was made up of members from Italy, W. Germany, Austria, Belgium, France, Holland, Portugal, Switzerland, Spain, and Great Britain. Among others, presidential mandate was extended over two years, while number of vice-prexies was dropped to one, currently held by Spain's Villa Cardona. M. Trichet is acting secretary and M. Brochard Treasurer of grouping.

Committee discussed various common problems, and hit two principal targets: excessive taxation and television competition, asking for the elimination of the first and fair competition vs. the latter.

Shares Up as UA Rainbow Glows

United Artists closed last week on the N.Y. Stock Exchange at 29-3/8 and now seems likely to reach or top company's all-time high of 30-3/8. Action is being stimulated by the anticipation of UA chief execs Robert Benjamin and Arthur Krim, voiced two weeks ago in a letter to stockholders, that 1964 would be a record year for the company.

Talk is heard that the stock may go to 35 by mid-May. This should be coincident with Krim's "progress report," postponed this year from its usual January delivery.

This year's report will come just weeks before the annual stockholders meeting. It will also coincide with the mailing of the company's annual report for 1963 which will show the first loss, already reported, in the 13-year Benjamin-Krim reign. Actually the prez will have a lot more progress to report in May than he would have had at the first of the year when the company was just building momentum on its push toward recovery, a drive which produced a record first quarter in 1964.

The progress report is being awaited with some interest this year. Unlike an annual meeting where the press must remain silent (unless there's a stockholder in the group), the report is a press conference at which questions are asked of the execs. There are several such queries just waiting for a public interrogation such as the Mirisch relationship with UA and its future, more info on the expensive "Greatest Story Ever Told" and other such items which have been somewhat clouded in recent months.

Additionally, Krim is expected to have some revelations to make and to give a very upbeat appraisal of the company and its future. All of this should build to a satisfying annual meeting in June. For months now, UA has been pushing its public relations efforts full tilt, heading in to the big event. There has been a carefully-planned schedule of production announcements and a variety of other efforts. Now that the bad news about '63 is out, along with the upbeat first quarter report, the next step will be the progress report. Meanwhile, the UA stock is moving along steadily.

Rebuilds Atlantic City Surf for O'Seas Pix

Atlantic City, April 28.

Charles Tannenbaum, owner of the Surf Theatre, destroyed by fire last November, will rebuild house as a first-run art operation. Local architect Roy Anderson is designing new theatre, to be called the Charles. Building's undamaged front will be enlarged and remodeled. Tannenbaum believes this will be the first new theatre built here since 1941.

Exhibition policy will be first-run quality international films. Owner is son of late Samuel A. Tannenbaum, who operated the Palace, Lyric and Surf Theatres from 1932 until his death last year. Demolition work is now in progress.

Emotions Spill Into Rude Sarcasm At 'Discussion' of Tollvision

Hollywood, April 28.

Still another airing of the stale debate on feevee versus freevee occurred last week at a meeting of the Hollywood Press Club, with no new light being shed on the ancient subject. Except for some exceptionally bad manners and taste on the part of some in the audience who heckled anti-toll tv speakers, it was just another forum.

Taking part on behalf of pay tv were Robert F. MacLeod, marketing veepee for Subscription TV, and Screen Actors Guild prexy Dana Andrews, and paired against them were Mrs. Fred S. Teasley of the Citizens Committee for Free TV and State Radio-TV chairman of the California Federation of Womens' Clubs, and Frederick Dockweiler of the Citizens Committee for Free TV.

When Dockweiler spoke, and claimed that STV prexy Sylvester (Pat) Weaver had a salary of around $85,000 a year, and also said feevee prices would be high in order to pay other STV exec salaries as well, he was subjected to some loud heckling and rude remarks from the audience.

Dockweiler, astounded at the outburst, termed it "very rude," said if his hecklers didn't like his remarks, they could get out. Later, club prexy Dale Olson apologized for the behavior of the hecklers, and asked the members to give the speakers the courtesy of allowing them to talk.

Another dubious note was injection into the discussion by Jerry Conway, press agent for STV. Mrs. Teasley had lauded advertising-supported tv for its coverage of the assassination of President Kennedy. Conway sank to sarcasm, "Now that you've shed your tears over the Kennedy coverage . . ." This came during the q.-and-a. session, with Conway giving a speech castigating the anti-toll tv speakers rather than confining his remark to a question. In fact, most of the "questions" turned out to be long-winded speeches, and there was no effort from the chair to curtail them.

MacLeod tartly refused to give any details regarding STV's program plans, in answer to a question pointing out the firm's start date is not far off—July 1. He said program content matter would be revealed *"when we choose to release it; at our convenience."* He then blamed the current hearing before the Public Utilities Commission whereby Pacific Telephone seeks an okay to construct lines for STV on the delay.

Mrs. Teasley denied that there was any connection between her Citizens group and film exhibitors who have formed a "Crusade" against tv group. She denied Willian Ross of the tout firm repping the exhibs handles her group's publicity. Ross, who was present, said he is a director of the Citizens' Committee, in answer to a question, said he "doesn't report to the theatre owners." However, SAG p.r. director Buck Harris, who had asked the question, later revealed documents purporting to show Ross reports to the exhib group.

Dockweiler said he was not a rep of the exhibs or tv, or of any vested interest, that he was against STV because of the manner in which it obtained legal sanction in this state, asserting he felt it should be okayed by the FCC. Asked why it was legal for theatres to carry events closed circuit, but not via pay tv in homes, he replied "that's something for the lawyers to argue out."

Jack Dales, national exec secretary of SAG, argued the feevee company has a right to bring pay tv into the homes, and asked Mrs. Teasley: "Theatre owners have a monopoly on theatre tv. Would the women's clubs go as far as to seek outlaw theatres?" She replied that it wasn't the same thing, because theatres do not present tv events as a daily thing, that they use it only occasionally for something like a sports event. Dales then asked her if she didn't feel the theatre owners with a "monopoly" at the b.o. were a threat to free tv, and she replied she did not.

John W. Lehners, business agent of IATSE film editors local 776, demanded to know why the public wasn't represented at the meeting, pointing out the pros and cons were being debated without the most interested party—the public—being represented. He also challenged Mrs. Teasley's "right" to speak on behalf of all members of the women's club she reps.

Columbia Foreign Shifts; Stein Back to Venezuela, Jack Jackter Far East

With the Far East sales spot open, because of Julian D. Berman leaving Columbia Pictures for a European sales berth (see separate story), Col's international topper Mo Rothman has made possible the return of Alexander Stein to Caracas, not only in charge of Venezuela but as supervisor of the Caribbean and Central American territory. Jack Jacketer, incumbent in Venezuela, takes over in Tokyo as Far East sales supervisor.

Stein, who is married to a Venezuelan girl, had been in Paris as an exec under Marion F. Jordan, Columbia's European and Middle East sales topper, in charge of northern European territory but yenned to return to Caracas because of Mrs. Stein's family ties. They have four children. He will supervise the Caribbean Area, including Guatemala, Costa Rica, San Salvador, Puerto Rico, Panama, Santo Domingo, Jamaica, British Honduras, Netherlands Antilles and French Antilles from his Venezuelan base.

Jackter, who is kin to Col's domestic sales topper Rube Jackter, takes command in the Orient on May 1.

Michener's Novel A Revived Project

Filmization of James Michener's "Hawaii" is back among the likely realities of the future with the signing last week of George Roy Hill to direct the project which Walter Mirisch will produce. Production is now slated to begin next spring (1965).

The picture will be budgeted in the area of $10,000,000. This was the top figure established by United Artists, which will distribute, when the project was in the hands of Fred Zinnemann, who has since departed. The problem with the original conception, apparently, was that the pic couldn't be brought in under that stipulation.

No scriptwriter has been signed to prepare the screenplay for the new concept. Both Dan Taradash and Dalton Trumbo had worked on previous versions. Whether any of their original work will be retained in the new version isn't clear. The way the project is being planned now, it will be made entirely in Hawaii, both interiors and exteriors. Emmett Emerson, production manager for Pan Arts, the indie film producing company of which Hill is a partner, will be production manager for "Hawaii" and has been scouting the area. One of the early notions of making two pix of the property is scrapped.

Pan Arts, incidentally, will have some participation in "Hawaii," although the details aren't being spelled out. Clear, however, is that Hill isn't working just as an individual. His affiliation with Pan Arts, in which he's partnered with producer Jerry Hellman, is a factor. So far, billing on the picture reads "a George Roy Hill-Walter Mirisch production." Hill also has a non-exclusive multi-pic pact with the Mirisches, with one pic yet to be made. His work on "Hawaii" has been described as a "special loan-out arrangement with Pan Arts."

Meanwhile, the director also owes a pic to UA under another deal. Chances are that he may fulfill this committment between now and the "Hawaii" start, although the property he'll work on isn't set. There is also the possibility that he may direct a play on Broadway between now and then. Pan Arts apparently owns a suitable property, as yet undisclosed, and he might stage this.

The BOUNCIEST MOVIE of the Summer Backed by a MOLLY PALOOZA of a CAMPAIGN!



NATIONAL ADVERTISING

Full color ads in Life, Look, Good Housekeeping, Town & Country, Harper's Bazaar



WORLD PREMIERE

A "Molly-palooza" of a world premiere will be held in Denver early in June.



ED SULLIVAN SHOW

Harve Presnell will make a live appearance; and a scene from the film will also be shown.



NEW YORK WORLD'S FAIR

"Molly Brown" trailer being shown as part of the Kodak Exhibit for four weeks beginning April 22, and the "Molly Brown" set will be on display at the Hollywood Pavilion.



NATIONAL MAGAZINES

Cover stories, photo layouts and features will begin running in all major periodicals beginning in May.



TV TRAILER

Specially produced and in Color to capture all of the vitality—the warmth—the heart of "Molly Brown." This trailer, with modification, is also going to be available as a theatrical teaser trailer.



PAPERBACK BOOK

To be released in May with extensive point-of-sale promotion by publisher.



SOUND TRACK ALBUM

MGM Records planning extensive record promotion and disc jockey tie-ins on the music from "Molly Brown."



COLUMN PUBLICITY

The breaks are mounting in all nationally syndicated columns. By June, "Molly Brown" will be a household word to column readers.



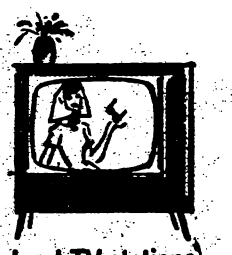
NATIONAL TOURS BY "MOLLY BROWN" STARS

Debbie Reynolds, Harve Presnell, Ed Begley scheduled for personal appearances and interviews in key cities.
Starting with the Denver premiere, these star tours will be timed to coincide with local openings.



FASHIONS

"Molly Brown" is the big color for fall and the keynote to the most ambitious fashion promotion ever conceived for a motion picture. Fashions inspired by the film include coats by Cuddlecoat, hats by John Frederics, hosiery by Kayser-Roth, dresses by Mr. Gee and jewelry by Coro. In the weeks to come, you will see numerous fashion layouts in major national magazines.



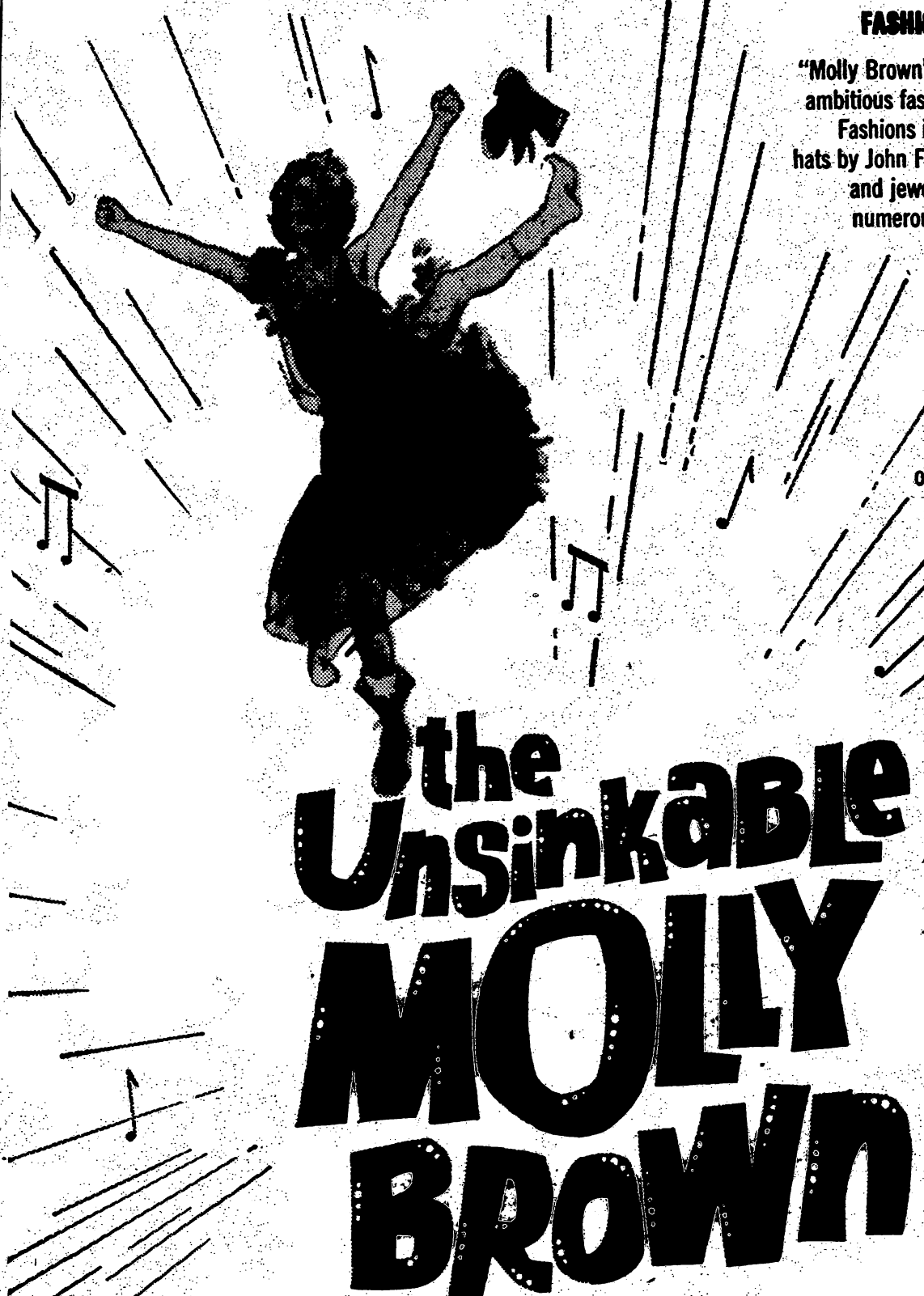
SPECIAL TV FASHION FEATURE

on "Molly Brown" costumes is now being serviced to local TV stations. Running time 5 minutes.



SHEET MUSIC

Frank Music will conduct a national and point-of-sale promotion campaign on behalf of the Meredith Willson score.



the Unsinkable MOLLY BROWN



METRO-GOLDWYN MAYER presents A LAWRENCE WEINGARTEN PRODUCTION starring

DEBBIE REYNOLDS * HARVE PRESNELL

CO-STARRING

ED BEGLEY * JACK KRUSCHEN * HERMIONE BADDELEY

BASED ON THE MUSICAL PLAY MUSIC AND LYRICS BY MEREDITH WILLSON · BOOK BY RICHARD MORRIS · CHOREOGRAPHY BY PETER GENNARO · SCREEN PLAY BY HELEN DEUTSCH · ASSOCIATE PRODUCER ROGER EDENS · DIRECTED BY CHARLES WALTERS

PANAVISION® & METROCOLOR

M-G-M is on the MOVE!

Loew's Theatres Streamlining Circuit as 3-Year Program to Drop Marginal Houses Nears Completion

Strategy started three years ago by Loew's Theatres to shed a number of secondary situations will be completed by the end of this summer. According to Arthur M. Tolchin, assistant to president Laurence Tisch, the program was aimed at those houses which the circuit convinced itself would not be worth the effort and money involved if included in the massive revitalization plan the circuit had initiated.

Theatres closed during the past three months, for example were the Esquire, Toledo, Ohio; the Olympia, Broadway at 107th; the Inwood, upper Manhattan; the Cameo, Brooklyn and the Boulevard, Bronx. There will be others, reminded Tolchin, although individual instances have not been decided, just as there will be future construction.

Reduced to a marginal operating basis, the houses, for a variety of reasons, had ceased to be good investments. Some were in downgraded areas which had hit a slump when the area had changed from residential to industrial. A mixture of rented, leased, fee-owned and other operations, about half the theatres were located in the N. Y. metropolitan area, the others scattered among the rest of the circuit's national situations.

Other Loew's execs, including exec v.p. Bernard Myerson, national ad director-v.p. Ernest Emerling and pub director Ted Arnow, share Arnow's contention that no residents of any area have been deprived by the closing of a theatre. Through Loew's continuing program of improving houses, the circuit is in a better position to serve larger areas that frequently encompass neighborhoods formerly served by one of the closed theatres.

"As a result," he said, "this will leave us with a nucleus of really fine theatres. Our remodeling and renovation program, which has cost us about $3,000,000 to date, has been very busy. It is now about 80% completed and should be wound up within the next six months.

"We've got the best chain in the country — the best maintenance, the best projection, the best service, one of the finest operations in the film exhibition field."

With the freedom provided by the disposal of the older houses the streamlined circuit may soon plan construction of some new theatres in carefully selected spots. A fairly recent user of the showcase system of presentation, Loew's is not yet committing itself as to its merits. "We have not fully determined how we feel about it," said Tolchin. "But with or without showcase, we're going to continue to forge ahead."

'Molly Brown' Preem For Denver (Her Home Burg)

"The Unsinkable Molly Brown" will have her world preem June 11 in Denver at the Denham Theatre. Colorado's governor John A. Love will host the event. The affair will be a black-tie situation for the benefit of the Metropolitan Assn. for Retarded Children.

Discussion of the preem and other items related to "Molly" were the principal order of business this past weekend (25-26) at the Plaza Hotel, N.Y., where Metro field press reps, homeoffice pub staffers and studio reps were gathered. The meetings were designed to launch the nationwide campaign for the pic, said to be one of the largest ever mapped by the company.

Ad-pub-exploitation exec director Dan Terrell hosted the sessions, along with his assistant, Emery Austin and exploitation director Andy Sullivan. Immediately following the meetings, Dave McGrath, Earl Wingard and Eddie Hubbell, special advance men for the pic, left on nationwide tours which will continue well into May.

Tornado, Foe of B.O.

Kansas City, April 28.

Wayward tornadic winds on all sides of Kansas City (where the U.S. Weather Bureau's severe weather headquarters is situated) have blown down four drive-in screen towers in the past few days. Three went down Monday night (20), Chief at Topeka, Kans., owned by Dickinson circuit; Hillcrest at Ottawa, Kans., owned by Mr. and Mrs. William Bancroft, and the "Lucky 13" at Boliver, Mo., owned by Mrs. W. O. Woodie.

A few days before, the Dude Ranch Drive-In at Maryville, Mo., lost its screen, whereupon owner C. E. "Doc" Cook and his son Jim put on the attraction board: "See You Later . . Our Screen Is Gone With the Wind." All the screens will be replaced as soon as possible, the owners said.

A Busier United Artists Slides Silently Beyond 45th Founders Day

United Artists passed its 45th anni on April 17. Although it did so in complete silence, a check of the company's production schedule reveals that UA is presently undergoing the most active picture making period in all of those 45 years, with 16 pix either in production or editing. Another three are slated to start filming early this summer.

Interesting in this array is the fact that, of the six films presently being lensed, four are filming abroad and two in the U.S. Of the 10 being edited at present, seven were made overseas and only two in the States. Of the three to be made this summer, one will film on foreign soil and the other two Stateside. That's two-to-one in favor of overseas production.

But regardless of where they were made or are being filmed, the pix represent a hefty inventory for the company, probably the most extensive it has enjoyed. The collective also accounts for a sizeable investment. As a result, a major sales drive has been underway, pegged to another uncelebrated company event—the 13th anni of the Benjamin-Krim administration which took place a while back. This is the "Lucky 13" drive, honoring Arnold Picker, UA's exec vice prez. Although not much is made of this push outside the company, it is a concentrated effort within the UA sales force with quarterly prizes for especially zealous salesmen and other incentives.

The hefty production array includes "Kiss Me, Stupid," "How to Murder Your Wife," "Goldfinger," "One Way Pendulum," "The Train" and the Beatles' "Hard Day's Night" in production. Editing are "Greatest Story Ever Told," "Satan Bug," "Invitation to a Gunfighter," "Woman of Straw," "633 Squadron," "Shot In the Dark," "Topkapi," "Dubious Patriots," "The Seventh Dawn" and "Mr. Moses." Also, completed and awaiting summer release, is "For Those Who Think Young." Set for production this summer are "Hallelujah Train," "A Rage To Live" and "I'll Take Sweden."

Beyond this, UA has a busy production sked already plotted to extend far into 1966. It is the most active period the company has had. As for 1964, UA got off to a record fiscal first quarter, rebounding from a loss for 1963, the first in the present administration's 13 years. With all factors considered, the company seems headed for a record second half and possibly its best year ever. It is certainly not lacking in inventory, whatever happens.

Bill Blatty, who authored "John Goldfarb, Please Come Home," Steve Parker production starring Shirley MacLaine for 20th-Fox release, set by producer to write two original vehicles for femme star with Far East backdrop.

ANGRY AT ATTORNEYS

Monte Lee Sues His Own After 'Grimm' Title Defeat

Los Angeles, April 28.

Monte Lee is asking $6,000,000 damages in Superior Court action against two attorneys who repped him in a suit against Metro and Cinerama over use of the words "Wonderful" or "Wonderful World" in connection with Lee's release of a German-made pic, "Grimm's Fairy Tales."

Named as codefendants are Edward Mosk and Norman Rudman, whom he charges with malpractice in one of six causes in the complaint, for which he asks $1,000,000 on each count. Suit hinges primarily around attorneys allegedly having improperly handled Lee's suit.

Metro and Cinerama were granted a permanent injunction last Feb. 13 restraining Lee's use of the title "Wonderful World of the Grimm Brothers" or "Wonderful World" in advertising or promotion.

Films for Teens Goal of Partners

Hollywood, April 28.

Joseph M. Schenck Enterprises, headed by Bernard Schwartz, has partnered with producer Bert I. Gordon and Teenage Fair Inc., headed by Al Burton, Bart Ross and Frank Danzig, to make a group of film and television projects aimed directly at the teenage market.

Partners are now working on three features in this field, among them a picture tentatively tagged "Miss Teen U.S.A.," or "How to Win A Beauty Contest." Teen-Age Fair Inc. annually holds a "Miss Teen U.S.A." contest.

New association will function with Gordon as producer of all pix under the Schenck Enterprises production co. banner, with Schwartz handling employment contracts and financing in pre-production deals or prior to distribution deals. Burton and his partners will provide youth research on basis of their three-year presentation of the Teen Fairs aimed at developing projects with immediate appeal to the teen-age market.

Company provides similar youth research for numerous national industrial companies with products aimed at the youth dollar. Burton said they gross "in excess of $1,000,000 a year on Teen-Age Fairs."

Schwartz pointed to the arrangement as an opportunity to select new young talent, noting Teen-Age Fair Inc. retains first call on talents of contest winners. Some of these, drawn from 46 finalists from 50 states, will be used in the upcoming pictures.

All films to be made will be done in Hollywood on budgets under $500,000. Production on first is aimed for summer.

Teen-Age Fairs are skedded for the Minnesota and Illinois state fairs. Attendance at the March 20-29 Fair at the Palladium here was 241,000, Burton said. Third annual Fair here is on Easter week. Ross-Danzig produced seven KTTV specials during the fair.

How They Talk & Dress Bothers Decency Legion

The Roman Catholic Legion of Decency has given an A-IV rating (morally unobjectionable for adults, with reservations) to Walter Reade-Sterling's "Black Like Me" and a B rating (morally objectionable in part for all) to 20th-Fox's "What A Way To Go."

Re "Black Like Me," the Legion cautions that "the realistic use . . . of vulgarity and crudity in dialog may prove shocking to sensitive viewers."

Concerning the 20th pic, the Legion declares it is "unacceptable" because "much of the costuming of the central character appears to have been chosen primarily for the purpose of stimulating prurient interest." The Legion adds: "High artistic purpose does not justify flagrant exhibitionism—even if only to ridicule it."

New York Soundtrack

Continued from page 7

a dinner in his honor at Waldorf-Astoria May 21. **Nicholas D. Biddle** is dinner's chairman.

Henry George Greene, of New York, was consulting architect of the auxiliary Saenger-Orleans Theatre being built on the balcony of the Saenger Theatre, N.O. Incidentally, Mrs. Irma Lea, bookkeeper, and Mrs. Diana Rothschmitt, in the film buying office, both Paramount Gulf Theatres employees in New Orleans, will split the $100 prize for a new name for the piggyback theatre. Each submitted the same name unbeknownst to another.

More casting at Universal-British character actor **Hedley Mattingly** into Panama and Frank's "Strange Bedfellows." He'll play **Gina Lollobrigida's** lawyer . . . **Tony Young** and **Dan Duryea,** together in 'He Rides Tall," also teamed for **Gordon Kay's** "Taggart." Also repeating from "Tall" are writer **Bob Williams** and director **R. G. Springsteen.**

Columbia homeoffice execs received word from their man in Lebanon that the censors there have okayed Col's rock-'n'-roll pic, "Just for Fun," with just one stipulation—that all the musical numbers be cut out. Seeing as how the film is 90% twist footage, the Col people expect the Lebanese version of the film to resemble **Stanley Kubrick's** trailer on "Dr. Strangelove."

Clem Perry, now reactivating his indie distribbery, Altura Films, leaves for Cannes Fest at the end of the week. He'll also visit Paris, to conclude negotiations for the acquisition of two pix, and London. Most recently, Perry was with Metro . . . **Lillian Eidel,** who was Girl Friday to former 20th-Fox veep **Charles Einfeld** for many years, is now working for **Ely Landau** . . ."I Campagni," the Italo pic which walked off with the best pic and other top awards at the recently concluded Buenos Aires Fest, will be released here next month by Walter Reade-Sterling as "The Organizer." **Marcello Mastroianni** stars.

Principal photography on 20th's "Those Magnificent Men in Their Flying Machines" starts May 19 in London. Second unit work gets underway one week earlier . . . **Maria Van Slyke,** who has held a number of top pub posts with the majors, has been named publicity director for Matthews, the chain of women's shops with outlets in Beverly Hills, Palm Springs, Chicago and New York. She'll divide her time between N.Y. and L.A.

Director **Shirley Clarke** is apparently more than a little burned that she was not credited when the Oscar was given out to the feature-length doc, "Robert Frost—A Lover's Quarrel With The World." **Robert Hughes** accepted the award sans mention of Shirley, whose pub reps here say that credits should have read: "directed by Shirley Clarke, additional footage by Robert Hughes."

Walter Reade Jr. and **Saul J. Turell,** chairman and prez, respectively, of Walter Reade-Sterling, will both be attending the Cannes Fest. Their feature-length documentary, "Point of Order," will be screened for the critics, while their Italo acquisition, "Seduced and Abandoned," will be Italy's official entry in the principal Cannes competition. Additionally, R-S will be offering 15 of its pix for international sale outside the fest . . . Col reports that boxoffice gross on "Dr. Strangelove" topped the $4,000,000 mark at firstrun situations in 100 domestic markets in just 11 weeks of release.

Twentieth-Fox has exercised its first option on producer **David Weisbart's** long-term contract for another year. Weisbart has two pix now shooting—"Goodbye, Charlie" and "Rio Conchos"—and "The Pleasure Seekers" due to start next month . . . Col International veep **Mo Rothman** back at his New York desk after a 10-day biz trip to London and Paris . . . **Jud Kinberg** and **John Kohn,** now producing **William Wyler's** "The Collector" for Col, have been signed for another pic—yet to be revealed—for the company . . . AIP's eastern publicity director **Ruth Pologe** on the Coast this week.

Peter Sellers, now recovering on the Coast from his heart attack, will rest until early next year when he'll play Fagin in the film version of **Lional Bart's** musical, "Oliver." Pic will be made for Columbia by Brookfield Productions, a partnership of Sellers and **John Bryan** . . . The New York Variety Club will honor the Catholic Actors Guild on its 50th anni and its prez, **Horace McMahon,** at luncheon here May 14 . . . **John** and **Faith Hubley's** animated feature, "Of Stars and Men," will have its U.S. commercial preem at the Beekman here April 29. **Tom Brandon** is distrib.

Italo novelist **Alberto Moravia** will discuss the art of the Italian film in a lecture at the Metropolitan Museum here the evening of May 5 . . . **Tanya Lopert,** daughter of United Artists veep **Ilya Lopert,** has just completed a role in the new French pic, "Chasse a L'Homme," directed by **Eddard Molinaro** . . . Author-publicist **Irving Drutman** off for London tomorrow (Thurs.) for an extended stay to work on various magazine assignments . . . William Morris Agency here currently agenting the sale of U.S. rights to following four French pix: "Sweet and Sour," "The Animals," "To Die in Madrid" and "Adorable Liar."

"Harvey Middleman, Fireman," first feature-length, live-action film by **Ernie Pintoff,** will be released by Columbia. Pintoff, who received an Oscar last week for his animated short, "The Critic," earlier made a live-action featurette, "The Shoes." "Harvey" went into production here Monday (20) . . . Add **Lilia Skala** to the passenger list for **Stanley Kramer's** "Ship of Fools" . . . **Max Wieberg,** trailer producer-writer for National Screen Service, off to the Cannes Fest, plus side visits to London, Paris and Rome.

Producer **Martin Ransohoff** has acquired screen rights to "Ice Station Zebra," suspense novel by **Alistair MacLean,** author of "Guns of Navarone." Pic is tentatively set for production next spring with locations to be done in the Arctic. No distrib has yet been set, though Ransohoff has commitments with Metro, Col and UA . . . Col veep **Robert S. Ferguson** named chairman of the entertainment subdivision of the 1964 Greater New York Red Cross fund-raising campaign.

Lawrence J. Quirk, nephew of the late fan mag enterpriser, James R. Quirk, now holds editorships of Screen Stars, Movie World and other works of **Martin Goodman's** Magazine Management Co. . . . Former editor of Movie World, **Dorothy Gallagher,** is back to freelance routine . . . One of the homes crushed by earthquake in Anchorage, Alaska was owned by **Lowell Thomas Jr.** who was absent on the Arctic ice cap at time with photographer **Ted Spiegel.**

Pete Levathes, remembered from 20th Century-Fox, is now a top shot at Maxon ad agency in Manhattan. His latest activity is using daytime television to sell Gillette Blades to the husbands through the wives.

Publicist **Mike Beck** has established a fund in memory of **William F. Blowitz,** who died in New York after being struck down by a car. Fund goes to Roosevelt Hospital where Blowitz was taken for treatment, because of its excellent care of Blowitz . . . **Jerry Hellman** expects to put **Arnold Schulman's** original screenplay about the lives of a couple of cuties employed at the United Nations into production this August with locations in New York. It is still a tossup, however, whether it will headquarter in Gotham or on the Coast . . . **Ted Lehman** and **Richard DiPalo** into Par's "Roustabout" . . . **Jonathan Winters** cast in Metro's "The Loved One" . . . **Joe Levine** and **Carlo Ponti's** "Marriage—Italian Style" has started production in Naples starring **Marcello Mastroianni** and **Sophia Loren,** under **Vittorio De Sica's** direction.

The peripatetic **Joe Levine** was on a bicycle again this past weekend; quickied to Boston and thence to Hollywood to see a rough cut of "A House Is Not A Home" and got back yesterday. (Tues.).

Fox West Coast Circuit Assumes Role as Plaintiff Under Antitrust

San Francisco, April 28.

Fox West Coast Theatres Corp. has filed a motion in U. S. District Court here for permission to file a cross-complaint against Syufy Enterprises and Winchester Drive-In Theatre, alleging that Snufy Winchester, with other exhibitors, combined and conspired to destroy FWC's new Bayshore Drive-In at San Jose, by denying it access to firstrun films.

Also named as co-conspirators, but not as defendants, were United California Theatres, El Rancho Drive-In Theatre and the Tropicair Drive-In Company. Cross-complaint will allege Syufy, Winchester, United, El Rancho and Tropicair "acquired all the first class or substantially all the first class feature motion pictures from all motion picture distributoss for their respective drivein theatres in the San Jose competitive area at minimum and non-competitive film rentals." It claimed that the other area driveins, including the Bayshore were stuck with leftovers at same or higher film rentals.

Motion will be argued May 15 here. The court will determine then whether it should be filed as a cross-complaint or a separate complaint. Fox West Coast is seeking judgment of $600,000, being three-fold damages sustained by it. The Bayshore, a 1,055-car drivein constructed at cost of $700,000, opened last May.

This is believed first time that Fox West Coast Theatres has filed a treble damage suit as a plaintiff in a conspiracy case. They're repped by Harry B. Swerdlow of Swerdlow, Glikbarg and Berkowitz.

Shirley Jones is Tony Randall's romantic interest in Universal's "Fluffy," now shooting with Earl Bellamy directing.

Home Burg Encores Neal

Knoxville, April 28.

Following her Oscar win last week, Patricia Neal returns to her native Knoxville via "Hud." It's booked for the main street Bijou, a Wilby-Kincey house. Will go as long as business justifies, per William Coury, manager.

Picture started on April 16, three days after Miss Neal won as "Best Actress" in the Academy vote. She herself is in England at moment awaiting the birth of a child.

DOUBLING SPREADS

Some Dismay as Ozoners Adopt Two-Film Policy

Minneapolis, April 28.

As far as local four-wall theatres are concerned Minneapolis always has been a single feature town and still is. And the same goes for the adjoining Twin City, St. Paul, twin billing being infrequent for all but a few of its conventional houses in the late subsequent-run slots.

However, there's now some consternation in Twin City exhibitor circles because the 14 Minneapolis-St. Paul drivein theatres, at the very outset of their present season, have gone to dual features even though there's much opposition to the policy in the ozoners' own ranks.

It all started when a couple of the outdoor theatres under the same ownership launched the twin billings as a regular policy. All the other ozoners now have fallen in line despite the fact they're opposed. It's a matter of "self protection," they explain.

Because of summer daylight saving time, which necessitates a late at night start for their shows, owners of the outdoor theatres are saying that dual features seem particularly a poor policy.

British Union Opposes Techni Plan to Gain Control Brit. Plant

London.

A bid to stop the parent Technicolor corporation in the U. S. from gaining control of the British plant is being made by the Assn. of Cinematograph, Television and Allied Technicians. The union has asked the Treasury to suspend approval to the deal until stockholders and staff have been consulted and consideration given to their views.

Over the weekend, the union declared its strong opposition to the acceptance of the offer by Technicolor of America to purchase the shares owned by British stockholders. The American company, it states, already owns 50½% of the issued capital of the British company and, therefore, has effective control. The offer, if accepted, would mean that the largest film processing plant in the country, with over 1,000 employees, would become entirely American-owned, as also would a smaller company owned by Technicolor, Henderson Film Laboratories.

According to ACTT, neither stockholders nor staff had been consulted. The staff was strongly opposed to the deal, as also appeared to be a number of shareholders. The union did not accept as valid the reasons given for the necessity of the purchase, and noted that the Italian laboratory was not being similarly taken over.

Technicolor, the union declares, is a profitable company and the profits partly derived from processing British films and from the skill of British employees are now to pass to foreign hands. ACTT organizes the bulk of the staff and has sole trade union negotiating rights. In its view, the traditions of British collective bargaining would be in jeopardy if the purchase was completed. And despite assurances from the management, the staff was uneasy and fearful for the future. The union urges British shareholders to refuse to sell their holdings.

Metro Clings to Old Religion Of Daily Press Front Line Promotion for Feature Sell

Metro is planning an expansion of its direct-from-New York publicity service to newspapers around the country. This at a time when several other companies are trimming their newsprint service to favor more tv planting. The Metro move is based on a couple of quite successful experiences with news print lately and the company's belief in the continuing value of the medium as a primary sales tool.

The company currently services some 425 dailies direct, every day almost. There are 725 papers throughout the country with circulations over 10,000 and Metro now plans to service all of them direct from New York, possibly not as frequently as the original 425, but whenever the company has something of particular interest or can dream up some "exclusive in your area" copy.

In addition to the 425 papers now serviced out of New York, Metro also directly feeds some 300 columnists around the country once or twice a week and then there's the daily service to trades and N.Y. dailies and service to some weeklies. In all, the company will be directly feeding some 1,000 papers by the next couple of weeks.

This does not mean an end to the field press rep system the company and others use. Nor does it mean elimination of the wire services from coverage. Metro will continue to circulate its field men with general material. But the sepcial interest stuff will go straight from Gotham to the publications in the field, the reps following up in a coordinated effort. Wire services will continue to be planted as well, for even broader coverage not possible by direct mail or even, in some cases, via fieldmen.

This expanded press feed is the result of a couple of campaigns recently which the company considered to have worked out very effectively, using the direct mail approach, followed by the field reps. One such was for "Mail Order Bride" for which Metro covered some 1,000 papers direct from Gotham with a variety of material. The pickup was very rewarding and led to the conclusion that such an effort can produce solid results, possibly more substantial than is generally thought in these days of growing tv activity.

Not that Metro ignores tv and radio. Its campaign for the upcoming "Unsinkable Molly Brown" has a strong ad program for both outlets and there is a pub drive skedded for the media as well. But the feeling is that print is still a very valuable sales tool and not one to be eased up on. The direct-from-Gotham approach, although probably more costly, has a strong and effective place in the pub scheme of things, the company feels, hence the expanded activity.

Upward Goes Techni

Technicolor Inc., tilted its earnings up slightly for first quarter of 1964, profits for company and its wholly owned subsids hitting $969,587 against $913,265 for corresponding periad last year, board chairman-chief executive officer Patrick Frawley has reported.

New take was equivalent to 34c per share on 2,886,445 shares outstanding as compared with 32c per share on 2,840,980 shares last year. Consolidated net sales for '64 first quarter amounted to $21,204,424 as against $19,476,006 for same period in 1963.

Frawley also reported that directorate had declared a regular quarterly dividend of 12½ cents per share, payable April 29, 1964 to stockholders of record at close of biz April 8.

Paul Wendkos formed Voyager Productions and optioned Richard Yates novel, "Revolution Road," as initialer under new banner.

MARK LAWRENCE

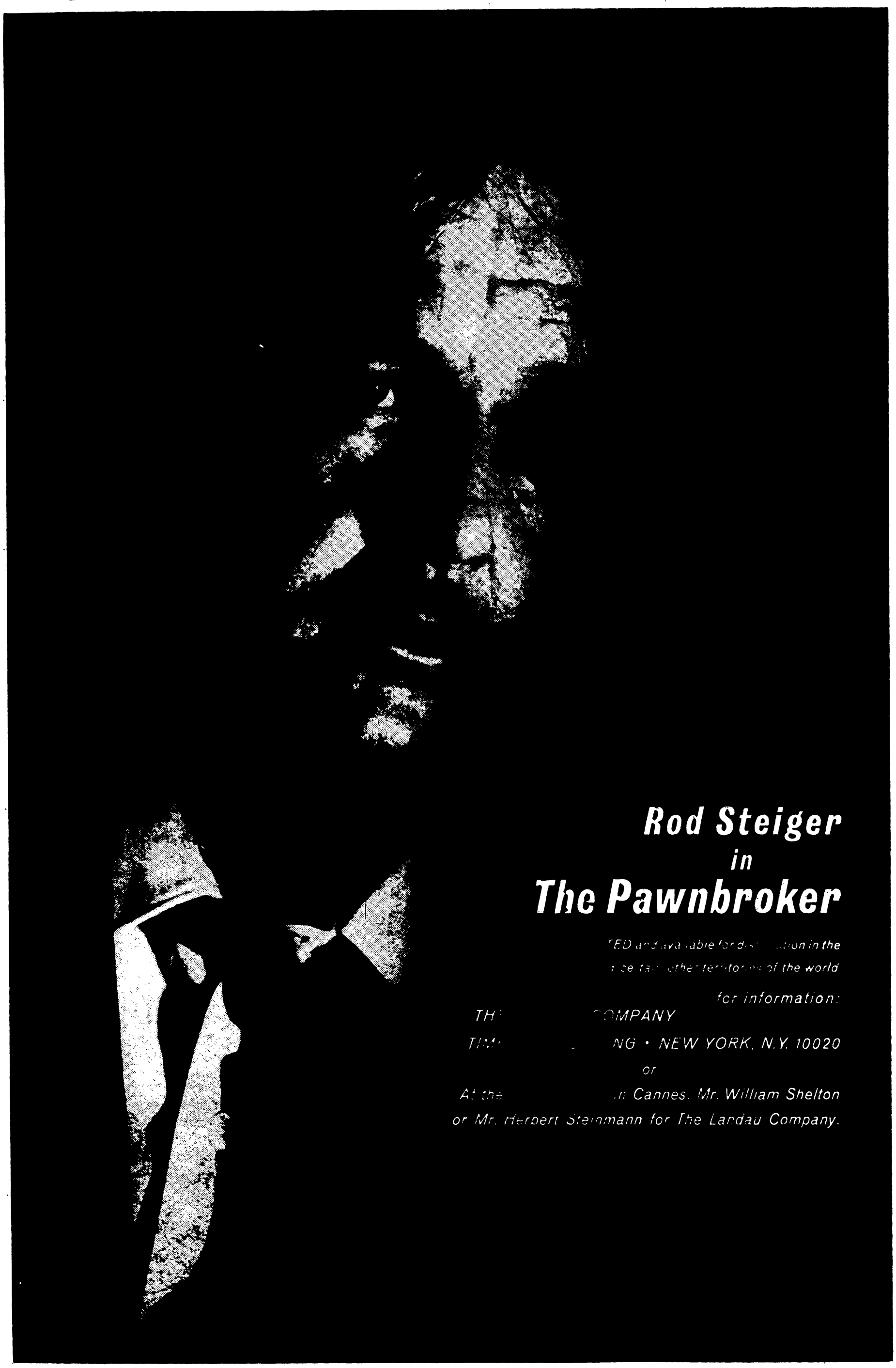
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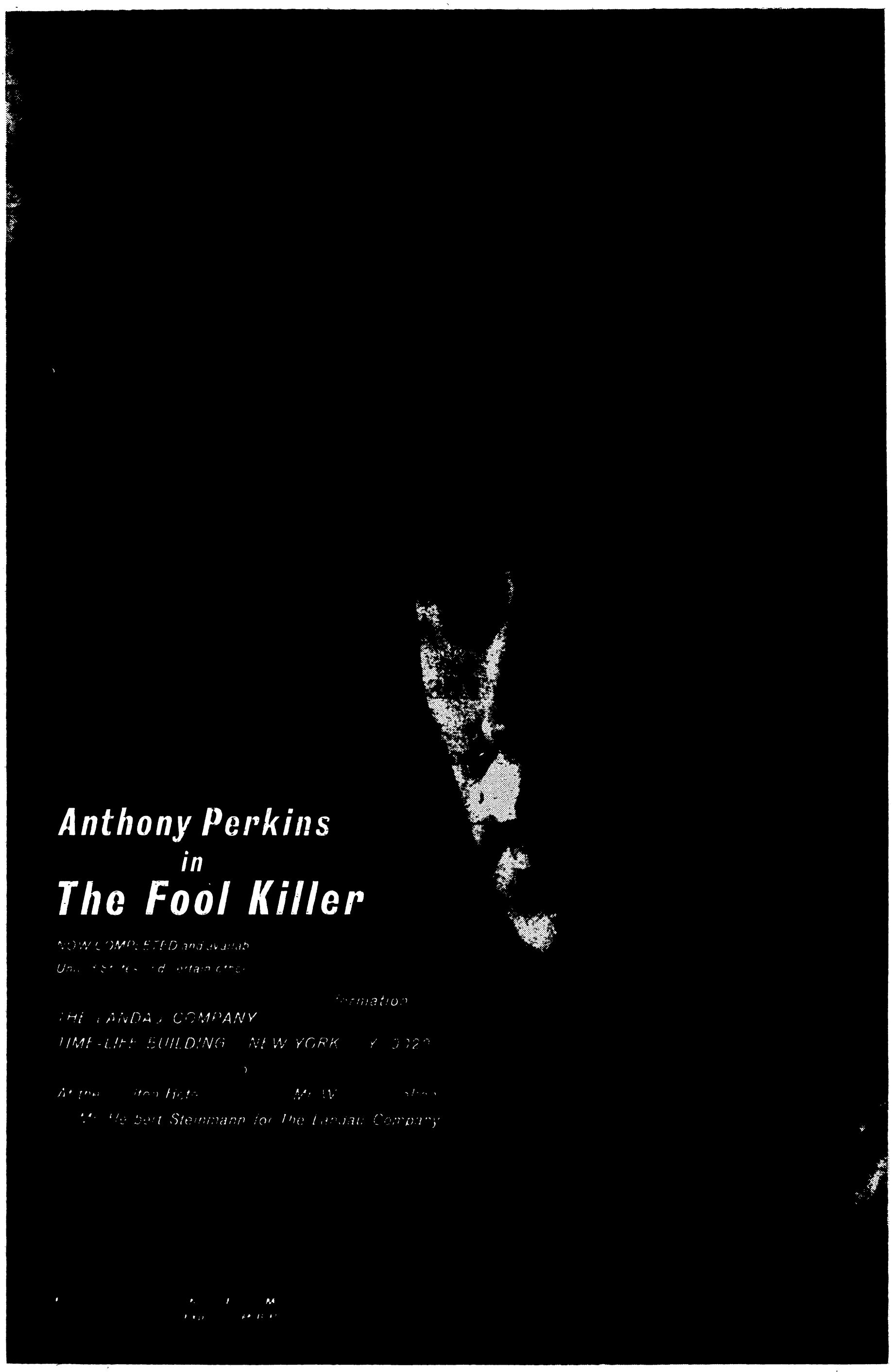
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Bids SEC Sanction Debentures For National General Expansion

Washington, April 28.

National General Corp. sought Securities and Exchange approval for registration of $13,412,940 of 5% subordinated debentures and warrants to purchase 894,194 shares of common stock. The issue is tied to a deal with a Los Angeles savings and loan association headed by National prexy Eugene Klein.

The debentures will fall due in 1984. Also 894,196 shares will be issuable when the warrants are exercised.

National General proposed to offer the securities in units of $15 principal amount of debentures and a detachable 10 year warrant enabling the buyer to purchase one share of common stock for $15 in exchange for one share of guarantee stock of Columbia Savings and Loan Assn.

Similarly a deal has been worked out for Columbia shareholders to exchange up to 150,000 shares of their stock for National General units at a reduced $14 per. Kleiner, Bell & Co. will swing this transaction simultaneously with the initialing of the warrant exchange offer.

Prospectus said holders of 38.52% of Columbia stock, including Klein, have agreed to the exchange offer. Klein is Columbia Board chairman.

SEC said National General in addition to indebtedness and preferred stock has 3,592,523 common shares outstanding.

WOMETCO'S EARNINGS UP 35% TO $710,904

Miami, April 28.

Wometco Enterprises registered a 35% increase in net income after taxes and a 33% increase in per share earnings for the quarter ending March 21, 1964. The earnings after taxes for the combined film exhibition - tv - vending-soft drink bottling and amusement entity were $710,904 for the quarter, as compared to $524,647 for same period in 1963. Per share earnings amounted to 40c, compared to last year's 30c for the quarter. Earnings per share have been adjusted for the 20% stock dividend last December.

Quarter figures include operations of Coca-Cola bottling works in Nashville and Plattsburgh, N.Y., acquired last fall.

Wometco operates motion picture houses in So. Florida; tv stations in Miami, the Asheville-Greenville-Spartanburg region of the Carolinas, Bellingham, Wash., Jacksonville; bottling works in Nashville, Plattsburgh, Dickson and Columbia, Tenn., the Bahamas; the Miami Seaquarium; vending operations in Southern and Central Florida, Jacksonville, Georgia, So. Carolina, Panama Canal Zone and Republic of Panama and the Bahamas.

1st Mobile C'rama Premieres in UK

London, April 28.

Cinerama's first Mobile Theatre had its premiere Monday (27) at the Athletic Grounds, Richmond. It will remain there for two weeks. It is the first of 50 mobile houses planned globally by Cinerama.

There are 11 permanent Cinerama theatres in the British Isles, with several more skedded to open this year, but many areas remain where Cinerama films can't be seen unless they're taken to the people, thus the portables.

The Richmond, a 1,216-seat theatre, will cover the South Coast of England. Next year two more will tour the East Coast of England and Scotland with a final target of five for Great Britain, to include coverage of Wales and Ireland.

Next spring two mobile theatres will start operating in France, three in Germany, four in Italy, three in Spain and Portugal and one each in Austria and Switzerland. They will supplement the "regular" Cinerama houses already in existence in those countries. The worldwide target by 1965 will be 50 mobile theatres.

The theatre which opened at Richmond is 128 feet in diameter and made of plastic-treated canvas. The 103 feet wide by 37 feet high screen is the largest in the British Isles.

Joseph von Sternberg's autobiography, "Guide to a Labyrinth," out via Macmillan this year.

EARLY BLOSSOMING OF 1964 FOR PARAMOUNT

Paramount has passed one of the most successful winter and early spring periods in its history and is looking to an "unusually strong" summer, general sales manager Charles Boasberg told a sales meeting in Philadelphia last week. The session inaugurated a trio of sales huddles throughout the U.S. and Canada.

The sales chief cited the fact that the company has eight pix for release through August, plus widened playoff during summer months of the company's two roadshow pix, "Fall of the Roman Empire" and "Becket." Of the eight, Boasberg listed "Carpetbaggers" as the headliner of the program, which includes such as "Lady In a Cage," "Robinson Crusoe On Mars," Jerry Lewis' annual summer effort "The Patsy" and "Son of Captain Blood," in which Sean Flynn recreates father Erroll's original Blood role. He also toasted "Circus World," which Cinerama will distribute first, with Par handling 35m subsequent playoff.

Contributing to the solid winter-spring period were "Seven Days In May," "Love With the Proper Stranger," reissues of "Hud" and the two roadshows, he said. The combination of this solid start and the projected hefty summer, should put Par in one of its strongest earnings from product positions in some time.

Herman G. Weinberg did English titles for "The Organizer," Italian prize-winner at the recent Argentine festival.

'Beatles' Trouble With Six Houses On 'Ashiya' Pact

The six RKO houses playing United Artists' "Flight From Ashiya" during its current "premiere showcase" run are doing so without the Beatles' shortie "The Beatles Come to Town," which the remaining 15 Skouras, Randforce and other theatres are doubling with. It is understood that RKO refused the Beatles pic because UA's terms were too high. Latter could not be ascertained.

"Ashiya" opened last Wednesday (22) on "showcase" to blistering reviews and unimpressive business. UA had, of course, wanted to get the seven-and-a-half-minute Beatles pic played off on the whole 21-theatre break but RKO nixed it. In the film, the British mopheads warble two of their big discIicks and, presumably, there is some draw there for the teens. What, if any, effect is being registered by the item is hard to guage.

The five RKO houses which are doing without the Beatles are the Palace (on Broadway), the 86th Street, the Fordham, Albee, and New Rochelle.

Meanwhile, UA just completed a full feature starring the wailers. It's called "Hard Day's Night" and will be a summer release. This pic is to be followed by other Beatles features. These pix will doubtless be issued on "showcase" multiples and RKO figures strongly in UA's "showcase" bookings. No terms have yet been projected by UA for "Night," with which it expects to mop up.

'Lee Oswald' Pic

Continued from page 2

white feature runs 100 minutes and, says Hoffman, had 30 speaking roles and used between 100-200 extras.

"Trial" has no connections with the reported footage of the Ruby trial and ignores that occurrence. It is, according to Hoffman, "a recreation of a trial just as though Oswald was still alive." Acting as a consultant and technical advisor was Dallas attorney Charles W. Tessmer who appears in an epilogue to relate what he and the producers believed would have happened.

"We did not seek releases from the people involved," said Hoffman, "because we are familiar enough with the techniques of court room dramas to know what we can and cannot say." Both of previous features made by Falcon International, "Free, White and 21" and "Under Age," had courtroom settings. Although both these films were acquired by American International, the partners chose to handle premiere showing of 'Trial" themselves. They are currentlv negotiating with various distributors and expect to sign with one soon.

In the film they used 23 witnesses and enter a plea of "not guilty" and another of "not guilty by reason of insanity," showing what they believe the audience would see if they were actual jurors.

The film contains no newsreel footages nor is the slaying of President Kennedy depicted. Cuts away from the courtroom were for purposes of pictorially elaborating on the testimony of witnesses. Hoffman believes that his film is in the public interest. "It has information that 99% of the people are unaware of and we introduce a radio tape which has Oswald's actual voice on it." National release will be in May.

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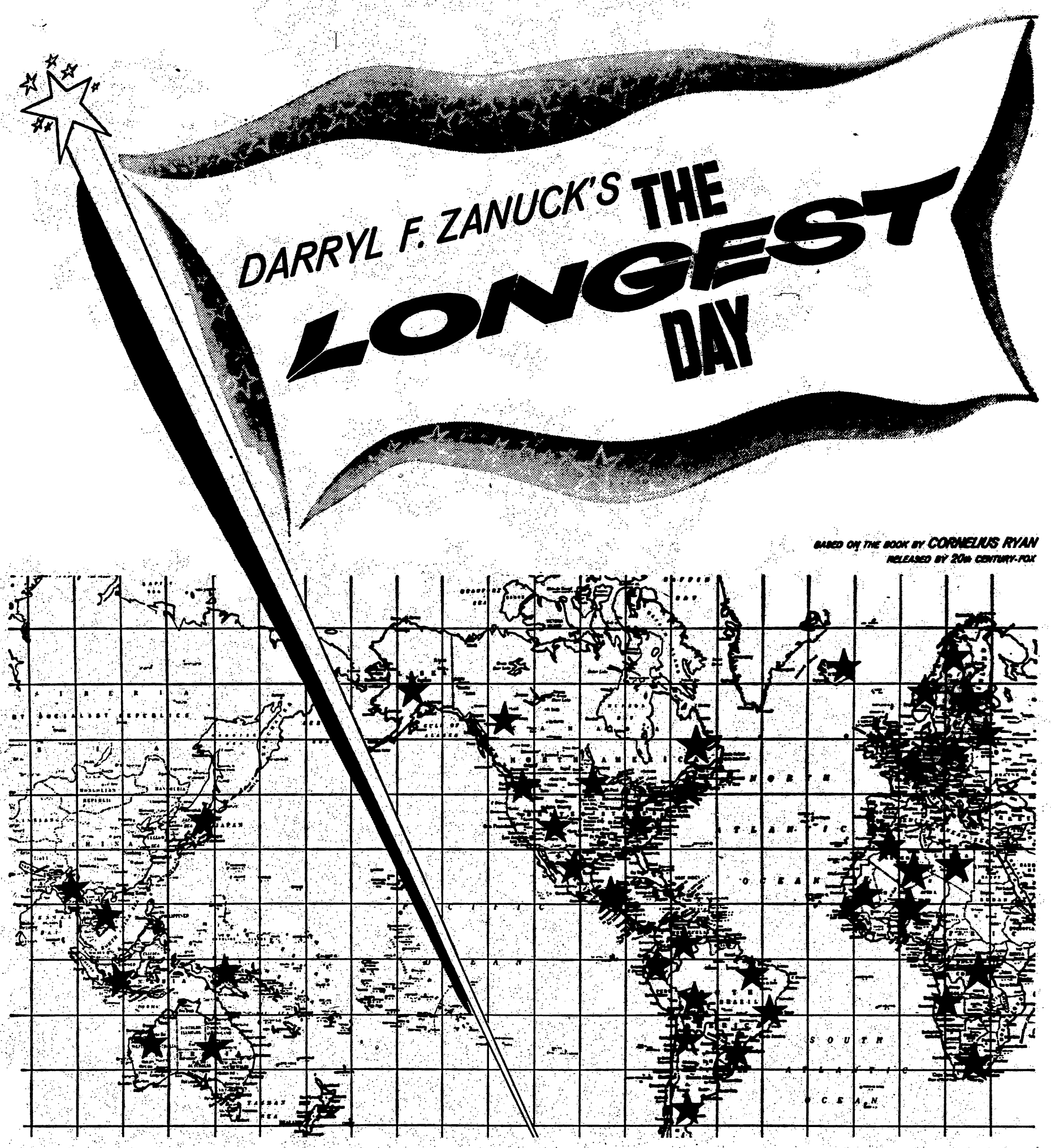
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United Artists Chicago Commander Says Allied States Sees Goblins

Chicago, April 28.

Harry Goldman, UA's branch manager here, takes exception to a recent statement by Jack Clark, prexy of Allied Theatres of Illinois, that limited-theatre subruns are causing a backup of product by tying up the prime nabe houses with extended runs.

"The proof is in the pudding," Goldman asserts. "Despite the fact that 'Tom Jones' is one of the biggest neighborhood grossers of all times, movie patrons will have a wider selection of pictures during its run than at any time previously."

He points out that during the second week of "Jones," the nabe situations have a choice of "Lilies of the Field," "A Tiger Walks," the second outlying swing of "Yum Yum Tree," and an "action" tandem of "Son of Captain Blood" and "Law of the Lawless." The following week also brings in "The Victors" and "Kissin' Cousins."

Goldman also puts the quietus to an allegation that the admittedly steep terms (70%) for "Jones" were making "collection agents" out of the houses that played it. "Again, it's all done in black and white," says Goldman. "The first week shows that most of the houses that played it are netting—I repeat netting—more than an average of their weekly grosses for the year. To be more specific, the bigger houses netted between $5,000 to $8,000 in the first week of 'Tom Jones' and they don't ordinarily gross that much."

The Windy City UA chief, earliest and most successful practitioner of the limited-theatre subruns, opines that this distribution method is being inaccurately termed "showcasing." "Showcasing is a New York technique that has come to mean a bypass of a Main Stem firstrun to go right into the neighborhoods," he explains. "It hasn't been done on a firstrun basis to any great extent in Chicago. We, that is United Artists, have been using a zoning method on first subruns wherein all houses within certain areas are free to bid on a picture."

Hope & Gloria DeHaven Visit Correctorium

Cincinnati, April 28.

Bob Hope hobnobbed Saturday (25) for the first time with boys in upper teens at the House of Hope, an honor home for them, affording opportunity for correction in homelike surroundings.

The comic, accompanied by singer Gloria DeHaven, paid the visit between afternoon and night engagements at the Cincinnati Charity Horse Show in Cincy Gardens. Attendance was ahead of previous years.

The home, an idea of Juvenile Court Judge Benjamin S. Schwartz with support of outsiders, was dedicated last fall. Said Hope: "It means a lot of kids will go straight for having been there. If I had that kind of help I might never have met Crosby."

Hope and Miss DeHaven flew here from a onenighter in North Carolina.

"With so many presidential candidates flying around," said Hope," "it's difficult to get a seat on a plane."

SUES CITY OF ROCHESTER

Owners Aver Wrongful Nab at Lyric For Nudie

Rochester, N.Y., April 28.

Operators of the Lyric Theatre here have slapped a $100,000 damage action against the city of Rochester as a result of obscenity charges brought earlier by the police. Action follows the arrest last week of Lyric manager Aaron Harry Cooper on the grounds that he was showing an obscene film, "Bell, Bare and Beautiful," a nudie pic, at the theatre.

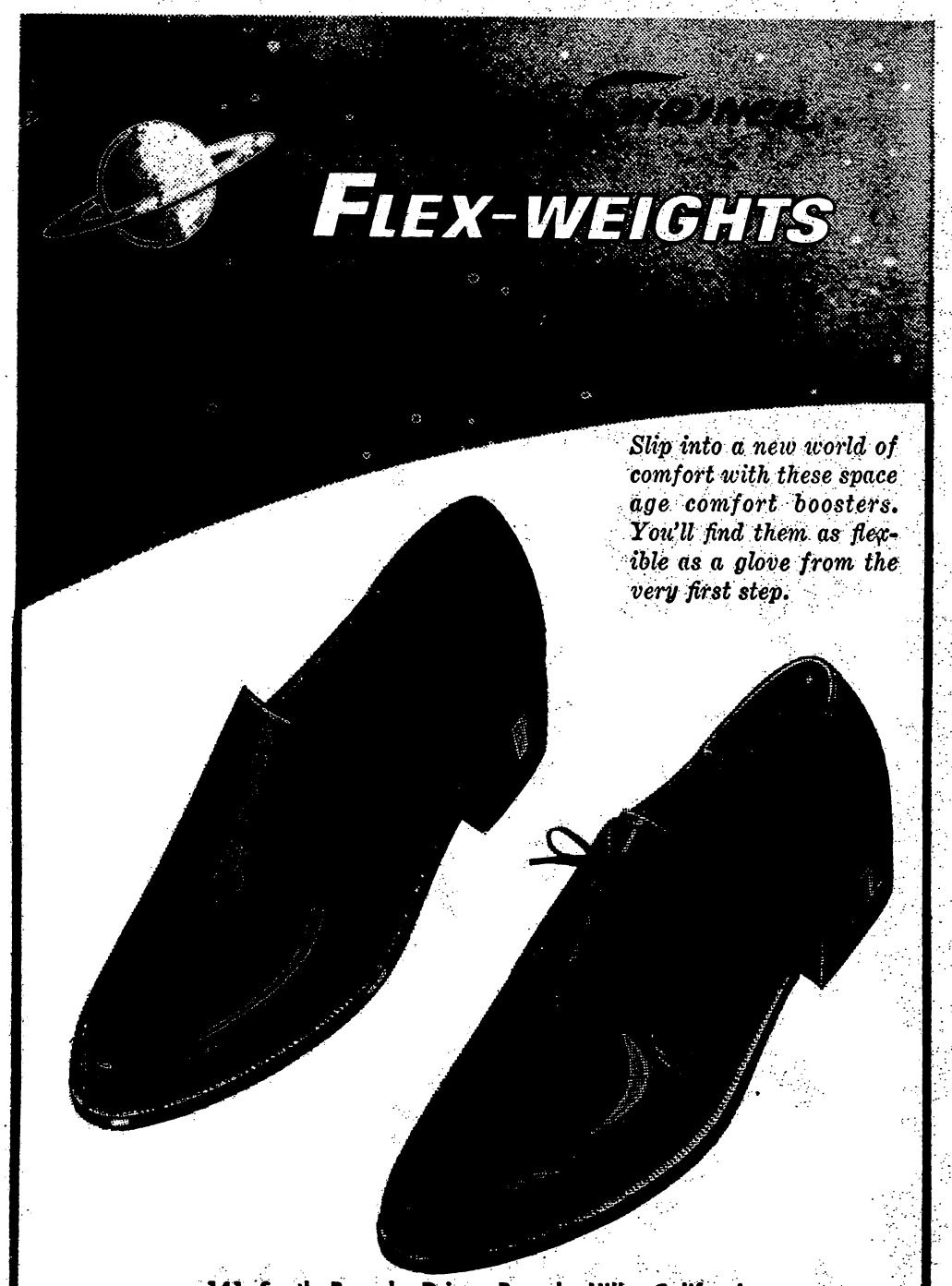
Police seized three reels of the film, along with alegedly indecent magazines and pictures. Cooper was released on $250 bail.

Suit against the city, brought by Eli Jackson and Wililam Berger, of Cincinnati, listed as coowners of the theatre, charges the city with illegal arrest and loss of revenue. They asserted their constitutional rights had been violated and that under the law the film was not obscene since it has a New York State exhibition license.

Legion Class A-1 Not Necessarily 'Commended'

Although the National Legion of Decency has rated 70 films as Class A-I so far this year, only four of them carry the group's "Recommended" stamp. Three of the four are Disney features—"The Incredible Journey," "Sword in the Stone" and "Thomasina." The other is Universal's "Island of the Blue Dolphins."

For some unexplained reason, Paramount's "Who's Minding The Store?" is given the A-I accolade but carries a footnote that the classification "applies only to prints shown in the U.S."



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Over-Awarded Hollywood

Continued from page 5

bers at large don't have voting franchise—can vote in all categories.

Under the proposed Sidney plan, the Academy would, for example, accept as its official entries achievement nominations voted by the memberships of the directors and writers guilds as well as other craft groups and limit final balloting to such persons who are specially qualified in those areas. This, he says, would represent a true jury of peers and give more significance to these awards. Again everyone would get a crack at deciding the best pic.

Since the Academy pretends to be representative of the industry—and does not function on a limited jury basis as does the French Academy, for instance—Sidney insists that "certain people should not be excluded from the Academy." He says that the voting of awards by DGA and Writers Guild are more representative because the entire memberships, and this includes assistants in the case of directors, get a chance to vote.

2,600 Now Vote

The Academy now has some 2,600 members but it isn't open to all who should qualify, Sidney says. To become a candidate for Academy membership one must be sponsored by two members of the branch involved and then pass muster with the board of governors.

Sidney suggests that if his plan were adopted, the various individual groups making nominations need not do away with their annual banquets. Those occasions should become affairs which would honor the nominees.

The whole purpose of his proposal, Sidney emphasizes, is not to find fault with the Academy but to eliminate weaknesses and to increase anticipation over the Oscar winners. For several years the director and best picture Oscars have become a virtual anticlimax. This is especially the case in the director category where for 12 consecutive years the winner of the top DGA award also has captured the Oscar. The Producers Guild also has taken much of the surprise out of the best picture winner, making its decision known in advance of the Acad envelope opening ceremony.

Sidney argues that there would be much greater excitement if the Academy contention went right down to the finish wire without any previous mittipping. Jokingly he commented, "now if only we could get the New York Film Critics to withhold their awards it would be even more exciting."

As for the show itself and the criticism that the absence of several top contenders—Britain's "Tom Jones" contingent—stirred up, Sidney had these observations:

Travel Costs

The presentation should be taken out of the Santa Monica Auditorium and staged in a television studio, for then it would be possible to utilize various techniques to make the presentation pictorially more interesting. He takes the stand that essentially Oscar must not lose its news quality, but that in proper surroundings it can take on better visual qualities. Sidney says, for instance, that he would like to have three connecting tv stages at his disposal; one to be used for a cocktail reception, the second for the actual televising of the awards, and the third for the banquet.

While disappointed that all nominees were not present this year, and have not been in past years, Sidney says part of the fault lies with the Academy. "The Academy doesn't pay travel or hotel expenses, such as the various film festivals do for invited guests. It is an expensive proposition for an individual who might go home empty handed. We know that four out of five aren't going to win any prize. In the case of the 'Tom Jones' people, it would have cost each nominee up to $3,000."

Sidney is not prepared to state categorically at this point that the Academy should bear this expense because of the number of persons that could be involved, but he does say that the Academy and the industry should put their heads together.

He also believes, and most strongly, that the whole character of the show is cheapened by tv commercials, that many stars and other important pixmakers avoid the annual shindig because "they don't want to be used in this manner to sell soap or toothpaste. "He contends that the Oscar show should be sponsored by exhibs and channeled into theatres via closed-circuit large screen video to a paying audience. He is certain the Academy would gross more that way, then could afford to invite its nominees firstcabin from anywhere in the world, if need be.

Moreover, he says, "we would be giving the Oscar back to the industry, we would be helping to create business for theatres instead of killing it, and whatever profit the Academy realized could be channeled into the motion picture relief fund or used for some beneficial purpose, such as the pension fund, for all who are part of the industry."

Columbia Carrots

Continued from page 3

Col already has announced for release in 1964, the company has the following in various stages of production for release later:

Richard Brooks' "Lord Jim," starring Peter O'Toole and James Mason; William Wyler's "The Collector," with Terrence Stamp and Samantha Eggar; Jerry Bresler's "Major Dundee," starring Charlton Heston and Richard Harris; Bresler's "Love Has Many Faces," starring Lana Turner and Cliff Robertson; Arthur Penn's "Mickey One," with Warren Beatty; Charles Schneer's "First Men in the Moon"; Ernie Pintoff's "Harvey Middleman, Fireman," and Jack Le Vien's "The Finest Hours."

Also slated to go into production in the coming months are Stanley Kramer's "Ship of Fools," with a cast including Vivien Leigh and Simone Signoret; Sam Spiegel's "The Chase"; Pakula-Mulligan's "Inside Daisy Clover"; Mark Robson's "The Centurions"; "The Gay Place," produced by Irving Ravetch; Richard Quine's "Synanon," and James Woolf's "King Rat."

Spain & Russia

Continued from page 1

into a fest showman. Aside from his major drive for outstanding film product for fest screens, he plans to give San Sebastian a gala Spanish touch with top toreros like El Cordobes and Paco Camino, folk shows and a big splash of distinct native color.

U.S.A. is backing Cuenca with outsized entries. Already lined up are Hal Wallis' "Becket" (Par) to inaugurate the Twelfth annual event, "Cheyenne Autumn" (?) and Elia Kazan's "America, America" (WB) with Samuel Bronston's "Circus World" (Par) set to ring down the closing curtain at the Teatro Victoria Eugenia. Nickolas Ray will represent Yank interests on the jury panel.

Argentina is sending "La Boda" (The Wedding) and "Octavo Infierno" (Eighth Hell). Other countries to confirm participation are France, Italy, Germany, Colombia, Poland, Czechoslovakia and Japan. Mexico and Britain will join the list soon.

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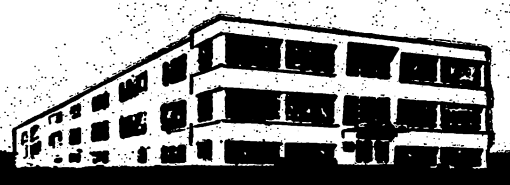
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Sunday Schools Look 'Em Over: Sex Too-Too in All Amusements

Brainerd, Minn., April 28.

"Certain" movies and "some" television shows, along with plenty of current literature, were denounced at the Minnesota Sunday School Convention here "for militating against wholesome sexual expression."

The Rev. Lawrence Gudmestad, Minneapolis director of the chaplaincy division of Lutheran Social Service, told the meeting that the church needs to recognize that American culture contains many of the aspects giving rise to the aforegoing.

At the same time, he emphasized that "while sex education is primarily home responsibility, the church must help build healthy, positive attitudes toward sex and its functions."

"There is a sacred aspect to sex inasmuch as it's an expression of God's creative genius," the Rev. Gudmestad said. "Silence at this point suggests there is something unwholesome about the subject. To engage exclusively in condemnation of sex does little to create healthy attitudes.

"Many parents do not realize that sex instruction begins at the time of birth. Other parents give only the 'facts of life' without providing a positive setting in which these facts can be assimilated. As a result, our youth glean most of their information from the wrong sources, including even movies and television.

"Our churches should provide opportunity for parents to hear presentations and to learn from an open discussion in order that they can deal more effectively with this responsibility.

"Our churches need to provide study sessions for teenagers and youthful adults who are contemplating marriage. These sessions would enjoy the benefits of being conducted in a Christian atmosphere."

In Minnesota the Lutheran church has the largest membership of any of the religions and its attitudes carry much weight.

JAMES H. RICHARDSON RISES TO PAR DIRECTOR

James H. Richardson, Paramount treasurer and chief financial officer, has been elected to the company's board of directors. He fills the vacancy created by the death of Earl I. McClintock.

Richardson has been Par treasurer since 1953 and is also a director of Famous Players Canadian Corp. and other Par affils. He was associated with the accounting firm of Price, Waterhouse & Co. before joining Paramount.

Fox of Denver Acquires 48 Acres on Highway

Las Cruces, N.M., April 28.

A parcel of 48 acres of land, fronting on U.S. Highway 70 east of Las Cruces, has been purchased by Fox-Intermountain Theatres of Denver as "a potential commercial development," it was learned here this week. Purchase price is unknown.

Chain operates three pix houses here.

Lehman in London For Look at 'Va. Woolf' And Scripting Pic Version

London.

Edward Lehman, who is to write and produce "Who's Afraid of Virginia Woolf?" for Warner Bros., failed in his first attempt to gander the production here with Arthur Hill and Uta Hagen. The power blackout snafued the show. He caught it the next evening and later met the press to discuss his plans for filming the Edward Albee play.

Fact that the screen rights of "Woolf" were not immediately snapped up when the play was first produced underscored Lehman's comments that "it must be one of the most unfilmable subjects possible." But, though he could see the many snags, it presented him with a keener challenge, Lehman opined.

"Already people are telling me what I ought to do with the characters and what I can't do. Some say that it should be played out in the restricted area of one or two rooms—I think that's crazy. Others insist that I must expand the action. But there's no law that says I must or must not do this or that."

There is no immediate hurry to get a finished script since the pic cannot be shown in the U.S. till 1965 and in Britain until the year after. Lehman favors sticking to the main four characters but has an open mind as to whether he will go in for so-called marquee bait. "After all," he says, "how many stars are there who really sell tickets these days?"

Lehman said that he had been on the brink of turning producer several times but had always backed away from the project. "I would not contemplate merely being a producer, I wouldn't know where to start. It is different producing when one has written the script. Luckily, my first film, 'Executive Suite,' was a success so I have always been in the position of having some say in the making of other films. In fact, I have always been climbing on producers' and players' backs. Now, as producer, I only have my own back to climb on, because Jack Warner is leaving the project to me."

CO-OP ADVERTISERS SPENT $306,372

Detroit, April 28.

The cooperative advertising group of motion picture exhibitors formed here eight years ago by 20 suburban indoor houses and 11 drive-ins, spent $306,372.30 in 1963 on some 70 programs. The group, "Metropolitan Exhibitors of Detroit," is directed by a committee composed of Alden W. Smith, Co-operative Theatres exec v.p., William M. Wetsman, Wisper & Wetsman Circuit, Adolph and Irving Goldberg, Community Theatres and Allied Theatres of Michigan president Milton H. London.

Funds are collected and disbursed and activities coordinated by the Michigan Allied office with advertising under the direction of Robert Solomon of the Solomon-Sayles Ad Agency. The amount spent in 1963, in cooperation with the film companies, was in addition to individual houses' ad budgets, and was double that spent in 1962. The lion's share, 50% went to newspapers. Individual program expenditures varied from $640 to $13,000, depending on the attraction's potential. A combination of newspaper ads with radio was used in 24 campaigns; newspapers with tv in 12; newspaper display ads only in 21. Only one campaign used exclusively tv.

Rod Taylor plans title role in "Young Cassidy," Sextant Films production which John Ford will direct for Metro at company's London studios in July.

Film Reviews

Continued from page 6

Bande A Part

tainable. The holdup is one way to it. They play at cowboys in mock games, do a dance in a cafe together. They tell little tales and finally get down to the partly successful holdup.

Anna Karina has a fragile, wide-eyed appearance as the girl which fit the part. Besides this, she brings a dramatic intensity that keeps her from slipping into sentimentality. She can even sing a song on a subway, comment on the sadness around her and her deep compassion, without having it seem wrong.

Sami Frey is intense and brooding as Franz while Claude Brasseur has an animal aggressiveness as the little hoodlum who has sparks of decency and warmth and finally dies in the heroic manner of many of his film gangster, heroes. Godard obviously admires the silent and 1930's Yank action pix and comedies. Hence, he manages to capture the freewheeling human simplicity of those days and still seem modern and fresh.

Excellent lensing also is an asset. Godard shows he is a complete filmic creator in being able to mark each scene with visual authority, movement and interest. However, this penchant also sometimes makes his films too private and repetitious for general public acceptance. Thus, it calls for tactful handling. Made for $100,000, Columbia should have an okay value out of it with the right placement.

Its telling points are its inventive pace and observation and its refusal to make concessions. Accepted on its own terms by more discerning audiences, this has comedic and dramatic potency. It could also conceivably pay off if patrons are primed for it.

Mosk.

Gladiators 7

(SPANISH-ITALIAN—C'SCOPE—COLOR)

Heavyhanded period action meller for male-oriented, hit-and-run exploitation mill.

Hollywood, April 20.

Metro release of Cleto Fontini-Italo Zingarelli production. Directed by Pedro Lazaga. Screenplay, Sandro Continenza, Bruno Corbucci, Alberto De Martino, Giovanni Grimaldi; camera (Eastman), Adalberto Albertini, Eloy Mella; editor, Otello Colangeli; music, Marcello Giobini. Reviewed at the studio, April 20, '64. Running time, 92 MINS.

Darius	Richard Harrison
Aglaia	Loredana Nusciak
Panurgus	Livio Lorenzon
Hiarba	Gerard Tichy
Milon	Edoardo Toniolo
Xeno	Joseph Marco
Flaccus	Barta Barry
Vargas	Tony Zamperla
Lucia	Franca Badeschi
Livius	Enrique Avila
Macrobius	Antohio Molino
Mados	Antonio Rubio
Ismere	Emila Wolkowics

Hard-sell exploitation of action and sex elements, together with saturation bookings, should help to get the mostest for Metro out of this import, which is handicapped by lack of cast names recognizable to Yank audiences.

For even in these overstuffed, quasi-historical, post-dubbed extravaganzas in which the Italians specialize, there is a limit to heroic indestructibility beyond which audience concern evaporates and the necessary element of suspense dwindles to zero. This saturation point is reached in "Gladiators 7," a Spanish-Italian coproduction filmed in Rome and Madrid.

Four writers toiled on the cliche-riddled screenplay of the Cleto Fontini-Italo Zingarelli production, a mutual enterprise of Rome's Film Columbus SPA and Madrid's Atenea Films. Setting of the story is Sparta of first century A.D., a so-called "democracy," but actually under the yoke of Rome and governed by native tyrants. Film describes the successful effort of a patriot Spartan (Richard Harrison) to overthrow one of these tyrants, a chore in which he is aided by a handful of gladiators. Even Clark Kent wouldn't have a chance against these seven gladiators. It would be safe to estimate that 100 assorted Romans and Spartans are slain in hand-to-hand combat by this tiny band. Yet there they are at the ending——a happy, intact septet. Not even a bloody nose.

The acting is stiff and mechanical, and the dubbing doesn't help histrionic matters any. Chief roles are essayed without distinction by Harrison, Gerard Tichy and Loredana Nusciak. Director Pedro Lazaga has engineered several vigorous action sequences (a bull-ring bout between a bull and a bare-handed gladiator, though shop-worn, is the best action passage), but otherwise his guidance is erratic in tempo and dramatically heavyhanded. Camerawork is energetic but the editing is crude and abrupt. Other production contributions are adequate. *Tube.*

'Beat the Devil'

Continued from page 5

well as from other arty outlets. In N.Y. film attracted $30,900 through wickets during six week run at the 5th Ave. Cinema, before moving to another site, the 55th St. Playhouse. Pic is in fourth week at the Cinema in Hollywood with aggregate gross of about $12,000. Figures for other dates are not immediately obtainable with film playing mostly small houses in the hinterlands which are not included in VARIETY's weekly film gross perusals.

"Devil" was produced by Britain's Romulus films with Humphery Bogart's Santana Films, with John Huston directing from script by Truman Capote. In addition to Bogart, film stars Jennifer Jones, Gina Lollobrigida, Robert Morley and Peter Lorre. United Artists originally released but relinquished rights in 1957 at which time Bogart's company took over ownership. Subsequently Royal Films, Columbia's art house wing bought out the late actor's interest and is now distributing.

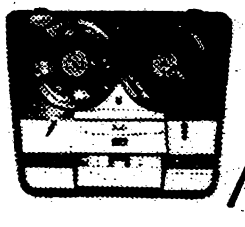
Re-release success of film, variously laid to increased market for the more adult pic, new sales approach and the country's purported "Bogie" craze, has Mel Avidon of Crest Films (company dealing pic in 13 western states) contemplating trying film in a city-wide saturation booking in L.A. and other locales if gambit proved successful.



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Britain's Five Tracks to Tollvision

Under Post Office Sanction a Big Testing Of a New Kind of Popular Entertainment Confronts Film Biz

By ANTHONY HAVELOCK-ALLAN
(British Home Entertainment)

London.

The Film Industry in the United Kingdom and in the United States, both, knows that the great overall decline in attendances at cinemas, which has taken place since the peak years immediately after the war, is not due to any lowering of the sum of money available in the average family budget for entertainment. This amount has gone steadily upwards and would seem likely to continue to do so. The decline has been due to the emergence of other forms of entertainment and in particular to television which is, in reality, a miniature motion picture theatre in the home.

The basic pattern of entertainment on television follows the pattern first inaugurated by the film, that is to say on any given evening or afternoon the programme offered by tv will certainly contain the following "Cinema" elements —of their video equivalents—newsreel, documentary, second feature and main feature. Of course, a number of programmes which are special to television. Quiz lectures, news analysis have come into being. The big drawing programmes are in the main those that in other times were the big attractions in the cinema, sometimes of course with a slight difference of emphasis. Comedy and drama series drawing the same kind of audience are paralleled by the short films of Chaplin or "The Perils of Pauline" drawn in the early days of the cinema, and the comedies of Abbott and Costello and Laurel and Hardy. The point is the obvious one, that television is moving pictures on a screen in the home.

It is equally obvious, that one of television's chief attractions is that it is always available, that to look at it involves the minimum of effort and inconvenience. It enables the viewer to ignore the weather conditions, etc. which are to be encountered outside the home. But I am convinced that it is because it is convenient and not because it has the appearance of being "for free" that television has gained the large audience it has gained. It is a significant point that films, and particularly good films, are on the whole as big an audience attracter on television as any other kind of programme offered. All Pay Television seeks to do is to complete the logic of the pattern by placing a box office in the home.

Instaiable

One unique feature of television in the entertainment field is the rate at which it "devours" material to the extent that the resources of either a State owned television service or a commercially operated one are hard put to it to maintain a high level of programme quality throughout the hours of broadcasting, and indeed to attempt to do this, even assuming that the talent to create such a programme is available, is becoming progressively more and more expensive. It is, I think, an accepted fact that the most costly television programme that the most richly endowed television network in the world can afford to offer to the public can and does cost about the equivalent in motion picture terms of a very low budget film. Yet such a programme may well be seen at a single performance by more customers than the most successful film could expect to be seen by on the widest release within the relevant territory.

The existence of a box office in the home will enable films with budgets from two to ten times the size of the cost of the most expensive television programme to be made and if there were such a box office in every home where there was television the amount of films that could be made for television would be limited only by the amount of worthwhile stories and the number of makers of good entertainment that could be found in the world. Clearly to give an estimate of how many films the Pay Television could absorb in the early stages of operation, and on what budget such films would have to be made is dependent upon the number of Pay Television sets available at the commencement of the operation of the service and on the rate of growth. It would depend also on the earning potential of the film outside the country of origin or any other forms of distribution overseas. We would expect within the period of the next three years in which tollvision with a real expansion dynamic will come into operation in this country and in the United States and also probably in one or more European countries, that within a very short space of time Pay Television could absorb at least 52 films a year on average film budgets, comparable to low budget black and white first feature films. This could be greatly and rapidly expanded if only the exhibition side of the industry would accept the view that in the long run the development of Pay Television is in the interests of every section of the Film Industry.

I would like to express a purely personal view which is that since Pay-See means the introduction of a box office into the home, I would like to see some form of "integration" take place between the box office, the home, and the box office and the cinema. The job of the Film Industry is to give the public entertainment which we believe, I think rightly, still remains the finest entertainment in the world. Surely therefore it is logical that the Industry should be able to say to each member of the public or potential customer "You have the choice every night of going out to one of our comfortable renovated up to date large screen cinema theatres at which (we ought to be able to say) you can be sure of parking space, you can be sure of a seat and you can be sure of a meal if you want one. or you can see what the Film Industry has to offer in your own home through your Pay Television channels." In this way it is my belief we will not only increase the audience in the cinemas but regain the audience that has learned to stay at home, and gain an entirely new audience from among those who are for one reason or another unable to visit the cinema.

TOLVISION LTD. FOR PROTECTIVE DIVERSITY

London, April 28.

Tolvision, one of the five companies which has been awarded a franchise to participate in the pay-tv three-year trial, scheduled to start towards the end of the year, has started to diversify its interests before it gets off the ground with its main objective.

Taking the view that there will be capital investment in its pay-tv trial of between $6,000,000 and $8,000,000, which has to be protected, the company is branching out into the relay and rental field. Two new associate companies are being formed to undertake the diversified activities. Both fields are considered to be highly profitable, and the activities would continue if, at the end of the three-year term, Tolvision received a license to operate on a permanent basis.

Meantime, the company is placing an order for 100,000 coin-in-slot boxes, which will involve a capital expenditure of around $5,000,000. They hope to be able to put them all into operation during the trial run.

Take Freedom Spec

Albuquerque, April 28.

Albuquerque NAACP chapter will co-sponsor the nationwide closed circuit telecast of the Freedom Spectacular skedded May 14, it was reported here by a local chapter official last week.

Telecast will be staged here at 6,000-seat Civic Auditorium, site of most such events locally.

Bill Hanna & Joe Barbera, who just completed "Hey, There, It's Yogi Bear" animated feature for Columbia Pictures, talking new multiple pix slate with Col under which cartoonery would make both animated and live-action features.

Publishing Stocks

(As of April 28, closing)

Allyn & Bacon (OC)	19
American Book (AS)	37¼
Amer. Book Strat (AS)	4¾
Amer. Heritage (OC)	7
Book of Month (N.Y.)	17¾
Conde Nast (N.Y.)	13
Cowles (OC)	14⅛
Crowell Collier (N.Y.)	22
Curtis Pub. (N.Y.)	12⅛
Esquire Inc. (AS)	8½
Ginn & Co. (N.Y.)	31½
Grolier (OC)	45
Grossett & Dunlap (OC)	12¼
Harcourt Brace (N.Y.)	39
Hayden Pub. (OC)	3
Hearst (OC)	28
Holt R & W (N.Y.)	23¾
LA Times-Mirror (OC)	36
Macfadden Bartel (AS)	6⅝
McCall (N.Y.)	27½
McGraw-Hill (N.Y.)	36¼
Meredith Pub. Co.	27¾
Nat'l Per. Pub. (OC)	13⅜
New Yorker (OC)	121
Pocket Books (OC)	4⅞
Popular Library (OC)	20⅝
Prentice Hall (AS)	25½
Random House (N.Y.)	11½
Scott Foresman (OC)	27⅝
H. W. Sams (OC)	33
Time Inc. (OC)	39½
Universal Pub (OC)	5¼
Western Pub. Co. (OC)	24¼

OC—Over the Counter.
NY—N.Y. Stock Exchange.
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Cable Conks Out, Hockey Maniacs Yell for Money

Detroit, April 28.

A riot nearly errupted when theatre-tv equipment failed when the sixth game of the Detroit-Toronto Stanley Cup championship playoffs went into sudden-death overtime. Fans threatened to set fire to the 5,000-seat Michigan Theatre before they were calmed by being promised their money back.

Woodrow R. Praught, United Detroit Theatres prexy, said the sound and picture went out as the game went into overtime and came back during the postmortem discussion of the winning goal.

Patrons who had paid $3.50 and $3, were told to mail in their ticket stubs for refunds. Earlier about 350 customers received their money back when they left after the first and second periods because they were dissatisfied with picture quality.

HARLING TO HENRY: RE FCC AND TOLL

Philip Harling, chairman of the Joint Committee Against Pay TV, made the following statement in answer to E. William Henry, Federal Communications Commission chairman, proposing government regulation of pay TV, by air or by cable.

"Implications raised should be thoroughly studied before approving or disapproving the policy of the Commission. However, it must be remembered that the temporary license granted Phonevision in Hartford was experimental in nature.

"FCC laid down certain ground rules under which the experiment was to be conducted, based on testimony of applicants concerning programming it would offer to the paying public. To date, the overwhelming majority of the promises have not been fulfilled."

He suggested to Henry that before any declaration of policy is made concerning pay tv being regulated on the aid and cable by the FCC, it would be necessary to determine whether the Hartford experiment, which was to last three years, was or was not in the public interest."

Harling also said that this was the sole function and issue before the FCC which was supposed to hold another hearing at the end of the three-year test to obtain information necessary to make a permanent ruling. He believes that any attempt to regulate pay TV would be premature until this issue is decided.

Literati

Gervasi's 'Rockefeller'

Vet Hearst correspondent Frank Gervasi's "The Real (Nelson Rockefeller" is due off the Atheneum press May 15. He is also speech consultant to the Governor, and until two years ago was Rome and Middle East rep for the Motion Picture Assn. of America.

Gervasi was long head of Hearst's bureau in the Italian capital but now makes his home in Manhattan. He is working on several other book assignments, with lecturing in between.

World Wide Press is syndicating "The Real Rockefeller" to several hundred papers in advance of its May 15 publication by Atheneum.

More Mergers

Now Time-Life is reportedly dickering for book publishing acquisitions. This is on the heels of CBS' negotiations for publishing houses.

At least three w.k. firms have been mentioned in connection with the network's avowed purpose to "expand its communications sights" into publishing.

Crestwood Publishing Co. Inc. of New York, has merged Headline Publications Inc. and Feature Publications Inc., both also New York companies. Benjamin B. Winston was the attorney filing the certificates at Albany.

Another Gag-Title Book

The Lindy's show biz bunch will probably be the best market for "Are You Sure You're Kosher?" one of those kingsize paperbacks with gag titles mated to familiar film faces and movie stills. Martin Gross and Ted Sennett are the authors and Paul S. Eriksson publishes at $1.

While the humor is borsch circuit-tinged it's sufficiently broad for general consumption and contains a good percentage of laughs.
Abel.

Good Film Bet

"The Enchantress" by Guy Bolton (Doubleday; $4.95), is lightweight fiction by the prolific dramatist-librettist. Continental intrigue is tapped by Bolton, whose central character is a ravishing French actress who becomes a sort of contemporary Mata Hari.

Author's experienced sense of character and attention to accuracy in types and locales lends authenticity to his yarn, which is fine film fodder. *Rodo.*

N.Y. Post's Feather

As of this week, "Life With Feather," the syndicated music column by composer-critic Leonard Feather, has its first New York outlet. It will appear regularly in the weekend edition of the N. Y. Post.

Launched in 1961 the column now appears in such papers as the Los Angeles Valley Times, Las Vegas Sun, Seattle Post-Intelligencer and Minneapolis Tribune.

Ashbel Green's New Post

Ashbel Green, long a senior editor at Prentice-Hall, is the new managing editor at Knopf, succeeding Bernard Shir-Cliff.

Latter has gone over to Ballantine Books as executive editor.

Dee-Seeing With Duke

A humorous new guidebook on Washington, with Patty Duke and members of her tv show's cast as the central characters, will soon be off Ace Books' paperback presses. It is written by Frances Spatz Leighton, D. C. correspondent for the Sunday supplement, "This Week," and author of eight previous books.

Because of the Patty Duke tie-in, ABC and United Artists have programmed a big promotional drive for the softcover sightsee through the national capital.

Arizona Journal Expires

The Arizona Journal in Phoenix, launched Feb. 14, 1962, as a morning daily, ceased publication April 22. Publisher Robert Morrison said the Journal Corp., founded with about 11,000 stockholders, was dead but he intends to start a successor soon.

Founded as the nation's first metropolitan daily to use the offset printing method, the paper was in financial trouble almost from the beginning. It suspended publication Jan. 24, 1963, but resumed the following Aug. 21 under a new corporate org which pledged to redeem shares held by all stockholders.

Journal's competitors in the daily field are the morning Arizona Republic and afternoon Phoenix Gazette, both owned by Eugene C. Pulliam, and the Evening American, an afternoon tabloid published by Evan Mecham, a Glendale, Ariz., auto dealer and former state senator.

Harry Golden's Statistic

Humorist-author Harry Golden, whose new World Pub book, "Mr. Kennedy and the Negroes," is a switch from his "Only In America," "5c Plain" and kindred books, in ballyhooing his new book told an audience that it cost Uncle Sam $406,508 to integrate James H. Meredith in the Univ. of Mississippi.

Returning to the scenes of his youth in Manhattan's lower east side, the editor-publisher of the Carolina Israelite, told the overflow attendance at the Isidor Straus Auditorium in the settlement house known as the Educational Alliance, that the late President was dedicated to achieve improved civil rights for American Negroes.

CHATTER

Sanford T. Sandy) Beldon, pub-relations director for P. F. Collier, subsidiary of Crowell-Collier Pub. Co., has joined Grant Advertising as an executive, attached to the agency's New York office. Beldon was pub-ad director for Fawcett World Library and previously with Prentice-Hall.

Gordon Irving, Auld Lang Syne's *Gord.* correspondent of VARIETY in Scotland, penned illustrated article "Evening Newspapers of the Air," on BBC and ITV news-magazines, for May issue of prestige Scot illustrated monthly, The Scottish Field.

Fay Beneduce, formerly with Poise, Ingenue, Redbook and McCall's, has joined Teen Magazine as merchandising and promotion director, with Janice Leslie as assistant.

Patricia Beresford, last p.r. at Bobbs-Merrill, is now ditto at Grossman Publishers which just brought out Warren Leslie's "Dallas, Public and Private." (Miss) Jerry Quigg succeeded Mrs. Beresford at B-M.

Stuart Keate, Victoria Times publisher and onetime Time staffer in New York (later Montreal bureau chief for Life and Time), was elected president of Canadian Press (AP equivlaent) last week. He succeeds A. F. Mercier of Le Soleil and l'Evenement, Quebec, who becomes honorary president, with St. Clair Balfour of Winnipeg Tribune and R. A. Gray of Windsor Star as v.p.'s.

James Gould Cozzens' first book in seven years, "Children and Others" (Harcourt, Brace & World) is the August selection by Book-of-the-Month. It comprises 17 short stories, most of them dealing with a boy or young man at school; four of these never before published.

Gerard E. Sherry, managing editor of the Georgia Bulletin, has been nominated for the Catholic Press Assn.'s award for "distinguished contribution to Catholic journalism." Sherry was among two other laymen and three priests nominated for this annual honor. Winner will be announced at annual Catholic Press convention May 26-29 in Pittsburgh.

Seymour Lawrence, ex-Atlantic Monthly and Atlantic Monthly Press, now a veepee and member of the executive committee of Knopf, a subsid of Random House. While at Harvard, where he was editor-publisher of its literary magazine, Wake, he got into the business end of publishing as college rep for D. Van Nostrand.

Time Inc., offices in New York, has increased its capital stock from $2,700,000 to $8,100,000. Papers to this effect were filed at Albany by Cravath, Swaine & Moore. Recording fee was $2,700.

Ellery Mann's Rudder mag added an amusement section with Leonard Sternberg as editor; and a nitery-restaurant department, headed by Lynne Rogers Taylor.

City-Life Publishing Co. Inc., has been formed to conduct a publishing and printing business in New York.

YANKS SNUB OWN FEST, TOO

Independent Film Importers & Distributors (Of America)

Below, the officers and member companies of the New York-based trade association of U.S. showmen interested in foreign films. The key word, of course, is "Independent," to distinguish this group from the "Major" companies, which also increasingly handle films made outside the United States.

ORGANIZATION

Governing Committee: Jean Goldwurm, Daniel Frankel, Irving Wormser
Secretary: Munio Podhorzer
Treasurer: Peter P. Horner
Special Counsel: Felix Bilgrey
Executive Director: Michael F. Mayer
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Elio Romano, Charlotte Sernaker
Arthur Mayer
William Mishkin
Pathe Contemporary Films Inc.
Duncan MacGregor, Leon Dratfield, Ben Siegel
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Times Film Corp.
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Trans Lux Distributing Corp.
Richard Brandt
Union Film Distributors Inc.
Peter Horner, Phil Levine
Zenith International Film Corp.
Daniel Frankel

Those Skeptical Film Yanks

Continued from page 1

sales, placement and general prestige.

Ingmar Bergman (Sweden) and Michelangelo Antonioni (Italy) were helped at the boxoffice via Cannes while Spain's Luis Bunuel was "rediscovered" here. Only two top award takers at Cannes not benefitted (clearly) were the French "Such a Long Absence" and the Brazilian "The Given Word."

LeBret could not envision a festival without American participation. Yet the New Yorkers continue skeptical. Per example, Elia Kazan's "America, America" (WB), though thought a natural fest item drew deadpan reaction from Warners who saw no advantage in making it available. Lebret would not want a pic that had hit most countries but "America" has only played Britain and U.S. till now. He was also refused "The Carpetbaggers" (Par).

LeBret disposes of myths that it costs great sums of money to get a film invited to Cannes outside the official one, or that Italy and France play footsies about prizes, or that prizes are ever promised. He insists that the jury is completely international and uncommitted, with six foreigners to five French members.

America's lateness in disclosing its film, and the withholding of many desired features, led to the invite of an American indie made outside Hollywood and entirely independently, namely "One Potato, Two Potato," of Larry Peerce.

Yanks have usually had three to four features here, Italy and France ditto. But this year France and Italy have two each while the U.S. has two with the possibility of two non-competing items to open and close the fest. Samuel Bronston's made-in-Spain "Fall of the Roman Empire" definitely opens the fest. If international in cast, it still has a Yank director and is being handled stateside by Paramount and superficially is an American pic. Jules Dassin's "Topkapi" (UA) will probably wind the fest, also out of the running. Backed by UA with a worldwide cast, it is still mainly an American item.

LeBret feels the two will not be hurt by either press or public reaction. He recalls such other non-competers as "Ben-Hur" (MG), "Exodus" (UA) and "Around the World in 80 Days" (UA) which all were aided by festival exposure.

So LeBret would like the U.S. official selection group in Hollywood to make choices earlier and leave him free for invitations of his own.

Einfelds to Cannes

Mae and Charlie Einfeld flew in from Paris, where they are living indefinitely at their favorite Elysee-Matignon Hotel, because of the death of Mrs. Einfeld's 90-year-old mother, and flew right back to Cannes for the film festival.

Vet film executive, who is working on an independent production project since his retirement from 20th-Fox as veepee, plans residing in Europe until the fall, both for reasons of pleasure and business.

SAN FRANCISCO A BUMPY PATH

By IRVING M. LEVIN
(Director, San Francisco International Film Festival)

San Francisco.

As we (plural) prepare for the eighth San Francisco International Film Festival this is a good time to open the can of beans presented to us last Nov. 20 by the esteemed Robert B. Frederick, then of the Hollywood, now of the New York film staff of VARIETY. Here were some of his provocative points:

(1.) That the San Francisco Festival is a one-man show that might better be called "Levin's Levee."

(2.) That the festival has outgrown the Metro Theater, where it has been held for seven years.

(3.) That the Festival was operating without official recognition by the Federation of International Film Producers' Assns.

(4.) That we have had three different publicists in the last three years.

(5.) That we are understaffed and what staff we have is not particularly experienced in foreign films and that "This may be a major reason why efforts appear to be aimed at community rather than national interests."

I am in agreement with many of the points made. Frederick is certainly more knowledgeable than a good many other reporters who covered the Festival from one angle or another. So, this is not a rebuttal but an attempt to illuminate some of the dark problems that seem inevitable in any such enterprise. I'm taking them in reverse order:

Our San Francisco International Film Festival has not only "aimed" at national interest, year in and year out, but at international interest as well. Aiming and hitting the mark are, however, two different things and when you aim at a moving target, you know what often happens.

For example: there were 27 film critics and correspondents at the last Festival—from the U.S.A. and abroad. If that is not both national and international, I do not know the meaning of the words.

Blame Gene Autry

The VARIETY analysis correctly complains that press facilities were poor last year and warns correspondents that they had better "be accompanied by a typewriter" and hasten to "locate nearest post-office and telegraph office." Yet he fails to comment on a fact he made special notice of in his article: that our headquarters were shifted at the last moment owing to the fact that Gene Autry, the new owner of the Mark Hopkins "couldn't have been more disinterested." Sad, but true. And that's how the press headquarters we have always had every year got shot out from under us in 1963. It is not likely to happen again—I hope.

We invite participation of American and international producing companies—and it took us seven years to get one major American film—Carl Foreman's "The Victors." This was scarcely

(Continued an page 33)

VARIETY BOXOFFICE 'ESTIMATES'

Film showmen of Europe, and especially of Italy, manifest constant curiosity to understand how grosses are estimated by VARIETY, how theatre and distributor divide the money, and how theatre "overhead" is figured. This European zest for data on the U.S. boxoffice relates of course, to the great increase in foreign films playing off here.

The VARIETY grosses, published for over 40 years, constitute nearly the only source of information on the U.S. boxoffice available to foreign producers. Hence, they are known to be avid readers not only of the city-by-city reports but of the "National" summary of them in every issue, also of the monthly reprise, which typically appears in the first issue of the following month.

VARIETY covers 25-odd film markets, checks 300-odd theatres. This comprises a representative "sampling" by the criteria of commercial projection on averages. However the system is fallible and no denial of that fact has ever been made. There are formidable difficulties in cross-checking, and for this reason VARIETY sometimes drops certain houses or managements.

In general, downtown firstrun situations are included, though recently in the metropolitan New York market, as somewhat in Los Angeles, an attempt has been made to project the multiple firstruns which include neighborhood, suburban and exurban sites united in "Showcase." The downtown firstruns are no longer as all-vital as was once true. In New York City, particularly, foreign product tends to play East Side houses, formerly classified as "neighborhood" stands.

An estimate of the business at any given theatre represents the gross admissions, less the ticket tax of 10%.

Within this gross sum, three fiscal factors are hidden: (1) the theatre "overhead" which is deducted first (2) the distributor's agreed share, which is figured according to the terms of the contract and (3) the remainder which is the theatre's profit.

The VARIETY estimates are just that, estimates of the gross revenues, less the ticket tax, but otherwise do not reflect the division of the admissions between theatre and distributor, after "overhead" is subtracted before computation.

Every film playing under a negotiated contract is carrying some agreed portion of the advertising and promotional expenses, as well as the fixed overhead of the theatre. In the instance of, say, the Radio City Music Hall, which presents a large orchestra and a stage show, overhead charges include musicians, chorus, vaudeville acts, stagehands and so on.

The unknown circumstances pervading a given engagement may thus vary greatly. The importance and prestige of the film, and/or the theatre, are the X-factors.

The reader of the VARIETY grosses is advised to take note of the market-age of the picture, the capacity of the house it is playing, the scale of admissions. In any one city there may be brand-new releases alongside releases long out. The reports undertake to differentiate by the use of adjectives to characterize and estimate, in the light of all the relative factors, as good, fair or poor.

The 25-city sample used is reasonably representive of the United States and Canada, though admittedly the Southern states secrecy creates a noticeable gap of representation there. Films do not, of course, begin their runs simultaneously from place to place. In consequence a sleeper hit like, say, "Tom Jones" (UA), may be slow to show its full boxoffice sweep. But in a matter of weeks such unusual cases usually are reflected.

Every effort is made to cross-check estimates. The annual compilation of top grossers and the all-time top grossers are also revised from year to year in the light of improved information. Only pictures grossing $1,000,000 or more are included in the yearly tally; only those having grossed over $4,000,000 rate the all-time tally.

As regards the admittedly ticklish enterprise of estimating business, against the false propaganda of unabashed liars in some instances, it is fondly hoped that this publication steers a course of sanity.

Point to Stress: Canada Is 'Rural'

By GERALD PRATLEY

Toronto.

The foreign film producer looking at the map of North America sees Canada as a country larger than the USA. He will be unrealistic to gauge his expectations or fix his prices accordingly.

The reason is simple. There are 180,000,000 people in the US. There are only some 19,000,000 in Canada.

"Unlike the Americans" said N. A. Taylor, "we haven't the large centres of population here—which is where you make the money with foreign pictures. We are more rural than urban and considering all the circumstances it is remarkable we see as many foreign films as we do."

Nat Taylor is Canada's largest independent distributor and theatre owner. His interests are complex and include film production, studios and television stations and other forms of diversification now popular with industries. No man in this country is more familiar with foreign films or has done as much to bring them into Canada for distribution and exhibition.

Through his Independent Film Distributors which he formed in 1945 he acts as distributor for the films of Joseph E. Levine, Walter Reade-Sterling and Janus. He also takes certain films from Associated British and British Lion. In Canada however, British films are not considered "foreign," except perhaps in certain parts of Quebec where of course, French films are not considered foreign either.

The market for foreign films in Canada may be divided loosely into three parts:

(1) Quebec, which shows most films made in France as a matter of course. The Province of Quebec is France's best overseas market, and more than ever before, British and American films are shown in dubbed-into-French ver-

(Continued on page 32)

The International Film Scene

Austria	114	Holland	138	Philippines	131
Argentina	137	Hungary	105	Poland	105
Australia	132	Hong Kong	131	Russia	103
Bulgaria	111	Italy	81	Singapore	131
Chile	178	India	131	South Africa	136
Denmark	126	Ireland	58	Spain	120
Finland	126	Israel	136	Sweden	126
France	60	Lebanon	137	Switzerland	136
Germany	112	Mexico	139	Turkey	137
Great Britain	34	New Zealand	132	United Arab Republic	137
Greece	136	Norway	127	United States	105
				Yugoslavia	105

Foreign Rentals In U.S.

By VINCENT CANBY

Earnings of foreign language films in the U.S. and Canadian market —which in 1962 declined from the 1961 record high—again moved forward last year to establish a new, alltime record for the 1963 calendar year.

Results are revealed in VARIETY's annual survey of foreign film biz as reported by the major U.S. distributors and 38 independents who cover the domestic market.

Excluding for the moment British features, which are becoming increasingly hard to define because of so many close Anglo-American production partnerships, the VARIETY survey finds that last year 728 foreign language films (in both subtitled and English-dubbed versions) earned total domestic U.S. rentals of $31,887,000. This compares with $25,400,177 in 1962 and $28,058,145 in 1961.

Spearheading 1963's substantial increase was the spectacular advance in earnings registered by Italian-made product. Last year, Italo pix accounted for domestic U.S. earnings of $17,233,000, almost double the 1962 total of $8,884,862. But, lest the fiscally troubled Italo filmmakers think that U.S. distribs have been happily fiddling while Rome burned, it should be pointed out that:

Approximately $12,500,000 of the 1963 Italo total was earned by big budget pix ("Barabbas," "Sodom and Gomorrah," "The Leopard," etc.) in which U.S. companies had heavy production investments (and none of which was conspicuously successful in terms of that initial investment), or by spear-and-sandal epics, usually purchased outright.

It's estimated that all the "artier" Italo pix—"8½," "Mondo Cane," "Divorce, Italian-Style," to name the three most successful—earned no more than $4,000,000 of the Italo total. Thus, while it's true that good artie pix can make more money than ever Stateside, the really big dough is brought in by the mass appeal Biblical and/or action epics.

When British pix, including those made-in-Britain, U.S. major company films which qualify for Eady money, are added to the overall 1963 record, the VARIETY survey shows that 805 offshore films earned total domestic U.S. rentals of $69,342,000 last year. This compares with totals of $49,427,611 in 1962 and $69,024,745 in 1961.

British Climb

Earnings on British playoff in the U.S. in 1963 reached $37,455,000, compared with $24,027,434 the year before, but no less than $33,143,000 of this total was accounted for by product which was handled by the American major companies and whose financial roots originated in the U.S. The extent to which this kind of product swells the British total can be seen from the fact that just four films—"Lawrence of Arabia," "The V.I.P.'s," "The Castaways" and "Tom Jones" (just starting release) — earned an aggregate of no less than $18,700,000.

One of the more disturbing (to some elements of the U.S. film industry, anyway) facts to emerge from VARIETY's survey is the extent to which the distribution of offshore product in the U.S. is now dominated by the major companies, to the detriment of the independent distributors. Of the 1963 total U.S. earnings on foreign films, the majors collected $53,265,000 and the indies $16,077,000. That indie total is down sharply from the $22,085,991 they earned in 1962 and illustrates once again that "them that has, gits."

With the exception of Joe Levine's Embassy Pictures and Walter Reade Jr.'s Reade-Sterling, few indies have the financial resources with which to compete for the big money films. (And, of course, within indie ranks, there are few distribs who can compete with Levine and Reade.)

But French Off

One of the sharper earnings declines last year was that registered by French films, whose domestic U.S. rentals dipped to $4,567,000 from a high of $6,424,139 in 1962. There were no French blockbusters in 1963 to compare with the kind of biz done the year before by the Joe Levine-exploited documentary (and Oscar winner), "The Sky Above—The Mud Below." In fact, not one French pic topped the $1,000,000-mark in earnings in 1962.

A country-by-country analysis of foreign film earnings in the U.S. in 1963 follows. It should be stressed that all figures represent gross film rentals, that is, distributors' share of boxoffice receipts:

Great Britain: Of the $37,455,000 earned by British pix in the U.S. domestic market last year, $33,143,000 was brought in by 29 major company releases—"Lawrence of Arabia," "The V.I.P.'s," "The Castaways," "Dr. No," "Call Me Bwana," and the like. The independent distribs released 48 pix to earn $4,312,000, whereas in 1962 they earned $5,646,434. Among indie releases, there were a number of neat-but-not-gaudy earners—"The L-Shaped Room" (which Columbia eventually took over from its artie subsid), "Lord of The Flies," "This Sporting Life," "Heavens Above" (the only Peter Sellers comedy import to figure at all), "Carry On, Teacher" (plus reruns on the perennial "Carry On, Nurse"). Also Guinness, whose comedies used to be a b.o. trend all to themselves, last year was totally enwrapped by "Lawrence of Arabia." The full "Tom Jones" impact will be felt in next year's survey.

Italy: Of total Italo earnings of $17,233,000, it's estimated that $9,977,000 was earned by 13 Biblical and/or spear-and-sandal epics, ranging from the sublime ("Barabbas," $2,850,000) to the ridiculous ("My Son, The Hero," whose gross is a United Artists' secret), with such pix as "Sodom and Gomorrah," "Duel of The Titans," "The Slave," etc. in between. Embassy Pictures dominated the indie field via "8½," "Women of The World," and "Divorce, Italian-Style." Times Film also had a $1,000,000-plus type film in its "Mondo Cane," which Times deserved after having gotten stung, boxoffice-wise, by the flop of Michelangelo Antonioni's "The Eclipse." Although their total rentals helped to push up the major companies' share of the Italo earnings, "The Condemned of Altona" and "The Leopard," both released by 20th-Fox, were b.o. disappointments. Italo language market for unsubtitled pix continued to shrink in 1963, down to $57,000 from $73,000 in 1962.

France: 1963 was a year of disappointment all round for distributors of French pix in the U.S. market. The highly praised (and Oscar-winning) "Sundays and Cybele" never picked up the b.o. steam anticipated and did not even crack the half-million dollar mark. Another hopeful entry which failed to pull was "The Suitor." Also conspicuous by its absence was the Brigitte Bardot boxoffice allure, with her "A Very Private Affair" doing only so-so biz and her "Love on A Pillow," released very late in the year, not promising any better. "Lafayette." France's big budget, 70m historical spec, opened in N.Y. for the 1963 Easter biz, but attracted only modest biz. Pic, however, has gotten a lot of circuit showings.

Mexico: The Mexican total of $3,330,000 was almost entirely earned by 87 pix distributed exclusively to the Spanish language houses in New York, the southwest and far west by Azteca and Columbia. That biz is estimated to be up slightly over 1962.

Japan: Rentals on Japanese pix took a sharp jump to $2,359,000 from $1,694,611 in 1962, largely because of a highly exploitable "duel of the titans," Japanese-style: "King Kong vs. Gadzilla," which took in a reported $1,100,000 in the action market. The rest of the Japanese coin was repped principally by product showing in Japanese language houses in Hawaii and the U.S. west coast. There were no notable earners among the Japanese pix in artie release, though both "Yojimbo" and "The Island" were very respectfully received by the reviewers. The Toho Co.'s opening of its own Broadway showcase, the Toho Cinema, in January, 1963, has been a fine p.r. move but it does not yet appear to have stimulated any special b.o. acceptance for Japanese features outside the language houses. However, largely as the result of the Toho Cinema's exposure of Akira Kurosawa's "High and Low," at the end of the year, pic was picked up for national distribution by Reade-Sterling.

Spain: The increase in rentals on Spanish (from Spain) pix in 1963 —up to $1,400,000 from $964,000 in 1962—was largely the result of the performance (only fair) of two action-costumers released by the major companies and which together earned about $1,100,000. The rest of the coin was earned by pix sent out to the Spanish language houses.

Greece: All but a little over $100,000 of the Greek total of $964,000 earned last year was brought in Jules Dassin's big-budget "Phaedra" and Michael Cacoyannis' "Elektra." Rentals on pix aimed at the Greek language trade climbed slightly to approximately $100,000 in

(Continued on page 32)

Foreign Rentals In U.S. by Flags

[1963 Estimates]

The following chart is a country-by-country breakdown on the estimated U.S.-Canadian rentals earned by product originating abroad in 1963. (Comparable figures for 1962 appear in parentheses). The totals include rentals on those features either wholly or partially financed by Americans if (1) they are foreign language productions, and/or (2) qualify as "local" productions under the laws of the countries of origin.

ORIGIN	NO. OF PIX		RENTALS	
Britain	77	(122)	$37,455,000	($24,027,434)
Italy	93	(89)	17,233,000	(8,884,862)
France	91	(97)	4,567,000	(6,424,139)
Mexico *	88	(101)	3,330,000	(3,235,000)
Japan	156	(176)	2,359,000	(1,694,611)
Spain	13	(24)	1,400,000	(964,000)
Greece	83	(38)	964,000	(895,565)
Germany *	55	(63)	483,000	(1,020,000)
Sweden	22	(17)	451,000	(519,000)
Argentina *	15	(9)	380,000	(113,000)
Russia	98	(89)	354,000	(384,000)
Philippines	2	(..)	150,000	(.....)
India	6	(4)	70,000	(75,000)
Yugoslavia	2	(..)	65,000	(.....)
Poland	2	(4)	43,000	(17,000)
Denmark	2	(5)	38,000	(1,119,000)
Czechoslovakia	...	(2)	.....	(55,000)
Total	805	(840)	$69,342,000	($49,427,611)

Eliminating the rentals on British films, the biggest earners of which were U.S. major company releases qualifying for Eady money, a total of 728 foreign language pix (including those dubbed for U.S. market as well as subtitled) earned $31,887,000 in 1963. This compares with 1962 when 718 language pix earned $25,400,177.

Films tabulated were released by 38 independent and 11 "major" distributors. For the purpose of this survey, American International Pictures, as well as Azteca, a principal distributor (along with Columbia) of Spanish language product in the U.S., are considered to be major distributors.

* The bulk (50% or more) of this revenue was earned by unsubtitled product shown in special foreign language theatres catering to ethnic groups.

Majors Vs. Indies Share In U.S.

[Of Foreign Product Rentals]

Table below breaks down the share of foreign film rentals earned in the U.S. and Canada in 1963 between the major companies and independent distributors. Number of films is shown in parentheses.

Origin	Majors' Share Of Estimated Rentals		Indies' Share Of Estimated Rentals	
Britain	$33,143,000	(29)	$ 4,312,000	(48)
Italy	12,452,000	(21)	4,781,000	(72)
France	1,285,000	(11)	3,282,000	(80)
Mexico	3,300,000	(87)	30,000	(1)
Japan	1,115,000	(2)	1,244,000	(154)
Spain	1,400,000	(13)	.....	
Greece	155,000	(2)	964,000	(83)
Germany	.....		328,000	(53)
Sweden	.....		451,000	(22)
Argentina	250,000	(12)	130,000	(3)
Russia	.....		354,000	(98)
Philippines	100,000	(1)	50,000	(1)
India	.....		70,000	(6)
Yugoslavia	65,000	(2)	.....	
Denmark	.....		38,000	(2)
Poland	.....		43,000	(2)
Total	$53,265,000	(180)	$16,077,000	(625)

The $16,007,000 earned by the independents in 1963 compares with $22,085,991 earned by the indies in 1962. Thus, while the market for foreign films in the U.S. continues to expand, the independents' share of that market is declining and the majors' share is increasing. For example, practically all of the big jump in Italo revenues last year was accounted for by the major company releases (from $4,880,000 in 1962 to $12,452,000), against the small indie increase (from $,004,862 to $4,781,000 in 1963).

For the purpose of this survey, the following companies are classified as major distributors: American International, Aztecs, Allied Artists, Columbia, Metro, Paramount, 20th-Fox, Universal, United Artists, Warners, Buena Vista.

Canada's Import Cinemas

Towne Cinema, Toronto.
International Cinema, Toronto.
Yorkdale Cinema, Toronto.
New Yorker Cinema, Toronto.
Place Ville Marie, Montreal.
Towne Cinema, Winnipeg.
Pace Cinema (16mm) Winnipeg.
Studio, Vancouver.
Fox, Victoria.
Little Elgin, Ottawa.
Cinema, Hamilton, Ont.
Elmwood, London, Ont.
Varscona, Edmonton.

'Art' Situations In Metropolitan New York Area

(Compiled By IFIDA)

MANHATTAN

Apollo
Alden
Alpine
Apollo
Art
Baronet
Beacon
Beekman
Bleecker St. Cinema
Carnegie Hall Cinema
Cameo Theatre
Casino
Charles
Cinema I
Cinema II
Cinema Giglio
Cinema 181
Coronet
Eighth St. Playhouse
Embassy
Embassy 72nd Street
Essex
Festival
Fifth Avenue Cinema
Forum Theatre
55th Street Playhouse
Fine Arts
Gramercy
Greenwich
Guild
Eighth St. Playhouse
Brandt's 86th St.
Heights
Kips Bay
Little Carnegie
Midtown
Murray Hill
New Yorker
Normandie
Paris
Plaza
72nd St. Playhouse
68th St. Playhouse
Sutton Theatre
Symphony
Thalia
Thirty Fourth St. East
Toho Cinema
Tower East
Trans-Lux
Trans-Lux 52nd Street
Trans-Lux 85th Street
Waverley
World

THE BRONX

Allerton
Ascot
Bainbridge
Circle
Devon
Globe
Lido
Square
Valentine

BOROUGH OF KINGS—NYC

Astor
Beverly
Carroll
Claridge
College
DeLuxe
Elm
Fortway
Jewel
Kent
Marboro
Plaza
Rogers

(Continued on page 31)

Canadian Awards Set for May 8

Ottawa.

Comics Johnny Wayne and Frank Shuster will present 16th annual Canadian Film Awards May 8 at a dinner in Royal York Hotel, Toronto. Some 43 producers entered 149 films in 14 categories. Three one hour-long tv-films are entered, and four full-length theatre features—unlike last year, when there were none of either. Canadian Film Institute, Assn. of Motion Picture Producers of Canada and Screen Directors' Guild of Canada are tossing the shindig.

Full-lengths, all made in French and one also in English, are: "A Tour Prendre," now playing in New Yorker art house, Toronto (directed by Claude Jutra for Les Filmes Cassiopee/Orion, Montreal); "Trouble Fete," playing to packed houses at two Montreal theatres (directed by Pierre Patry for Co-operatio, Montreal); "Pour la Suite du Monde" (directed by Pierre Perrault and Michael Drault for National Film Board of Canada); and "Amanita Pestilans." Last was shot by same director—Rene Bonniere—with same cast in both languages for Crawley Films Ltd., Ottawa.

YANKEE PRUDES & FOREIGN FILMS

By ROBERT J. LANDRY

THE PARADOX

Film showmen of foreign nations ought never to overlook an essential reality, namely, that as regards censorship the United States of America is a paradoxical situation. America can be, and is, both unbelievably liberal and surprisingly narrow, at the same time. In many particulars of permission this is the most idea-receptive and unfrightened nation among the 120 nations on earth. It is unknown for the Federal government to suppress a motion picture, as is done in France, Italy, Spain, Mexico, and many another land. Although patriotic societies occassionally protest that American-made features belittle the brains and manners of American leadership there is no denial of domestic license or the right to export. Going further, it is proper to state that the United States, alone among great powers, allows its honor to be questioned on the screen. As for "grandeur," DeGaulle style, there is none. American grandeur shows in luxurious plumbing and backyard swimming pools. Certainly the general tendency in America on many sensitive political issues is to allow rather than curb. American films have given lessons in lynch law as far back as 1915 and "The Birth Of A Nation." Several films, not only "The Manchurian Candidate," dramatized the telescopic rifle as an instrument of assassination.

Other areas of permissiveness will readily recur to memory. The beating of teachers in schools? It's been shown. The abortion scandal? Often pictured. The harassment of the citizens and the corruption of the police by organized crime? It would take a catalog to list the titles of such films. Brutality in detail, indignities to innocent bystanders, murder of witnesses? These, too, are frankly photographed. American films even dare suggest treason in the Pentagon high command and idiocy in the fission laboratories, dare treat the bomb in terms of farce.

All of which suggests a vast range of liberality indeed. And yet there is the contradiction—and the paradox—of pockets of Victorian-like prudery all over the country. These focus a watch and ward zeal upon, above all, the undraped female form. It is hardly an exaggeration to state that for millions of Americans the possibilities of atomic warfare are less alarming than an unveiling of the apparatus of maternity.

* * *

SELF-POLICING

Meanwhile, nothing is more characteristic of business in America than the "code of ethics" administered by the "offending" medium following its announced reform. Baseball, broadcasting, horse-racing, boxing, films are just a few of the U. S. industries to invoke a system of self-policing. The Hollywood Production Code, administered by Geoffrey Shurlock, continues operative and respected despite rebels in its own producer membership and the neglect of the importers of foreign film to seek its seal.

* * *

LEGION OF DECENCY

Subsequent to the establishment of the Hollywood Production Code (in 1930) the Roman Catholic bishops of the United States set up (in 1933) a system of ratings, based on their moral values. These range from positive endorsement to outright condemnation, or "C" rating. A "C" rating has been, and continues, a commercial liability in that many circuits and individual theatres refuse to book such films. Hence producers are often in negotiation with the Legion to prune their footage to escape condemnation. The Legion has modified its harshness with understanding in late years, though its discontent is far from silenced.

Protestant denominations express themselves on film content now and then but do not "rate" releases. Among the Jews, the Anti-Defamation League has concerned itself chiefly with racial stereotyping in story as appearing on the screen. Actually the oldest extant body concerned with the evaluation of films is the National Board of Review, founded in 1909. It's a voluntary grouping of admirers of film as an art form. The Board's monthly, "Films In Review," prints criticisms among the toughest seen in the United States and is especially alert to "party line" propaganda from overseas.

* * *

CLASSIFICATION

There is much advocacy of legally-enforced "Classification" of films, so that children under 16 or 18 may be excluded from certain "adult" films. In general, U.S. distributors oppose all such legislation. They rely in part upon a voluntary service called "The Green Sheet." This gives capsule evaluations on the suitability of films for the young. Parent-teacher and other support for compulsory classification is premised on the plea that modern parents have no way to know, in advance, about the morals of films appearing in local theatres. "The Green Sheet" is financed as to printing and mailing costs by the Motion Picture Assn. of America but the evaluations themselves are made outside the industry by a complex of 10 civic organizations. The monthly distribution was recently jumped from 30,000 to 69,000 copies, sent to local bodies which, in turn, reproduce and circulate locally.

U.S. CUSTOMS

All film prints shipped in from foreign countries run, first off, a form of censorship known as U. S. Customs, as arm of the Treasury Dept. Intermittently, films have been denied entrance, or delayed, because customs inspectors have felt they were, or might be, "obscene." Due heed to this hazard should be given by exporters and importers.

* * *

THE NATURE OF EVIL

For multitudes of American citizens, foreign showmen will be well advised to remember, innate evil means one or two emphases, or trends, either seen or suspected in cinema. First and foremost, situations of intimacy or provocation calculated to arouse a "prurient interest." Sex feelings which are not romantically idealized are charged with corruption of home, family and growing youth—pretty much here as in Britain and Canada. After sex, the second obsessive American fear is of Communism, and anything suspected as tending to its advancement or prestige. Since (1) Sex and (2) Communism are commonplace preoccupations of many writers and directors of films in Rome and Paris this fact alone is partly responsible for a certain prejudice in America against "foreign" films. Curiously enough, and another paradox among many, the puritanical films from the Soviet Union are, like the famous American deodorant users, at least "half safe."

* * *

HIT AND RUN

Elsewhere in this present edition appears a check-list of the several states and municipalities which maintain censorship systems, of varying kinds. Censorship has suffered a number of defeats in the U. S. Supreme Court and is, as an official influence, notably subdued compared to the past. However, small town "busybody" elements have been active. There has been a good deal of what may be termed "hit and run" censorship by individual prosecuting attorneys, sheriffs, and so on. Just recently a county attorney in Lewiston, Maine frankly admitted he raided and closed a film called "Passion Holiday" solely on the strength of two telephone calls. The moral crackdowns of such local figures are, to say the least, arbitrary and without due process of law. The trouble is that too often the theatre owners decline battle, to save legal fees. It depends upon the racial and religious density in a given area. In a parish across the Hudson River from Manhattan a zealous priest literally hounded one theatre operator, making the latter's existence almost intolerable. It is this sort of managrial harassment which is frequently reported, with considerable evidence that like-minded clerics or laymen pass the word from town to town. Hit-and-run tactics were notorious in Ohio two or three years ago. VARIETY has published perhaps a dozen stories in recent years of theatres forced to change policy or sell under "blue-nose" pressure.

There can be no complaint in a democracy against community protest. This is a method of democracy. However, the private citizens who often organize campaigns are frequently unwilling to stand up and be named. Their practice is secretly to goad officials and police. They dote upon the spectacular raid, the turning out of the audience, the confiscation of the negative. Too often the victim, arrested and lodged in jail, is the manager, projectionist or even cashier. The theatre owner, like his foes, may love secrecy.

Admittedly, the semi-surreptitious warfare between private citizens and film showmen has not been adequately documented. Some facts will probably never be verified unless philanthropic foundations grant investigatory funds. The failure of theatres to fight back is all-important. In one Ohio town it looked like there might be a true test of hit-and-run vigilantism against the French film, "The Lovers." A counter-suit was filed and a dozen volunteer trouble-makers seemed for a time likely to face some return in embarrassment. However, in the end the theatrical interests had no stomach for the fight, and indeed there is something basically incongruous in courting ill will since all businesses covet the opposite. Still there are grounds for believing that private citizens have been guilty of slander and malice and incitement to unjustified raid and seizure without ever having to answer.

Historical note should perhaps be taken of "The Lovers," above-mentioned. In most respects a tepid domestic drama of a dull husband and his bored wife, its final quarter hour caused the trouble in U. S. by showing the wife and her lover sharing the same bathtub and, later, bed. It was the most unnerving spectacle seen in Ohio since D. W. Griffith's glorification of the Ku Klux Klan in 1915.

* * *

FILM UNDERGROUND

If the United States has a widely dispersed body of underground censors it is perhaps only a kind of poetic response that there has developed in New York City an underground group of independent film-makers dealing with subject matter far outside the usual boundaries of sanction. Whether this movement will prevail remains to be seen. Its philosopher-in-chief, Jonas Mekas of Greenwich Village, was arrested twice in March for exhibiting film dealing with homosexuality. Earlier, a New York-made feature, "The Connection," after attracting some notice at the Cannes Film Festival returned to bcome a cause celebre in a dispute involving the N. Y. State Board of Regents which sought to deny it a license because of the use on the soundtrack of a four-letter word for human excrement which is almost universally not used in American periodicals, though common in American novels.

Avant-garde production is hard to finance and harder to get commercially booked in America. Even so, something close to revolutionary advances in sophistication have occurred in the States since World War II. The popularity of foreign product is now extensive but some part of the fuel which keeps the censorship fires burning here is of overseas origin. However, against that, perhaps nothing stirs more raids and seizures of negatives than "nudies" made not in Europe but in the outskirts of Los Angeles.

Censorship In U.S.A.

BY STATES

New York—Louis M. Pesee, Director of Motion Picture Division Dept. of Education, Albany, N.Y.

All films, except newsreels, require a license.

Maryland—Norman Mason, chairman, State Board of Censors, Baltimore.

Prior license required. A Baltimore exhibitor has been systematically showing harmless films sans license, hoping to bring whole issue to adjudication.

Kansas—State Board of Review, Mrs. Hazel Runyan, Chairman, Kansas City, Kans.

Credo contains many provisos approximately those knocked out by legal challenge in other states. Sample: "Loose conduct between men and women will be eliminated, and, whenever possible, barroom scenes and social drinking."

Virginia—Division of Motion Picture Censorship, Mrs. Herbert B. Gregory, chairman.

Standards applied are somewhat vaguely and broadly defined. Censors are women, never of the Republican Party, since this is part of the "Solid South" that has voted Democratic, with occasional rebellions, since the Civil War.

Abolished State Censorships: Massachusetts (Sundays only), Pennsylvania, Florida and Ohio censorships have all been either declared unconstitutional under legal attack in the courts or have been re-written into the discard by the state legislature.

BY MUNICIPALITY

Atlanta: This Georgia metropolis clings to a modified scrutiny system, replacing earlier city censorship, which took the count. The former woman censor has since re-emerged as the "city reviewer." Considerable nuisance hazard inheres in the lady. Industry has been only partially defensive.

Birmingham: Chief of Police here was long likely to take his cue from decisions in Atlanta.

Lowell & Lynn, Mass.: These cities near Boston have been quiet of late as censor threats. Practice was to "preview" only films of advance noteriety.

Chicago—Much in-family feuding between police, the mayor's appeals board and the vigilant Catholic clergy. Where counter-attacked, the censorship quails before the time and expense of defending itself. (Some of nearby Illinois cities, notably Evanston, have shown zest for denial and deletion, but not virulent lately).

Denver—Mostly eyes le sexy hot product.

Detroit—Police assume responsibility. Not troublesome of late.

Memphis—Once notorious under long reign of nation's most avid male bluenose. Less ridiculous nowadays but still prone to denial of license. In Memphis, as in many Dixiecrat communities, some censorship has been aimed at removal of "favorable" treatment of Negroes, distasteful to those maintaining segregation philosophy.

Milwaukee—Wisconsin's biggest city has a citizens advisory board on films, but it lacks legal powers.

Pasadena—Rich and conservative city over the rosebushes from Los Angeles has never banned a film but has often asked for elimination of scenes and dialog.

Omaha—Mayor of the Nebraskan metropolis has censoring authority but its largely unexercised.

Portland, Ore.—In the northwest the former censor board faded away. Power lies with police. Not troublesome.

Seattle, Wash.: Inactive local censorship.

N.Y. Area Art Spots

Continued from page 30

Rugby
St. George Playhouse
Tuxedo
Wagner Theatre

QUEENS: NASSAU & SUFFOLK
(Long Island)

Alan, New Hyde Park
Argo, Elmont
Austin, New Gardens
Baldwin, Baldwin
Bar Harbor, Massapequa Park
Belair, Valley Stream
Bellerose, Bellerose
Bellmore, Bellmore
Bethpage, Bethpage
Bath View, Old Bethpage
Cambria, Cambria Heights
Center, Sunnyside
Central, Cedarhurst
Cinema, Manhasset
Cinemart, Forest Hills
Colony, Jackson Heights
Continental, Forest Hills
Deer Park, Deer Park
DeLuxe, Woodside
Drake, Rego Park
Earle, Jackson Heights
Fair, Jackson Heights
Fine Arts, Hempstead
Hampton Arts, Westhampton Beach
Hauppauge, Hauppauge
Herricks, Herricks
Hewlett, Hewlett
Hollis, Hollis
Islip, Islip
Larkfield, E. Northport
Lido, Long Beach
Little Neck, Little Neck
Malverne, Malverne
Manhasset, Manhasset
Mayfair, Commack
Mayfair, Flushing
Merrick, Merrick
Morton Village, Plainview
Oceanside, Oceanside
Old Country, Plainview
Olympia, Astoria
Parsons, Flushing
Pix, Far Rockaway
Playhouse, Bellmore
Polk, Jackson Heights
Roslyn, Roslyn
Salisbury, Westbury
Sands Point, Port Washington
Trylon, Forest Hills
Wantagh, Wantagh
Westbury, Westbury
Westhampton, West Hampton Beach
Empire, Port Richmond

WESTCHESTER & ROCKLAND COUNTIES
(N.Y.)

Hastings, Hastings-on-Hudson
Larchmont Playhouse, Larchmont
Parkway, Mt. Vernon
Town, New Rochelle
Central, Pearl River
Plaza, Scarsdale
Cinema 45, Spring Valley
Colony, White Plains
Pix, White Plains
Kent, Yonkers
Kimball, Yonkers
Park Hill, Yonkers

NEW JERSEY

Lyric, Asbury Park
Mayfair, Asbury Park
DeWitt, Bayonne
Center, Bloomfield
Queen Anne, Bogota
Park, Caldwell
Clifton, Clifton
Ormont, East Orange
Elmora, Elmora
Chancellor, Irvington
Art, Irvington
Strand, Lambertville
Claridge, Montclair
Little, Newark
Albany, New Brunswick
Grant Lee, Palisades
Mall, Paramus
Fine Arts, Passaic
Paramount, Plainfield
Garden, Princeton
Carlton, Red Bank
Community, Toms River
Brunswick, Trenton
Art Cinema, Union City
Union, Union City

Regrets European Sexsationalism; Parish & Peasant Pix No More

By MORRY ROTH

Chicago.

Yankee film theatre operators opinions on "art" product from overseas is varied. But one thesis may be of interest to the overseas showmen. It amounts to a complaint that the Europeans have moved too much toward psychosexualis and away from the early detailings of colorful, warmhearted village and native life which established the imports in American affection to start with. Memory lingers upon Raimu in "The Baker's Wife," many of the early Fernandel peasant comedies and the hearty hanky-panky of the Italian parishes.

One who espouses these regrets for content change in European product is Chuck Teitel, owner of two Chicago art houses (World, Town) and a distributor of foreign films (Teitel Films). The danger, according to him, is not so much that anyone will be corrupted but that sensation substitutes for well-crafted pictures. It was the latter that created the explosion of the foreign pix in this country.

"The European producers," he maintains, "who once created new tastes for American ticket buyers are now pandering. Now a well-made picture like 'Lazarillo' is obscured by the sex and violence of 'Mondo Cane,' 'Psyche 59,' 'The Good Soup' and 'Yesterday, Today and Tomorrow.' A film that handles sex and love with, say, the delicateness of 'A Summer To Remember' unfairly looks naive in the company of pictures that should list Kraft-Ebing in the credits."

If the trend continues, Teitel says, the quality imported picture sans venery and morbidity won't have a chance. For instance, where only ten years ago a "Tight Little Island" and other English Group Three pix or a "Captain's Paradise" created excitement in the art market, today they would barely make a ripple.

Nor does Teitel cotton to the explanation that hinterland audiences are getting more sophisticated. "Unaccountably," he asserts, "we associate sophistication only with sex. After 30 years of importing pictures we must certainly have an audience that is sophisticated about fine scripts, superior direction, good acting and brilliant camera work. Aren't the European producers betraying these people?

"The foreign film makers got a toe-hold in the U.S. market because Americans were tired of seeing Dick Powell in a straw hat and white suit dancing with Ruby Keeler and 50 female football cheerleaders in pleated skirts. Until recently European films were successful in the U.S. because they were different. Today they are only trying to outdo the U.S. product in nudity and the exploration of sexual aberrations."

The bread-and-butter and even the classic foreign films that broke the ice in the U.S. market wouldn't have a chance today, according to Teitel. Such post World War II smashes as "Open City," "Paisan," "Angelo" or the Raimu trilogy would be lost in the welter of lust and flesh now on the screen.

Teitel fears that even such a superior picture maker as Ingmar Bergman may be caught up in the sensationalism tide. He points out that "Winter Light," which Bergman considers his best film, was a b.o. flop, and that even such highly-acclaimed pictures as "The Devil's Eye," "The Magician" and "The Seventh Seal" did only moderate biz in the Midwest. Bergman's biggest hit of recent years hereabouts was "Virgin Spring," which Teitel thinks would have had tough going without the explicit rape scene. Now, "The Silence," with its nudity, nymphomania and homosexuality, looks to be Bergman's biggest money maker.

Teitel pegs the upturn in European sexsationalism and (according to him) the decline in foreign filmic art began about five years ago. "I began to notice that first-rate foreign films without a sex motif were not making it at the boxoffice," Teitel recalls. "It became obvious when a great picture like the French 'We Are All Murderers' virtually fell on its face. This also happened to 'The Would Be Gentleman' and the recent German treatment of the operetta 'Don Juan.' I would have had lines waiting for these pictures a decade-and-a-half ago."

If the European producers are going to compete with Hollywood only on the basis of sex and nudity, says Teitel, then they are in for trouble because Hollywood will beat them at their own game. The logical (or illogical) extension of this sort of competition is the stag film.

Metro Sets Pace In Italian Keys

Rome, April 28.

Metro has taken over the lead in key city boxoffice totals for Italo distribs, with Paramount and Universal closely following behind. General situation sees Yank pix clearly dominating the local mart with about 46.6% garnered to date this season. Dear-UA follows, with Ceiad (Columbia) next. Titanus comes in sixth position. Dear-Fox is No. 7, with Interfilm, Warners, Rank and DeLaurentiis next in order.

Pic leader is "Cleopatra" (20th), followed by "Lawrence of Arabia" (Col). Then comes "Yesterday, Today, Tomorrow" (Emb), "How West Was Won" (MGM), "Charade" (U), "55 Days at Peking" (AA), "I Mostri," Irma La Douce" (UA), "The Leopard" and "Four for Texas" (WB). DeLaurentiis holds a slim lead over Interfilm in the average-per-film race, with Universal figuring in third position.

Number of recent releases are showing strongly and look to go higher. Among these are "Seduced and Abandoned" (Vides), now No. 12; "The Prize" (MGM), "Seven Days in May" (Par), and others. Ingmar Bergman's controversial "Silence" has started off strongly in a few keys.

'Gallo,' Mex Film, Wins Milan Film Fair Prize

Milan, April 28.

Miguel Zacharias' Mexican pic, "Juana Gallo," this week was awarded the Trophy of Five Continents at ceremonies held at MIFED, the Milan Film Trade Fair which, together with BIC, sponsors the annual award. Prize is for most commercial film of the year in each of world's five continents. "Juana Gallo" stars Maria Felix, Jorge Mistral, Christian Martel and Ignazio Lopez Corso.

Also at MIFED this week, the International Film Bureau (BIC) held a session of its executive council, with Eitel Monaco, ANICA topper, presiding.

Canada—And Morals

Ottawa, April 28.

"Why are Ontario residents considered too sensitive for some films shown in Europe?" parliament was asked last week by Stephen Lewis, New Democratic Party member for Toronto suburb Scarboro.

In same debate, one Liberal member said Ontario Censorship Board was too strict in classifying films (as for everyone; for adults —non-compulsory; or restricted to those 18 and over) while another of the same party called it "too loose." Latter, who castigated the board for passing "sick, sexy, saucy and violent" films, took a sideswipe at Toronto Star (without naming it) for accepting sexy films ads while refusing all liquor ads.

Ontario film censors are generally considered the most liberal in Canada except Quebec (formerly the toughest) and possibly British Columbia. "Tom Jones," e.g., was passed uncut in Ontario, while Alberta and Saskatchewan have turned it down unless distrib agrees to cuts.

Canada Is 'Rural'

Continued from page 29

sions while showings of the original versions grow less in number.

(2) Films for ethnic groups: Greeks, Germans, Japanese, but mostly Italian. Distributors such as Bob and Lionel Lester bring in hundreds of Italian films of all kinds and ages for showing in Italian communities. The Ontario censor reports that for the second year running more Italian films came into Ontario than American productions. This total however, does not include the celebrated films which fall into the "specialized category," nor those which now might be classified as the "popular art" category such as "Yesterday, Today and Tomorrow." (3) These are the 'specialized' or art films which are bought at the festivals by American distributors who usually take Canadian and American rights, or which are the result of co-productions with American distributors such as Levine. In this group are usually found the "sword and sandal epics" too, which, when dubbed into English, are taken by the same distributors who off-set losses from art with profits from spectacles.

"The problem with foreign films in Canada" says Taylor, "is knowing where to play them. For the purely artistic film we have only 10 to 12 towns compared with over 200 in the US. We can depend on less than 5% of the American gross. Yet some foreign pictures like "Boccaccio," "Two Women" and "Divorce, Italian Style," will play everywhere in dubbed versions and do extremely well. We bring in titled and dubbed prints. We use the titled prints for the specialized cinemas and the dubbed prints for regular theatres. "8½" dubbed is doing good business in the most unexpected places. "Yesterday, Today and Tomorrow" will play everywhere too. But this type of film is not any longer a specialized picture but a commercial proposition. You can never tell, and sex plays a large part in attracting the public. The mass public doesn't like to read sub-titles and never will—perhaps they cannot read well or don't expect to read when they go to the flicks. It's only the hard core who want titles and they are so vocal we provide them. We're better off with dubbed prints but I believe in showing both versions and I believe in hearing the original actors' voices in important films.

"We service film societies and believe in getting them as many films as possible, but the amount of money they return is small compared to the costs which face us: print costs, import taxes and censorship fees in eight provinces. This applies to films we bring in for our specialized cinemas. Sometimes we never cover initial outlay. We lost money in Hamilton and London, but we succeeded in Vancouver and we've started well in Winnipeg. We get nothing from the Maritime provinces and censorship in Saskatchewan and Alberta makes it hardly worth while showing films there."

"The market in Canada (excluding Quebec and its French films) is on a percentage basis comparatively less than it is in the US" said Taylor. "Canada does not bear the same returns as the US. A big American picture will do from 5 to 10% of the American gross here, and due to block-booking, which we still have, the lesser pictures will sometimes do more than the bigger pictures. But you cannot expect these figures from foreign films. We've tried everything in smaller towns including one show a week and 16mm houses, but audiences remain so small it's a waste of money. I wouldn't be in business distributing foreign pictures were it not for my other interests. I might do it by having my office in my hat but even that would be risky. We keep trying and I wish producers would rid themselves of their inflated ideas of the potential returns they can expect from the Canadian market."

Lewis J. Rachmil will handle producer reins on Mirisch Corp.'s picturization of John O'Hara's "A Rage to Live," Suzanne Pleshette starrer to be directed by Walter Grauman.

CHILE'S MAIL ORDER PUBLICITY

By HANS EHRMANN

Santiago.

In Chile film publicity is strictly a mail order business and it has never been positively ascertained whether publicists actually have to know how to read and write. But there is no doubt whatsoever that scissors and glue form an indispensable part of their equipment.

Magic minds in New York or California work out slogans, design advertisements and figure out promotion stunts or tie-ups. Less magic minds translate these into Spanish and the result arrives through the mails as something known to the trade as a press book.

The publicist receives one of these for each film he handles and all he has to do is gaily snip and stick a little and his ads are all ready for the supposedly gullible Chilean consumer. He does not even have to know the facts of life, for the magic minds back in the U.S. already put all the sex that's fit to print into their little press books.

Original ideas are strictly taboo, but that does not prevent the publicists from having a foible or two of their own. One has become an expert at providing newsmen with requested stills only when their deadline is long past and gone; another felt for years that the proper place for stills was in his files and not in newspapers or magazines where they could often be placed for free. He became a picturesque little miser with a hoard of stills. Only when newsmen ganged up on him and threatened to write to his head office in New York, did he decide to become more generous. Another man, also at a major U.S. distributor, has found his job such a sinecure that he turns up at his desk for half an hour a day (barring rainy ones). Another once held a press show of a pic for his friends and forgot to invite the critics.

Original ideas are taboo No. 1. Next to this, you have what may well be described as the publicist's Golden Rule: never see a film you have to promote. This procedure is adhered to approximately 99% of the time.

There is however more than meets the eye in the placing of advertisements. This is a simple and straightforward matter as far as the Mercurio, Santiago's most powerful daily, is concerned. Other papers though, provide publicists with a 15% kickback on the cost of ads to attract the film dollar to their pages. They bill 100% of cost and then pay a 15% commission to the lucky publicist who thus makes a second income without any need for moonlighting.

Heads of distributing firms and theatre managers are well nigh unanimous when approached on the subject of publicists, that there aren't any here worth their salt. Films just seem to sell themselves on the face value of the stars involved. At the same time, the mentality of people around the world, though similar in many ways, also varies in others and it may well happen that an approach that will sell a picture in New York or Seattle, will not be quite as successful in Santiago or Montevideo. And every now and then, when a "different" film like Fellini "8½" comes along, neither publicist, nor distributor, nor exhibitor know how to handle it. They are just unable to find out what it is all about.

There is little doubt that film publicity in this country is in a sorry state. It is an 'open question whether it is much better anywhere else.

Foreign Rental In U.S.

Continued from page 30

1963, apparently as the result of several more theatre outlets in New York and the midwest.

Germany: German product, which earned $1,020,000 in 1962 largely because of a dubbed-in-English Romy Schneider pic released by Paramount ("Forever My Love"), had no comparable major company backing in 1963. As a result, earnings dipped to $483,000, with approximately $175,000 of that total accounted for by pix going to German language houses. Playoff of two major company releases added another $155,000 to the total, with the rest coming from an assortment of exploitation items. Just getting started at the yearend was the artie "Good Soldier Schweik."

Sweden: As far as Yank filmgoers are concerned anyway, Sweden continued to be a one-man (Ingmar Bergman) film industry in 1963, with the Bergman pix in distribution accounting for $411,000 of the $451,000 Swedish total. This was down from the 1962 total of $519,000, principally because the 1963's new Bergman release, "Winter Light," did not measure up at the boxoffice to 1962's "The Virgin Spring." Not covered by the survey, of course, is Bergman's latest pic, "The Silence," which looks to become the biggest Bergman money-earner ever in the U.S. Also not included in the survey because, like "Silence," it began release this year, is the exploitation-oriented "The Doll."

Argentina: Rentals on Argentine pix were up substantially in 1963 over 1962 as the result of an increased number of Argentine pix getting release in the Spanish language houses. Approximately $130,000 was earned by three pix aimed at the artie trade, Tad Danielewski's "No Exit," and two pix by Leopoldo Torre-Nilsson, "Summerskin" and "Hand in The Trap."

Russia: Approximately $150,000 of the Russ 1963 total of $354,000 was earned by the delightful artie, "My Name Is Ivan," with almost all of the rest contributed by the Artkino sked. Latter had an estimated 96 pix in active distribution.

Philippines: The Philippines, which did not figure at all in the 1962 survey, came up with two actioners, one handled by a major and one by an indie, for total rentals of $150,000 in 1963.

India: What Ingmar Bergman is to the Swedish industry—exportwise, so is Satyajit Ray to the Indian industry. Reruns on his "Pather Panchali" pix, plus first release of his "Music Room," accounted for all but a small portion of India's 1963 total of $70,000.

Yugoslavia: A handful of dates on the Yugoslav-made, Brod Crawford-starrer, "Square of Death," plus a small playoff on an earlier release, "Ninth Circle," accounted for the $65,000 estimated to have been earned by Yugoslav product in 1963.

Poland: Release toward's yearend of Roman Polanski's "Knife in The Water" was principally responsible for the Polish earnings in 1963, with substantially more additional coin anticipated for the pic in 1964. Artie item benefitted from fine reviews and spotlighting at the first annual Lincoln Center Film Fest in September.

Denmark: A couple of made-in-Denmark sci-fi and exploitation items swelled Danish earnings in 1962 to the abnormal total of $1,119,000, which figure dropped sharply to $38,000 in 1963. The last year's earnings principally rep first dates on "A Stranger Knocks," in Washington, D.C. and several spots on the Coast and in the midwest. Pic's distrib, Trans-Lux, is now battling a New York state obscenity ban against the pic and going slow on release of the pic elsewhere.

Royal Film Show Problems

FAR-FROM-CREAMY PRODUCT PRESENTED—ROYALTY NEVER OFFENDED BUT SOMETIMES PROFOUNDLY BORED—HELPS CHARITY AND DRESSMAKERS

By DICK RICHARDS

London.

The annual Royal Film Show is the British industry's big night out of the year, a sellout and a bonanza rubbernecking session for the onlookers outside the theatre. Still more important it raises plenty of money for the Cinematograph Trade Benevolent Fund. This year's function in February drew over $84,000 and the total take from the 18 shows that have been staged has been around the $1,500,000 mark.

Nevertheless, thanks to the tireless activities of the Variety Club, and many other charitable bodies, there is now a yearly rash of glittering charity preems. There are some who think that the Royal Film Show, instead of being preeminent, is in danger of being swamped in the crowd. For these preems attract the same audiences, the exhibitors, the socialites, the producing companies, the business tycoons who feel that buying ducats and taking space in the programs is a "must" that they scarcely dare duck.

Royalty Helpless

First, it must be remembered that the Royal Film Show is not a "Command Show," although it is often loosely referred to as such. Thus the Royal Family has no say in the entertainment that's placed before it. The responsibility is in the hands of a small committee, mainly of film toppers, and although theirs is a tough task there are constant annual bleats that their choice errs. For two or three years two representatives of the Critics' Circle Film Section were added to the cast, but this misfired. The hapless critics on at least two occasions were forced either to abstain from voting or to vote for a film which, though the best of a poor bunch, they had to pan in their own newspaper criticisms.

Looking down the titles of the 18 films picked since the Royal screening was first held nobody can pretend that these represent the best. The list shows a slight preponderance of Hollywood subjects over Britain (and that's always a bone of contention) but, significantly, not one of the many excellent foreign-language imports has ever been picked.

First restriction is that the honored film should not have been seen in this country before the Big Event. Many wily producers have cottoned on to the fact that the "Royal Film" accolade, while satisfying ego, does not sell tickets to the average cinemagoer in the provinces. Most producers prefer to forego the honor of having their film chosen in favor of getting it out to the customers fast. This restricts, sadly, the number of worthwhile films available for viewing by the committee.

Fear to Offend

A more valid point is that the Committee is invariably in two minds as to what type of film is required to befit the Royal Occasion. Is a controversial theme too risky? Is a story too saucy and frivolous? Would the Royal Party prefer, metaphorically, to put its feet up and have fun? Selectors usually play safe. Royal guests are never in danger of being offended or embarrassed. However, they may suffer profound boredom. Above all, the Royal Party is rarely faced with the necessity for thought.

"Problem" pictures have included "The Last Angry Man," "Where No Vultures Fly" and "A Matter of Life and Death." "Worthy" ones such as "The Forsyte Saga," "Sammy Going South," "Scott of the Antartic," and "The Mudlark" have had their moments. But usually the choice is for escapist entertainment, varying from the excellent "To Catch A Thief," "The Horse's Mouth" and "West Side Story" to such run-of-the mill fare as (this year) "Move Over, Darling," or "Because You're Mine," "Rob Roy" and "Beau Brummell."

Stage Show Problem

The stage show, energetically and conscientiously staged, usually by Vivian Cox, also presents its problems if the stars just come on and bow and say "how proud I am to be here." Then the lineup benefits nobody but the swagger coutouriers who supply the femme stars' gowns. If they attempt to do any kind of potted revue or vaude show many of them merely show up the fact that without scriptwriters and directors they are dead ducks. In any case, Cox, who does an astute job in the circumstances, is faced with the problem of lack of rehearsal time.

Perhaps the biggest source of cynicism stems from the line-up of notabilities selected to be presented to the Royal Party in the theatre foyer. This usually consists firstly of an inevitable list of trade bigwigs and with some it has become an annual event. Then come the stars. But what stars? There is a bunch of British reliables who can usually be called upon and it must seem almost like Old Home Week when, for instance, the Queen, Prince Philip or Princess Margaret are introduced yet again to, say, Richard Attenborough, Jack Hawkins, Richard Todd, Peter Finch or Kenneth More.

The Royal Film Show presumably does not rate sufficient importance for Hollywood to juggle its expensive schedules to fly over American topliners specially for the event. So the Committee must rely mainly for its American stars on any who happen to be in Britain at the time for any other purpose. There are occasional appearances from the star of the film showing as, for instance, the special visit of James Garner this year. Any Continental actors or actresses who happen to be at a loose end and can be flown over quickly are eagerly added to the haphazard hand-shake party, particularly if they are goodlookers who will appeal to the news and tv lensers.

But it is argued that, always, there are some comparative nonentities presented when hardworking up and coming Britain actors get the brushoff.

Scot Cinemas Go For More Bars

Edinburgh.

New trend in Auld Lang Syne show-biz is to have bars in more and more cinemas. Jim Poole, indie exhib, is successfully operating a bar alongside his specialized Cameo cinema here. It is separate from the cinema, but easily accessible from inside the foyer. Patrons for the bar have first to produce a cinema admission ticket.

Another bar operating successfully is at the ABC Coliseum, Glasgow, where "How The West Was Won" is showing. It is the only cinema in Glasgow with a drink license although observers see a trend towards more bars. The Tivoli Cinema, Dundee, also has been granted a drinks license.

SWEDE FILMS' TOUGH SELL IN SVENSKATOWN

Minneapolis.

Minneapolis undoubtedly has the largest Scandinavian population of any American city. Swedes predominate. Nevertheless, Scandinavian-produced films, and particularly those from Sweden, including director Ingmar Bergman's, invariably have tough boxoffice going here.

Latest instance has been Bergman's "The Silence" (Janus) which was spotted into two local firstrun neighborhood houses day and date, given an especially big and expensive newspaper advertising campaign and was the recipient of reviewers' praise.

Picture departed after two weeks at each of the houses and its total take was considered "very disappointing."

Frisco Festival

Continued from page 29

our fault, but when Arthur Freed, president of the Academy of Motion Picture Arts & Sciences, speaking at our last opening night, said that Hollywood would cooperate with the Festival henceforth, I took him at his word and I know that Hollywood will—and this is one major breakthrough. We will continue to invite submissions from producers and governments throughout the world; many will cooperate; a few will not (their loss!) but more will enter films this year than entered in 1963, 1962, etc., on back to 1957 when we started with 15 entries.

Our Competitor; Money

We have had three publicists in three years and now we have a fourth! The reason: the experience they have gained with us has somehow or other made it possible for them to seek and find greener pastures—and when I say green I do mean money.

The Festival *has* operated with the official recognition of the Federation of International Film Producers' Associations, with the exception of 1963; our application for 1964 is in their hands now.

I say the Metro Theater is *ideal* for the Festival; it has 1,000 seats and is therefore not too large and not too small for such a function. Parking may be difficult in the area but where is it not, near any theatre on Market Street?

The word *levee*, according to my dictionary, has at least two or three definitions: a public court assembly, held in the early afternoon, at which men only are received (Great Britain) and—the Good Lord defend us!—"a reception of visitors held on arising from bed, as formerly by a royal personage." If your writer was implying that I am (or even **think** I am) a monarch, he should consult not only with my long-suffering wife, but with the staff of the Festival itself, not to mention the local newspapers. They will rapidly disabuse him.

Is It a One-Man Show?

But if, as I suspect, he means that the Festival has been a one-man show, I must beg his indulgence and present some further facts:

Fact 1. Without the assistance of the "socialites" whom your other man, Jim Estes (writing on the same page, same issue) found "a bore," the work of the Festival would have been compounded beyond endurance for any of us. They not only helped to "put over previous Fests with the moneybag social crowd" but they are, almost without exception, literate and cultured people who put in a great many hours of their own time and energy, helping us with the complicated logistics involved. The same is true of the Film Festival Volunteers—"career girls, white collar men" who, Estes frankly admits, "did mountains of dirty work, as in past years." These people number into the scores.

Fact 2. It is true that, as I have every year, I am going abroad this year to beg, borrow and plead for product. Without this sort of personal contact—on a world-wide basis—there would be no festival and if the mountain will not come to Mohammed Levin (certainly not a monarch or even a prophet), then Mohammed must go to the mountain.

It is a fact of life that every passing year sees more film festivals operating all over the world. This year—1963-1964—they are being held in some 71 cities scattered from Burma to Ireland and it should scarcely surprise your sleuth that "At least 11 of the 20 competitive films . . . had been shown at previous film festivals, some at more than one." Our festival is held late in October or early in November. How could such duplication be avoided—and is it important? The important thing is that *none* of the films we have shown had been shown previously in the U.S.A. We are therefore presenting, for an ever-increasing audience in the United States, new and fresh product which they coud not see or even know about unless they went to Deauville, Bergamo, Tokyo, Moscow or Sydney—earlier in the year.

Criticism is welcomed by the San Francisco International Film Festival; we not only want it; we insist on it. But you have to be *inside* one of these things to realize what is really going on and what the scores of people involved have to wrestle with, day in, day out, not only during the Festival itself, but for months before and after the audience and distinguished guests have gone back to Prague, Warsaw, Bombay, Belgrade or Tokyo.

From a festival presenting 15 feature films in 1957, we have grown to one which presented 21 features last year and more than 340 others, in a dozen categories. Sometimes we put our foot in our mouth; sometimes we merely trip over it—in public.

Take-Out of $$ Eased Globally But American Film Companies Face New Tricky Foreign Rules

By MIKE MOSETTIG

Washington.

Another upbeat year in overseas film earnings was predicted by the U.S. Commerce Dept. Remittances for 1963 were expected to reach $220,000,000 compared to the $215,000,000 pulled in during 1962.

The problem of drawing back overseas coin—a major concern a few years ago—is diminishing. Restrictions still exist, however, in Spain, Pakistan, India, Burma, Indonesia and Egypt.

A problem of a different nature is developing though, the Commerce Dept. averred. That is the attempt of numerous countries to saddle Yank film companies with legislative restrictions on distribution and exploitation of pictures.

One trend is to laws requiring U.S. companies to distribute films through national distributors or government-established operations. This barrier has cropped up in Burma, Pakistan, Indonesia, Korea, Morocco and Tunisia.

Among the upbeat factors reported by the Commerce Dept. is foreign acceptance and approval for "epic" pictures which are pulling in hefty grosses overseas.

Commerce Dept. gave this rundown of U.S. film trade abroad:

Europe

Austria—Exhibitors, facing declining attendance, want relief from high house taxes rather than having to resort to upped admissions prices. Their prospects are not viewed as bright.

Belgium—A 1963 law gives the Minister of Economic Affairs power to set maximum percentages of gross receipts which could be paid as rentals. Legislation has not been implemented with specific regulations, however.

Still in effect is the 65% remittance agreement worked out with Belgian government in 1961. The 35% remaining in Belgium can be used for operating expenses.

France — The agreement between the French Government and the Motion Picture Export Assn. of America runs out at the end of this year. It allows 290 import permits for Yank feature films, of which 150 can be issued in 1964. Regulations on playing time require French films to be exhibited five weeks out of every 13.

Greece—A 60% limit is placed on remittances for foreign producers. All royalties are placed in the Bank of Greece to be withdrawn only after the distributor's records are audited. Foreign earnings above the 60% limit can be used for covering expenses, or other ventures okayed by the Bank. A Greek domestic production law aims at encouraging coproductions with foreign filmmakers.

Italy—Film import quotas were eliminated in the March, 1963 pact signed by MPEA and ANICA, the Italian producer-distributor association. Also junked in the agreement were the $8,000 dubbing fee and restrictions on remittances. Exhibitors are still required to show domestic feature films at least 100 days a year and Italian shorts 180 days. Rebates of 20% and 2% of the admissions price are given exhibs for showing Italian features and shorts respectively.

Poland — Yank feature films have been purchased with Informational Media Guaranty funds, but pressures are on Congress here to drop the program. Nearly $200,000 of this coin has been available annually for buying U.S. films.

Rumania—Extension of the cultural exchange agreement includes provisions for Yank films to be sold to Rumania. Exchange of coin is controlled by the National Bank of Rumania.

Spain — Negotiations are continuing to replace the import agreement between MPEA and the government which expired in 1962. A quota of 103 U.S. imports has been set by the government and will remain in effect until Oct. 30. U.S. earnings are put 30-70 in free and blocked accounts. The latter must be used in Spain. Dubbing fees for Yank pictures run from $10,833 to $16,660 depending on the expected commercial pull of the films. Exhibitors in Madrid and Barcelona are required to play at least four different domestic pictures every 56 days. Other houses must screen nine different Spanish films every 63 days.

Latin America

Brazil — The chaotic political situation of recent weeks may render film actions by the Goulart government academic. Last August a 40% tax was slapped on film import profits with remittances being okayed only after proof of tax payment was shown. Coin was to go to domestic production.

Also enacted was a requirement that an amount equal to 200% of any remittance be deposited in the Bank of Brazil for 180 days sans interest. Formerly an amount equal to the remittance had to be deposited.

A requirement that all houses screen Brazilian films 56 days annually was also imposed last year. A quarterly quota of 14 showings included two Saturdays and two Sundays per quarter.

Mexico—Last August the government ruled import permits would be required for all copies of foreign films brought into the country.

Africa

Algeria—The revolutionary government last October revised its exchange control laws cutting back on transactions with France. U.S. pictures are generally distributed through French subsidaries which previously had privileged status.

Morocco—Beginning last January, the Government asked Yank producers to have their pictures distributed by companies with Moroccan shareholders or else lose their privilege to transfer film earnings.

Nigeria — A censorship board was established last year to okay any films exhibited there.

United Arab Republic—Agreement was finally reached last year to unfreeze earnings which had been blocked since late 1961. The deal provides for $50,000 of Yank coin to be remitetd monthly.

Asia

Burma—Yank imports all but ended late last year when a Foreign Films Import Control Board was set up. This was capstone of a long standing imbroglio with Yank producers and the Burmese government which is trying to nationalize all imports.

Formosa — Yanks have been given a 260 film quota for year ending June 30.

India—Jacked up import and excise taxes were imposed on pictures last March over Yank protests and were reduced slightly in December. An agreement between the Indian Government and MPEAA sets the import quota at 55% of the best years imports during the base period April 1951-March 1953.

Japan—Import quota was set last April at 275 with 144 going to U.S. Previously Yanks could bring in 113 of 231.

Korea—A new film law went into effect last year aimed at limiting imports to licensed Korean producers. Only five producers have been licensed and the affect of this law remains problematic.

Pakistan — A Government-MPEAA agreement limiting transfer of film earnings at $168,000 was renewed last September. Excess earnings are blocked.

Facts & Figures About Britain's Film Industry, BOT Statistics

By J. P. H. WALTON

(General Secretary, British Film Producers Assn.)

London.

In 1963, 72 British films over 72 minutes in length were registered with our Board of Trade (registration being a pre-requisite before any film can be publicly shown in this country). In the same year (but not of course confined to the same film) the major circuits showed 49 British films as first features and 13 British films as co-features (A.B.C. 22 (7 co-features), Rank 20 (6 co-features)); National and Independent 7.

It is too early to say how many British features will be registered in 1964. A run-down which the B.F.P.A. has recently (March) been making seems to show that numbers will be pretty much as in 1963. Already (March) 21 British first features (3 of these being co-feature releases) have been scheduled by the two major circuits for early 1964 release.

The Board of Trade does not keep a record of the cost of production of British films and even if it did, this information would probably not be publicly available, so we have to rely on estimates and intelligent guessing. Of 36 films assisted by our official revolving fund (National Film Finance Corporation) in the two years ended March 31, 1963, 12 had budgets between $210,000-$350,000, 14 had budgets between $210,000 and $290,000, and 10 had budgets in excess of $290,000. The average budget for these last ten was just over $644,000. The spread of cost of N.F.F.C.-assisted films cannot perhaps be taken as entirely typical, as N.F.F.C. assistance, although covering 366 of the 730 British quota first feature film exhibited during the 12 years 1950 to 1961, is not requested for some of our largest productions. Of B.F.P.A. members' films in a recent period, 57% cost over $420,000.

The only firm information we have as to where the money goes is in various N.F.F.C. reports, and even they have not given it for recent years. Taking N.F.F.C. assisted films that were begun in the year 1957/8, the major items were: acting (18.2%); production unit salaries (14.4%); studio facilities (11.2%); craft labor (9.5%). For these films, cost of financing, legal charges, the completion guarantees and insurance accounted for 9.3% of the cost. Of more recent years, participations and deferments have, of course, made the picture less clear.

Who are the producers of the films? It was stated in December, 1963 in the House of Commons that currently about one-third of British product depends on U.S. support, another third depends on the British majors, and the remaining third is "independent" production in the currently-used loose sense of that term.

U.K. box office take in 1963 has been provisionally given as $160,000, out of which first comes the levy contribution (British Film Fund) of $10,360,000. Overall, the levy accounts for rather more than 6% of the U.K. box office, and the British producer's share is of the order of 7%. The levy, as most readers will know, is distributed strictly in proportion to the distributors' gross of each film.

BOT Statistics

The collection and publication of figures relating to overseas trade in British films have only recently been undertaken by the Board of Trade. The figures as published are hard to follow, but we can at any rate discern that about one-third of total overseas earnings of British films come from Western Germany, Italy, France and Spain, an impressive total and a tribute to film salesmen working for the exporting companies. The other major markets abroad are of course Commonwealth countries and other English-speaking areas. The amount received per film from overseas varies widely and it is incautious even to guess at an average figure. A very small sample of British films recently examined (the sample did not contain any blockbusters) yielded an average of $112,000 per film.

Facts and figures cannot yet be given about co-produced films because at present (March) the U.K. still has to sign its first co-production treaty. The 1960 Films Act paved the way for such treaties but negotiations for them have been prolonged by the ultra-cautious approach to the subject on the part of the British film trades unions.

The average number employed in feature film studios has remained at around 4,000 for many years. Nearly three-quarters of these are craftsmen and other grades as cared for by the National Association of Technical and Kine Employees (N.A.T.K.E.) and just over 10% are electricians covered by the Electrical Trades Union. The remainder (about 18%) are technicians in the Association of Cinematograph and Television Technicians (A.C.T.T.). A figure reported with pleasure is that over 80% of the people currently engaged in studio work have been so employed for more than a year.

As with co-productions, figures are not yet available in illustration of the pay-television experiment in the U.K. which will start in the autumn of 1964 in eight or nine areas where wired networks already exist. Pay television raises important questions for film producers; as to whether the pay television operators, who will be monopolists in their respective areas will make reasonable offers for films; to what extent the free television services will compete; and above all, to what extent will the public pay. To none of these questions is there an answer at the present time.

What do all these figures portend for the future? Attendance at U.K. cinemas in recent months have been more encouraging than for a long time past; seven out of the top ten films shown in the U.K. in the twelve months to last October were British, and—latest news—"Tom Jones" has won three of the major awards given annually by the British Society of Film and Television Arts. British feature film producers are confident that they can meet the challenge of the changing times, but they now realize more than ever before that there is no room for mediocrity. Most film producers regard this as a thoroughly healthy state of affairs.

British Snooting Melbourne Fest

Melbourne.

Line-up for the 13th Melbourne Film festival,—May 29 to June 15, looks to be the most impressive yet. In all 25 different countries will unreel 30 feature films. Strangely enough, the organizers haven't been able to obtain anything from Britain. It had been hoped to show "The Servant," but Australian exhibitors seemingly didn't want it shown. The British apparently aren't interested in Australian fests.

This one will show, for the first time, a Turkish film (the comedy "Nothing But Broken Dishes"). Also an Egyptian one.

From the U.S.A. will come Harold Lloyd's second compilation, "The Funny Side of Life" and also among the documentaries, the Gary Cooper-excerpted "The Tall American."

Here will be Fellini's "8½," Bergman's "So Close to Life," Franju's "Therese Desqueyroux," Wajda's "Siberian Lady Macbeth," Rosi's "Hands Across the City," Ozu's "An Autumn Afternoon," Bresson's "The Trial of Joan of Arc" and Bunuel's "The Exterminating Angel." These are all first showings Down Under.

Classical pictures of interest will be Von Stroheim's 1921 "Foolish Wives," Dietrich in "The Blue Angel" and Emil Jannings in "Variety."

Through C.I.N.E., the organizers have obtained what they describe as six very excellent American shorts, amongst them "Dead Birds" and "The Exiles." There are also four shorts from India including the cartoon "The Wives and Wives." Britain is represented in the documentary section with quite a few shorts which are said to be first class.

Gt. Britain TV Outfit Invests in Brit. Lion

London.

One of Britain's commercial tele outfits is revealed as a substantial investor in the New British Lion group headed by Sir Michael Balcon.

At the annual general meeting of TWW in Cardiff last Thursday (23), Lord Derby, the company chairman, disclosed that it had a $140,000 investment in BL. This was held through a film production company run by Frank Launder and Sidney Gilliat.

British Unions Kill Ireland's One Film Plant

By E. F. MacSWEENEY

Dublin.

Film production in Ireland slowed to a standstill in 1963 following continuing disputes over manning at country's only studio, Ardmore, which has two 100 ft. x 80 ft. x 33 ft. studios and one 80 x 30 x 26 ft. The last film to come off its floor was "Of Human Bondage" starring Kim Novak (Seven Arts for Metro.)

Disputes started when Britain's Electrical Trade Union claimed right to crew productions to be made at Ardmore. This was disputed by Irish Electrical Trade Union and despite efforts of the General Trade Union group at Ardmore, no compromise could be reached. On "Of Human Bondage" Irish E.T.U. men were not used, Irish electricians being provided from the General Union group at the Studio to supplement the London Unionists. The problem has arisen because pictures made by Companies at Ardmore qualify for Eady grants as British films. British craft crew argue that if British money is being paid to the producers, then citizens of Britain should be employed.

Such quarrels naturally made producers reluctant to use studios here and in November the Government-sponsored Industrial Credit Co. appointed a Receiver for Ardmore Studios (Ireland) Limited. The Minister for Finance disclosed some months earlier that Industrial Credit had advanced $599,700 in the form of a debenture loan and the Industrial Development Authority had made a grant of $126,000 to the Studios.

Irish Film Finance Corp. Ltd. which was set up to provide assistance to producers, reported during the year that it had made advances totalling $1,063,157 and of this sum $395,688 had been written off and $649,079 was due to the Corporation for Principal and Interest in respect of eight productions at the end of October 1963. A spokesman for the Corporation pointed out that the recovery of the amount depended on the success of the films, five of which were on release, one was yet to be released. One had finished its release in Britain but it was hoped might be sold in the United States. Provision had been made for the estimated loss in the case of the remaining film consequent on the appointment of a Receiver over the production and company.

The difficulties for independent producers in obtaining a release for films in Britain was regarded as a further adverse factor for Ardmore and the Irish Film Finance Corp. spokesman said that the Corporation must limit consideration of applications to those cases where there was a strong probability of a circuit release.

Occasional use has been made of the dubbing facilities available at Ardmore and some tentative approaches regarding film-making have been made, but at the time of this report nothing definite has been announced although the equipment, including cameras and all recording facilities are still on the premises.

Carrying On 'Carry On'

Conversation overheard between PETER ROGERS and GERALD THOMAS, producer and director of the "CARRY ON" series, at Pinewood Studios, England. Rushed by tape to VARIETY*'s International Film Edition.*

P.R. Gerald, how do you feel about making another 'Carry On'?

G.T. (alarmed) Another one? (*Resigned*) But why not? Have we ever stopped?

P.R. This one will only make No. 10.

G.T. Ten. Well, that's a round figure.

P.R. So is Cleopatra.

G.T. How did she get into the act?

P.R. That's the next one. "Carry On Cleopatra."

G.T. How did you persuade Shakespeare to write a "Carry On"?

P.R. I didn't. He just anticipated it. After all, this is Shakespeare's Quatercentenary. I think we ought to get on the bandwagon. Who *are* these National Theatre people, anyway?

G.T. But, Peter, I seem to remember a Cleopatra film being made before.

P.R. Oh, small stuff. Ours won't be like that at all.

G.T. You can say that again. It might be a good idea, at that. What'll we do about the Needle?

P.R. Oh, the critics will have that as usual. Pity we can't get Liz Taylor.

G.T. Never mind, Hattie Jacques is bigger. (*Eyes Kindling*). Yes, I'm beginning to see it all. Wonderful locations on the River Nile . . .

P.R. What's wrong with the Thames? Why, we didn't even go to London for "Carry On, Cabbie." Still, we used real wood for Kenneth Williams' false leg in "Carry On Jack."

G.T. (bitterly) Big deal.

P.R. Ah, but that's the whole point of the "Carry Ons." Economical budgeting. Golden gags — cheaper by the dozen!

G.T. So no foreign location, no Harrison, no Taylor

P.R. (cheerfully) All gone for a Burton!

G.T. Still there's the Old Gang to call on. Reliable, untemperamental, quick to see a novel twist in an old gag . . .

P.R. But not *too* novel . . .

G.T. A grand team like Hattie and Ken Connor . . .

P.R. Charley Hawtrey, Sid James, Bernard Cribbins, Liz Fraser, Ken Williams, Irene Handl. Yes, we love 'em.

G.T. And so do the public. Remember our first "Carry On"?

P.R. "Carry on Sergeant." Kapers in khaki. Army!

G.T. Ah, me! The critics weren't too sure whether they ought to like that one, did they?

P.R. I don't think they're too sure now. Very non-committal stuff like: "If this is the sort of thing you like then you will like this" and "Mixture as before."

G.T. And I seem to recall that the great American public was a bit cautious, at first, about "Carry On Sergeant."

P.R. Maybe they were at first—but we've certainly broken through. The ticket-buyers were probably looking for a message. And the only one we had to give them was "Relax for a couple of hours and have fun."

G.T. And not a bad message at that. But will "Cleo" be the last "Carry On"?

P.R. I doubt it. Certainly not while the public want to see them—and they still do.

G.T. So what about my burning ambition? To make "Phaedre On Ice" and "Son of Oedipus Rex."

P.R. Is "Phaedre On Ice" a comedy?

G.T. No. Ice.

P.R. No dice. Let's face it, Gerry. Even if you made "The Son of Oedipus Rex" in UutraCinemascopery with foreign subtitles and Harrison playing Rex you'd still be known as the director of the "Carry Ons."

G.T. Such is fame. So we might as well carry on carrying on?

P.R. Yes. There are endless subjects. "Carry On Camping," "Carry On Yanks," "Carry On" . . . well, we might even continue where Hollywood left off. "Karry On Kildare." Even a musical, maybe . . .

G.T. "Carry On, Chorus"?

P.R. After all, think of the free publicity. Headlines in the papers when the nurses won their pay claim strike. "CARRY ON NURSE." Remember when Olivier and that lot made "The Devil's Disciple" and one of the officers had to say "Carry on Sergeant"? Think of the roar that got from the white tie audience.

G.T. Yes, and when Sir Malcolm Sargent was conducting the Proms the youngsters held placards saying: "Carry On, Sargent" That's fame.

P.R. After all, don't forget that we're in the business of make-believe . . .

G.T. Yes, like making believe that one day we'll make a classic instead of a Carry On. So what about my burning ambition?

P.R. It's not a bad idea. I can see the title now. "Carry On Burning!" or even "Carry On Yearning!"

G.T. Well, Peter. I've got infinite confidence in the public and in you.

P.R. (goes to phone) Good! And I've got infinite confidence in one man. (*he phones, then puts down receiver*). That was our bank manager.

G.T. And what did he say?

P.R. Gerry, my boy. *He* said: "CARRY ON, EARNING!"

(Blackout)

SCOTLAND'S FANCY FOR YANK COMEDY

Glasgow.

American films, particularly those starring such favorites as Cary Grant, Doris Day, Audrey Hepburn, Bob Hope, etc., remain tops in Scotland. English product does not always register as strongly as it does south of the Bobby Burns border.

U.S. product in light comedy vein is always a winner. However, Scots fancy James Bond thriller extravaganzas, which can be reckoned on for top business, too.

As a nation, Scots are independent-minded and nationalistic, and England is as "foreign" to Scots as the U.S.A. There is also a liking for the American way of life in contrast to the dour, chilly Scot life.

New theatres are not being built here. Also smaller ones tend to shutter in rural areas, where the spread of television hurts. Travel facilities, poor, also hurt.

BRITAIN'S CRISES & EADY SLICES

BRITISH & IRISH STUDIOS

BRAY—4 Stages

No. 1— 90 ft. x 60 ft.
No. 2— 48 ft. x 40 ft.
No. 3—110 ft. x 25 ft.
No. 4— 70 ft. x 40 ft.
R.C.A. Magnetic recording channels. Large lot and three mobile generators available.
Rates: On application to A. Nelson-Keys, Hammer Films, Wardour dour St., London, W.1.

BRIGHTON—2 Stages

No. 1—60 ft. x 40 ft.
No. 2—75 ft. x 40 ft.
Rates: $1,260 per week.

BUSHEY—2 Stages

No. 1—66 ft. x 33 ft. (Soundproofed)
No. 2—35 ft. x 25 ft. (Soundproofed
Rates: $900 per week (daily pro rata) both stages including Camera, R.C.A. magnetic sound and full production facilities.
Labor at cost, plus 10%. Properties and material at cost, plus 10%.
Free consultant service. Cables: Filmintel, London.

MERTON PARK—3 Stages

No. 1—72 ft. x 66 ft. (4,752 sq. ft.)
No. 2—65 ft. x 45 ft. (3,000 sq. ft.)
No. 3—43 ft. x 35 ft. (1,505 sq. ft.) Silent stage.
Rates: Stage 1. $280 per day shooting, $140 per day building and striking.
Stage 2. $ As above.
Stage 3. $140 per day shooting, $70 per day building and striking.

MGM BRITISH (Boreham Wood)—10 Stages

No. 1— 7,100 sq. ft.
No. 2—11,520 sq. ft.
No. 3—18,820 sq. ft.
No. 4—11,520 sq. ft.
No. 5— 7,100 sq. ft.
No. 6—11,500 sq. ft.
No. 7— 6,620 sq. ft.
No. 8— 3,750 sq. ft.
No. 9— 3,750 sq. ft.
No. 10—10,200 sq. ft.
Rates: Approximately 7 cents per square foot of studio space per day, inclusive of all facilities and equipment.

PINEWOOD—9 Stages

No. 1—165 ft. x 110 ft.
No. 2—165 ft. x 110 ft.
No. 3—165 ft. x 110 ft.
No. 4—110 ft. x 82 ft.
No. 5—110 ft. x 82 ft.
No. 6—100 ft. x 80 ft.
No. 7— 55 ft. x 44 ft.
No. 9— 90 ft. x 36 ft.
No. 9—130 ft. x 33 ft.
Special Effects Stage—89 ft. x 80 ft.
Process Projection Tunnel—172 ft. x 32 ft.
Studio Lot. 72 acres incluidng concrete area of 40,000 sq. ft.
New Music Dubbing Theatre (at Denham Studios).
Two Dubbing Theatres with multiple track dubbing equipment.
Tank—194 ft. long. Spans 216 ft. at "horizon" end, 102 ft. at eye-level. It has a working depth of 3½ ft. of water and holds approximately ¾ million gallons of water. Center of tank contains a second, deeper tanks 50 ft. long, 16 ft. wide descending 8 ft. giving a working depth of 11½ ft. of water. Backing measures 260 ft. long x 60 ft. high.
Rates: On application.

SHEPPERTON—13 Stages

No. 1—150 ft. x 120 ft.
No. 2—150 ft. x 120 ft.
No. 3—100 ft. x 120 ft.
No. 4—100 ft. x 120 ft.
No. 5— 73 ft. x 44 ft.
No. 6— 72 ft. x 44 ft.
No. 7— 72 ft. x 94 ft.
No. 8—125 ft. x 55 ft.
No. 9— 85 ft. x 35 ft.
No. 10—250 ft. x 119 ft. (Silent)
No. 11— 36 ft. x 35 ft.
No. 12— 72 ft. x 103 ft. (Scoring Stage)
No. 13— 70 ft. x 40 ft. (Trick Stage)
Sound facilities: Westrex RCA Stere —Mono.
Cutting Rooms; 40.
Rates: On application.

TWICKENHAM—3 Stages

No. 1—116 ft. x 62 ft.
No. 2— 50 ft. x 40 ft.
No. 3— 95 ft. x 60 ft.
Re-Recording and Dubbing Theatre

Jamaica Ginger (Rogers) But Yes-There-Are-No Studios In Kingston

By DUDLEY G. MacMILLAN

Kingston, Jamaica.

Although efforts have been made from time to time to start a film industry in this island, studios capable of handling feature productions have not yet been established. Films have been shot on the island, of course, by location companies. "Passionate Summer" (British) was shot here a few years ago, and more recently "Dr. No." Others of more ancient vintage have also been made on the island.

Last year, the Hollywood husband-and-wife team of Willam Marshall and Ginger Rogers entered into a contract with the Jamaican government to set up a feature-sized studio and laboratory facilities. Nothing has come of it up to now, however.

Also during last year a 40'x30' soundstage, with full recording and studio facilities, was put up by a Jamaican-owned film company named Vista Productions which produces filmed commercials. Outside the commercial field, there is a Government Film Unit which makes official documentaries and shorts. One of its documentaries, "Water Is Life," won first prize in a British film competition—the Royal Society of Arts Commonwealth Film Award in 1962.

(Latest information from Jamaica is that the proposed films starring Miss Rogers are on the verge of actuality.—Ed.)

SUBSIDY PLANS DON'T SOLVE ILLS

By HAROLD MYERS

At one point at the beginning of this year there was only one film in production in British studios, and that was being financed by a major American company. Such a situation is difficult to understand and ironical to contemplate in view of the fact that the British film aid scheme, commonly known as the Eady Fund, is the envy of most other European film producing nations.

A variety of causes led to this critical situation, but before analysing them in detail it is as well to take a new look at the British film aid plan. The Eady Fund, which gets its income from a slice of boxoffice takings, averages somewhere around $11,000,000 a year, which is divvied out to producers of British Quota pictures. Anyone who makes a film in the United Kingdom can qualify for this aid, provided that the Quota laws are observed and that the film is made by a British company.

On the present scale, the distribution works out at around 35% to 40% of the distributors' share and that yield is passed on to the producer. That puts the Eady scheme slightly ahead of the 14% film aid laws in France and Italy (which are calculated on b.o. gross), though it is not a static figure and fluctuates according to boxoffice income.

Not many continental producers have taken to filming in Britain, but the Yank majors have found the additional income accruing to a British Quota picture extremely handy. The yield, of course, must vary, but the Eady plan was designed on the premise that it would put a premium on commercial success, and when a film clicks in a big way it gets a big reward. One classic example, for instance is the $1,000,000 plus that went from the Eady kitty to "The Guns of Navarone," and, this is the Ripley—Carl Foreman felt it was all wrong that a successful picture should receive so much by way of subsidy, and campaigned for a change to help the less successful producer. Foreman, however, appears to be unique in this direction and his last production, "The Victors," though made at Shepperton with a predominantly British crew, failed to qualify for British Quota because of the predominance of American artists.

In spite of such examples of inequality, whereby the scheme helps to make the rich richer, the Eady plan remains the envy of many Continental nations. The German production industry, for example, has been battling for years for a film aid law to lift it out of the doldrums, but so far has failed to lick the opposition from exhibiting interests. The Swedes, who suf-

(Continued on page 36)

Ticket Sales In Britain; Stated By the Million

	London.
1945	1585m.
1946	1635m.
1947	1462m.
1948	1514m.
1949	1430m.
1950	1396m.
1951	1365m.
1952	1312m.
1953	1285m.
1954	1276m.
1955	1182m.
1956	1101m.
1957	915m.
1958	755m.
1959	581m.
1960	501m.
1961	449m.
1962	415m.

A British Film Showman Ponders: Just What Elements Make a Hit?

By FREDERICK L. THOMAS

London.

Being invited, as a distributor, to give an opinion on what constitutes an acceptable British film is rather like asking a lamb to adopt the carnivorous appetite of a lion!

Whether luck or judgment is the eventual arbiter of success is debatable, but prime essentials today are breadth of vision and an appreciation of the power of imaginative skill over a public largely uninterested in the obscure fantasies of dedicated intellectuals. Enough of the pandering to a supposedly sick world by emphasising the decadence of the few for the approval of a captious minority, underscoring mundane miseries instead of inspiring and exciting the vast mass of entertainment seekers clamouring for escapism.

You may well question the value of mere words in the search for a solution, but one must be found if the British film is to survive financially as well as a world force. The pattern is clearly defined for all but the wilfully blind; restrictions in any shape or form must be eschewed in favour of progressive thinking and planning.

A big subject does not necessarily mean spectacle any more than escapism means only a frivolous musical. Laughter, yes, but regrettably humour is very often to national to be internationally successful. True, there is always slapstick which almost every type of audience understands and enjoys, but it could not hope to be as outstanding as basically serious subjects on the gigantic scale demanded today.

British films still have significance in world markets but as exceptions rather than rule. Can they retain and extend it in the face of today's immensely competitive factors?

Certainly not by concentrating on purely national subjects conceived from the narrow viewpoint of near parochialism and expressed as cheaply as possible. Today the only film really worthwhile from any and every angle is the one written, produced, directed and starred from the international outlook.

It does not mean a world-wide jumble of hopeful etceteras — it does mean a recognizably British film planned and executed on the epic lines that spell entertainment throughout the world. Potboilers on stage lines have no place in today's scheme — television produces a surfeit of these.

Today's up-to-the-minute presentation methods with vast screens, fascinating colour and stereophonic sound must have entertainment of the standard that still further enhances he agglomerate appeal. And equally vast sums must be available if the cinema is to take full advantage of the steadily increasing upsurge and interest on the part of a public bored with a "postage stamp" vista and a plethora of dialogue.

Alas, there is no magic formula that supplies all the answers to the vagaries of public taste—still the will-of-the wisp the industry has been seeking for more than fifty years. Is topicality the key? But what guarantee has the producer that the subject that appears uppermost in public thought today will still interest the cinemagoer by the time it is finished and presented—perhaps more than a year later?

And if he is lucky in hitting the jackpot with a new star, how can he hope to retain him or her against the lure of foreign studios and the seductive offers of the international entrepeneurs and still end up in the black? Truly the dice seem loaded, but that is no new state of affairs in the industry.

The really big British film has already arrested the attention of world markets, and there is no insuperable reason why it should not continue to do so. It is useless trying to cash in on the heels of other people's successes—there is only one answer today: the production that is big in every sense of the term, that retains the subtle character of is origin but translates it into entertainment terms of international appeal.

Britain is an Eldorado of talent that is the envy of the world—we must conserve it for the use of our film industry.

Film Theatres: Operating Data 1945 to 1962

	London.
1945	4,703
1946	4,709
1947	4,709
1948	4,694
1949	4,671
1950	4,660
1951	4,624
1952	4,609
1953	4,569
1954	4,543
1955	4,488
1956	4,301
1957	4,112
1958	3,892
1959	3,449
1960	3,050
1961	2,715
1962	2,429

Irish Censorship - Ditto-Tough

Dublin.

Censorship is generally regarded as being sharp in Ireland. Film Censor last year rejected 31 of the 1,121 films submitted to him. Of the films passed, however, 156 of them were scissored before exhibition. Appeals against the Censor's decision were made in 13 cases but 11 of them were dismissed.

Although the film trade is inclined to blame censorship for its troubles, there is no doubt that one of the difficulties is the fact that Irish censorship has only one classification at the present time and except on special occasions films are passed for general exhibition. There are certain exceptions as, for example, "The Cardinal" (Columbia) which is being tagged for exhibition to persons over 18 only.

Both the trade and the National Film Institute of Ireland have pressed on a number of occasions for the introduction of Grade A Certificates limiting attendance to adults or general exhibition, but this has invariably been rejected by the Dept. of Justice.

Apart from the official censorship, the National Film Institute runs a reviewing panel of its own which is regarded as being influential in Provincial towns. This breaks films down into "General Audiences," "Adults and Adolescents," "Adult Audiences," and "Objectionable." During last year, of the 177 new releases or reissues not previously reviewed by the Institute panel, a total of 74 were approved for general audiences; 31 for adults and adolescents; 70 for adult audiences; two others were rated objectionable. Efforts to discourage the publication of these ratings have been made in some districts and at least one cinema group withdrew its advertising in local newspapers which featured the ratings.

Unwillingness on the part of some producers to recognize the highly Roman Catholic character of Ireland sometimes leads

(Continued on page 36)

Britain Probably Made Best War Pix During Hostilities, and Not Since

By DICK RICHARDS

London.

Not a soul living in Britain was untouched, even if indirectly, by the holocaust of World War II. Even youngsters born after the war have felt its aftermath. Yet, curiously, the British filmmakers have not risen fully to the mightiness of such a theme. The British attitude has had singularly little fire in its belly when it comes to its war films. Mainly, it has played cosily safe, using the war as a stockpot from which, occasionlly, it will produce a serviceable and entertaining idea, but rarely striking a firm attitude in its approach to the cause, the significance or the bitter result of the malady.

Perhaps it has ducked safely behind the axiom that anything of urgent importance must not be tackled too soon. Perhaps that is the thinking which is now producing a whale of a lot of books on the 1914-1918 World War, the successful stage show, "Oh, What a Lovely War!" and why a projected film about The Battle of the Somme against the Kaiser is now being considered with some awe.

Metro, through its British company, had in mind a re-do of R.C. Sherriff's "Journey's End," but is having second thoughts on its philosophy and attitude.

Hateful

British film attitude has broadly been: "It's a damned bad show but somebody's got to get on with it, so let's get cracking." Whilst acknowledging the grim brutality and futility of war British film makers have too rarely come out against it with understanding or with a fierceness of passion and revulsion that sears.

Significantly, some of the better British war pictures were made during the war. Thus "49th Parallel," with Sir Laurence Olivier and directed by Michael Powell, Powell's "One Of Our Aircraft Is Missing," and David Lean's "In Which We Serve" and "This Happy Breed" were filmed in the earlier years of the conflict. "The Way Ahead" and "Way To The Stars" with Trevor Howard, and even "The Foreman Went To France," with Tommy Trinder, were others that suggested that film makers then had an urgency, something to say, something to feel about the war. Not a great deal that has happened since has supported that theory.

The How and Why

In the biog field there have been several very good pictures that have earned a deserved place in the celluloid war gallery but still somehow missed out in exploring the greater problems of "how and why it happened" and "must it all happen again?"

"Odette" gave Anna Neagle a rich chance, which she rewardingly took, in portraying the gallant war heroine. Richard Todd as Gibson V.C. in "The Dam Busters," Kenneth More as Douglas Bader in "Reach For The Skies," and Virginia McKenna in "Crave Her Name With Pride" all contributed notable portraits of outstanding figures in 1939-1945.

And there were events that have been given just due. Sir Michael Balcon's "Dunkirk," "The Malta Story," a tribute to the battered, honored island, Kenneth More in "Sink The Bismarck," Peter Finch in "The Battle of the River Plate" and Richard Todd in "The Yangtse Incident" were all stirring films that could give Britain pride in our many great war achievements. But they primarily came out as gripping adventure stories with a seeming eye on the boxoffice but only incidently as part of the great tapestry of the war.

Examples

"The Colditz Story," "The Wooden Horse" "Albert R.N.," all comedy-adventure escape yarns with little worthwhile or new to say, Peter Ustinov's "Hotel Sahara," which possibly set out to be a piercing satire on the stupidity of war but which finally emerged simply as an often funny farce, "Cockleshell Heroes," a straightforward tribute to a service, and "Morning Departure," were worthy jobs. But without detracting from the many merits of such films it is pertinent to ask where was the firm point of view in them? Lewis Gilbert and Anthony Asquith are two directors who, from their work, clearly feel keenly and perceptively about war and its significance. Gilbert made "The Sea Shall Not Have Them," "Reach For The Sky," "Carve Her Name With Pride" and "Sink The Bismarck," apart from the trivial "Albert R.N." and "Light Up the Sky," which could have been a stirring tribute to the Royal Artillery's unsung searchlight men, but turned out to be a tepid comedy farce with Tommy Steele, which many searchlight men regarded as an insult. Clearly, Gilbert feels and thinks keenly on this topic, but usually lapses into a sort of neutrality.

Asquith, too, has contributed much to Britain's filmography of the War with "Freedom Radio," "We Dive at Dawn," "Orders To Kill" "The Demi-Paradise" and "The Way To The Stars." With his sensitive mind and intense emotions it is perhaps surprising that, though he has given food for thought in most of his films he has never produced the really great film about World War II or its effects that seemingly has yet to be made. "The Long And The Short And The Tall," directed by Leslie Norman, dealt with the atrocities of British patrols against the Japs, as did "Yesterday's Enemy" by Val Guest. Both treated the subject boldly, though both drew different conclusions. But at least these two films caused controversy and made people sit up and think, as did "A Hill in Korea," with Stanley Baker.

'Pacifistic' (?) War Pix

Much later came "Bridge On The River Kwai," a masterly piece of film-making and just recently "The Victors." The first raises the problem of how closely it was intended to being a war film about pacifism. It possibly misfired in that aim on the one possible accusation that the ideal held by the colonel, played by Alec Guinness, was probably untenable. Many viewers felt that his attitude was too personal a one, which, in the circumstances, spoke more for his own point of view than the nation's.

Carl Foreman tried, and often succeeded, in making his pacifist point in "The Victors," though the film was viewed by some critics as being cluttered by extraneous romantic interludes.

But Foreman's main theme was that war demeans everybody concerned with it, losers and victors. A valid viewpoint, and one which even Foreman would not claim to be original. Nevertheless when he attempted to stress his important text his critics reminded him sharply that "everybody, surely, is aware of that fact?" Yet can it be certain that the message has, indeed, penetrated the minds of even every person however thoughtful? Is it not therefore an argument worth reiterating, and constantly, even to the point of monotony? Perhaps, later, Foreman must have wondered whether it really is worth putting out one's neck and making a stand at all.

Many More Theses

Necessarily, this is only a skimpy reminder of British film makers' attempts to paint pictures of World War II as they saw it. But surely there should sometimes be a more uncompromising national attitude in British films about war? Has the subject of conscientious objectors really been probed effectively? Has it been sufficiently brought out that, dire though the sacrifice of death is in war there is perhaps a bigger sacrifice for those engaged in it to come back and find the black marketers and get-rich-quick merchants sitting sleekly and smugly in high places? Has the question of atomic warfare and balance of power been boldly, intelligently tackled? Have British directors sought to find out the degree of responsibility for war that may spring from appeasement? Is it the statesman, the service brasshats, the theologist, the big business tycoon, the scientists, the teachers . . or simply the plain citizen who is primarily responsible. Or is it everybody? What is being thought, taught and done to prevent a similar international calamity? Is there a way out in our time or even in the foreseeable future? Surely a theme as giant as war deserves giant thinking in such an influential medium as the cinema?

Of course, no film producer, director and writer can be expected to answer these questions with sufficient clarity, authority and humility to make a film that is a permanent solution to the criminal folly of war.

But if, as is inevitable, there are to be more British films about World War II let them be positive in their approach and in their message. Let them make the people think. If succeeding films are merely episodes, however thrilling, from war actions then British war films may become as endless and as confusing as those between American Yanks and Confederates in the Civil War. And by now there are plenty of bemused British film goers who are not quite sure about which is which and, anyway, which side they are on.

Unless John Wayne happens to be on hand, of course.

Plan 50 Mobile Cinerama Tents

London.

Itinerama Ltd. plans to have 50 worldwide Cinerama Mobile Theatres on the road by 1965, giving Cinerama a potential weekly gross of around $840,000 as extra gravy to the receipts from its hardtop houses. The first mobile Cinerama Theatre in Britain had its preem at Richmond, near London, last Friday (24), teething troubles, including temporary collapse of the blue big top, delaying the opening by a week. This mobile theatre is the first of five planned for U.K. by next year, covering East Coast, Scotland, Ireland and Wales.

The Richmond season is for about two weeks, with 15 weekly shows, at price ranges of 70c to $1.35. The cinema will then move on for similar seasons at Brighton, Southampton, Southsea, Poole and Paignton, wintering at either Bristol or Cardiff. The Mobile Theatre is a 1,216-seater, centrally heated and fully carpeted, and drawn to its locations by 42 red and yellow colored lorries, trailers and caravans. Cinerama Inc. and Mills' Circus, represented by the brothers Mills, have financial stakes in the venture.

British Crises & Eady Slices

Continued from page 35

fered under heavy taxation, now have an intriguing scheme operating through the Swedish Film Institute, and significantly there is a marked upsurge in the volume and quality of production. The Danes have had it rough, also, but are taking solace from the belief that a scheme on the Swedish principle will shortly be introduced. And Spain, too, has a new plan in the drafting stage.

So with all that extra loot returning to the producer what went wrong in Britain? It can really be considered on the basis of an elementary lesson in economics, dealing with the laws of supply and demand. When the Eady plan was put on a statutory level, there were three major circuits and a fourth ad hoc group of theatres playing the Fox releases. The producer of a British film, therefore, had the possibility of four outlets, all of which had to comply with the 30% Quota. 20th-Fox eventually made its peace with the Rank group and the outlet, which it had created by its own ingenuity, virtually disappeared overnight. Then, some years later, John Davis announced the rationalization plan for the Rank Organization, which involved merging all top Odeon and Gaumont theatres into the Rank chain, with the others providing the basis for what was to be known as a national release. Despite optimistic forecasts, however, the earning potentiality of the national release was disappointing to producers and they preferred to stand in line for a suitable date either on the Rank or Associated British circuits.

Suddenly, therefore, a situation developed whereby a comparatively high number of British films were queueing up for dates — sometimes waiting as much as nine, 12 or even 15 months. That waiting period crippled the chances of raising finance for new production and the resultant backlog of British pictures standing in line for playdates eventually led to an almost total cessation of production. The timing could not have been more unfortunate, as the situation was aggravated by the negotiations for the sale of British Lion to private enterprise, thus adding to the confusion that already existed in local production circles.

To coin a cliche, time proved itself a great healer; the British Lion situation was eventually resolved with the sale of the company to a syndicate headed by that distinguished filmmaker, Sir Michael Balcon; and gradually order was restored and production resumed on a modest basis, though once again the American majors are predominant in the local scene.

At the time when the production crisis first loomed as a serious factor, a Government inquiry started through the Cinematograph Films Council. The fruits of that investigation have now led to the publication of a White Paper in which the problems of duopoly are recognized and a recommendation has gone forth to the industry to make a renewed stab at creating an economically viable third outlet.

The prospects of establishing such a third circuit are, at best, highly questionable; but there seems to be little doubt that there will be renewed pressure in the coming months to raise the British film Quota from its present level of 30% to either 40% or 50% for the Quota year starting January, 1965. The telltale meetings which will determine the percentage issue will be held within the coming weeks, and while it is impossible to predict the outcome, it is known there is a growing body of opinion in favor of a higher Quota. Indeed, a last-minute attempt to amend the Quota upwards for 1964 failed by a very narrow margin.

Though there are signs of greater stability in British production today than was thought possible six months ago, this is, in some substantial measure, due to the continued and even growing confidence of American major companies. Columbia has maintained an active unit in Britain for many years and there is every indication that it will continue. United Artists, who moved into the British scene somewhat later, have had a number of standout hits to encourage them to expand, among them "Tom Jones," "Dr. No" and "From Russia With Love," with the currently filming "Beatlemania" looming as another stout winner. Paramount, with "Becket," Universal-International with "Chalk Garden," the Disney Organization with a string of British hits, Seven Arts, Metro, Warners and others have also reaped a rich harvest from British production and are maintaining their activity. All told, therefore, a bleak start for 1964 may well be transformed before the year is very much advanced.

The one disappointing feature has been the protracted negotiations for the launching of Anglo-European coproductions. If all goes well there should be a Government-to-Government treaty with France within a matter of months, but the unions—and they know they have the whip hand—have demanded safeguards to protect the native industries in London and Paris. If the treaty gets under way by next September, as seems possible, there will have to be provision for additional playing time over and above the existing 30% British film Quota. Otherwise, the unions won't play and that could be the end of that. For the time being, however, there is no prospect of the unions backing comparable treaties with Germany, Italy or Spain, because agreements for technicians in those countries are way below those operating in Britain. And the unions have made it clear that there must be no "sweated labor" on Anglo-European coproductions which qualify for British Quota and Statutory Eady levy.

But while theatres continue to close there is evidence of an important new market opening up in the coming months. Pay television is scheduled to start on a three-year trial period, this coming fall, and there is little doubt that motion pictures will play a vital part in program schedules. It has been agreed that the 30% theatrical Quota should apply to payvision services, and that must naturally lead to the opening up of an important new outlet. What it may mean to British production is, as of this writing, an open question, but there is general agreement that if the new service clicks with the paying public, the prospects for independent production will be greater than ever. But with the limited test areas made available by the Government it will be some time before the prospects can accurately be gauged.

For the time being, however, confidence is returning to British production. Studios are buzzing once more, and the volume of production is at least being maintained.

British & American Films 1945-1962

	OVER 72 MINS. PLAYING TIME			33⅓-72 MINS.			Combined Totals
	British (Inc. Commonwealth)	USA	Total	British (Inc. Commonwealth)	USA	Total	
1945	40	179	219	36	176	212	431
1946	39	159	198	61	177	238	436
1947	48	157	205	58	182	240	445
1948	68	187	255	101	106	207	462
1949	77	215	292	53	168	221	513
1950	74	260	334	49	149	198	532
1951	67	260	327	47	159	206	533
1952	79	258	337	42	121	163	500
1953	86	255	341	46	100	146	487
1954	93	206	299	51	108	159	458
1955	82	200	282	40	76	116	398
1956	81	206	287	29	84	113	400
1957	96	240	336	33	74	107	443
1958	89	198	287	35	96	131	418
1959	80	163	243	43	57	100	343
1960	79	142	221	44	56	100	321
1961	77	132	209	43	32	75	284
1962	71	117	188	45	31	76	264

Irish Censor

Continued from page 35

clashes over censorship and proposed cuts. Viewed objectively the censorship must be regarded as reasonable having regard to the religious views of the people.

The industry might be better served, however, if some pictures for which heavy cuts are demanded were withdrawn from the Irish market. The heavily cut versions do not give a true impression of the original picture. This frequently builds up bad public relations in an industry which needs all the friends it can gather and keep.

GREAT BRITAIN'S CINEMATIC ARMADA

ANGLO AMALGAMATED

"This Is My Street." (A Peter Rogers production.) Producer, Jack Hanbury. Director, Sidney Hayers. Stars Ian Hendry, June Ritchie.

"Carry On Jack." (A Peter Rogers production). Producer, Peter Rogers. Director, Gerald Thomas. Stars Kenneth Williams, Bernard Cribbins, Juliet Mills, Charles Hawtrey, Donald Houston.

"Nothing But the Best." (A Domino Production). Producer, David Deutsch. Director, Clive Donner. Stars, Alan Bates, Denholm Elliott, Harry Andrews, Millicent Martin.

"The Masque of the Red Death." (An AngloAmalgamated/American International coproduction). Director, Roger Corman. Stars Vincent Price, Hazel Court, Jane Asher.

"Carry On Spying." (A Peter Rogers production). Producer, Peter Rogers. Director, Gerald Thomas. Stars, Kenneth Williams, Bernard Cribbins, Charles Hawtrey, Barbara Windsor, Eric Barker, Dilys Laye.

"Glad All Over." (Tentative). (A Peter Rogers production). Producer, Jack Hanbury. Director, Sidney Hayers Stars The Dave Clark Five, Kathy Kirby.

"Carry on Cleo." (A Peter Rogers production). Producer, Peter Rogers. Director, Gerald Thomas. Stars not yet named.

"Darling . . ." (A Joseph Janni production). Producer, Joseph Janni. Director, John Schlesinger.

BUTCHERS

"Impact." Director, Peter Maxwell. Stars Conrad Phillips, George Pastell.

"Shadow of Fear." Director, Ernest Morris. Stars Paul Maxwell, Clare Owen.

"The Hi-Jackers." Director and script, Jimmy O'Connolly. Stars Anthony Booth, Jacqueline Ellis, Derek Francis.

"The Sicilians." Director, Ernest Morris.

COLUMBIA

"Lord Jim." (Columbia-Keep Films). Director, Richard Brooks. Stars Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins.

"The Pumpkin Eater." (Romulus Films). Director, Jack Clayton. Stars Anne Bancroft, Peter Finch, James Mason.

"The Collector." (Blazer Films). Director, William Wyler. Stars Terence Stamp, Samantha Eggar.

"The First Men in the Moon." (Ameran Films). Director, Nathan Juran. Stars Edward Judd, Lionel Jeffries, Martha Hyer.

"Born Free." (Open Road Films/Atlas Productions). Director, Tom McGowan. Stars Virginia McKenna, Bill Travers.

"Genghis Khan." (Tentative title). (Irving Allen Ltd.). No details yet.

"Pass Beyond Kashmir" (Eon Productions).

"Life At the Top" (Romulus Films). No details yet.

"The Iocress File" (Lowndes Productions).

"The Finest Hours." (Le Vien Films). Documentary.

"East of Sudan." (Ameran Films). Director, Nathan Juran. Stars Sylvia Syms, Anthony Quayle.

"The Gorgon." (Hammer Film Productions). Director, Terence Fisher. Stars Peter Cushing, Christopher Lee.

"The Runaway." (Luckwell Productions). Director, Tony Young. Stars Paul Williamson, Alec Gallier, Greta Gynt.

"The Curse of the Mummy's Tomb." (Hammer Film Productions). Director, Michael Carreras. Stars Terence Morgan, Jeanne Roland.

"Delayed Flight." (Luckwell Productions). Director, Tony Young. Stars Hugh McDermott, Helen Cherry

COMPTON CAMEO

"Naked As Nature Intended." (Markten-Compass Films). Produced and directed by Harrison Marks. Stars Pamela Green.

"That Kind of Girl." (Compton-Tekli Films). Produced by Robert Hartford-Davis. Directed by Gerald O'Hara. Stars Margaret Rose Keil, David Weston, Linda Marlow and Peter Burton.

"The Yellow Teddybears." (Compton-Tekli Films). Stars Annette Whiteley, Jacqueline Ellis, John Bonney, Iain Gregory, Doug Sheldon, Georgina Patterson.

"Saturday Night Out." (Compton-Tekli Films). Produced and directed by Robert Hartford-Davis. Stars Heather Sears. Bernard Lee. Erika Remberg. John Bonney, Francesca Annis, David Lodge, Colin Campbell.

"The Black Torment." (Compton-Tekli Films). Produced and directed by Robert Hartford-Davis. Stars Heather Sears, John Turner, Ann Lynn, Peter Arne, Raymond Huntley.

"London in the Raw." (Troubadour). Produced and directed by Arnold Miller.

DISNEY

"Dr. Syn, alias the Scarecrow." Associate producer, Hugh Attwooll. Director, James Neilson. Stars Patrick McGoohan.

"The Three Lives of Thomasina." Associate producer, Hugh Attwooll. Director, Don Chaffey. Stars Patrick McGoohan. Susan Hamoshire.

"The Moon-Spinners." Associate producer, Hugh Attwooll. co-producer Bill Anderson. Director, James Neilson. Stars Hayley Mills, Eli Wallach, Joan Greenwood, Irene Papas, Pola Negri.

GRAND NATIONAL

"Every Day Is a Holiday." Producer, Ronald J. Kahn. Executive producer, Maurice Wilson. Director James Hill. Stars Freddie and the Dreamers, Mike Sarne, John Leyton.

LION

"The Guest" (Caretaker Films). Producer, Michael Birkett. Director, Clive Donner. Stars Donald Pleasence, Alan Bates, Robert Shaw.

"Girl In the Headlines." (Viewfinder Films). Producer John Davis. Director, Michael Truman. Stars Ian Hendry, Ronald Fraser, Margaret Johnston, Natasha Parry, Jeremy Brett, Kieron Moore.

"Greenwich Village Story." (Village Films). Produced and directed by Jack O'Connell. Stars Robert Hogan, Melinda Plank.

"Heavens Above" (Romulus Films). Producer, Roy Boulting. Director, John Boulting. Stars Peter Sellers, Cecil Parker, Isabel Jeans, Eric Sykes, Bernard Miles, Ian Carmichael, Irene Handl, Brock Peters.

"Hide and Seek." (Albion Films). Executive producer, Hal E. Chester. Director, Cy Endfield. Stars Ian Carmichael, Janet Munro, Hugh Griffith, Curt Jurgens.

"It's All Happening." (Magna Films). Producer, Norman Williams. Director, Don Sharp. Stars Tommy Steele, Michael Medwin, Angela Douglas, Jean Harvey, Walter Hudd.

"A Jolly Bad Fellow." (Pax Films). Producer Donald Taylor. Executive producer, Steven Pallos. Director, Don Chaffey. Stars Leo McKern, Janet Munro, Dennis Price, Maxine Audley.

"Ladies Who Do." (George H. Brown production for Bryanston Films). Producer, George H. Brown. Director, C. Pennington-Richards. Stars Peggy Mount, Robert Morley, Harry H. Corbett.

"The Leather Boys." (A Raymond Stross Production for Garrick Films). Producer Raymond Stross. Director, Sidney J. Furie. Stars Rita Tushingham, Dudley Sutton, Gladys Henson, Colin Campbell.

"A Place To Go." (A Relph-Dearden production for Bryanston Films). Producer, Michael Relph. Director, Basil Dearden. Stars Rita Tushingham, Mike Sarne.

"Ring of Spies." (British Lion). Producer, Leslie Gilliat. Director, Robert Tronson. Stars Bernard Lee, William Sylvester, Margaret Tyzack, David Kossoff.

"Sammy Going South." (A Michael Balcon production for Bryanston Seven Arts). Producer, Hal Mason. Director, Alexander Mackendrick. Stars Edward G. Robinson, Constance Cummings, Harry H. Corbett, Paul Stassino, Fergus McClelland.

"The Small World of Sammy Lee." (Bryanston Seven Arts). Producer Frank Godwin. Director, Ken Hughes. Stars Anthony Newley, Robert Stephens, Wilfred Brambell, Miriam Karlin, Kenneth J. Warren, Julia Foster.

"Station Six—Sahara." (A CCC Films-Arthur Brauner production). Producer, Victor Lyndon. Executive producer, Gene Gutowski. Director, Seth Holt. Stars Carroll Baker, Ian Bannen, Denholm Elliott, Jorg Felmy, Mario Adorf, Peter Van Eyck.

"The System." (A Kenneth Shipman/Michael Winner production for Bryanston Films). Producer, Kenneth Shipman. Director, Michael Winner. Stars Oliver Reed, Jane Merrow, Barbara Ferris, Julia Foster, Ann Lynn.

"Two Left Feet." (Roy Baker/Leslie Gilliat production). Producer, Leslie Gilliat. Director, Roy Baker. Stars Michael Crawford, Nyree Dawn Porter, Julia Foster, David Hemmings. Bernard Lee, David Lodge.

"The Wild Affair." (Bryanston Seven Arts). Producer, Richard L. Patterson. Director, John Krish. Stars Nancy Kwan, Terry-Thomas, Jimmy Logan, Bud Flanagan, Gladys Morgan, Betty Marsden, Paul Whitsun-Jones.

"The Comedy Man." (Consant Films). Producer, John Penington, Executive producer Hal Chester. Director, Alvin Rakoff. Stars Kenneth More, Cecil Parker, Dennis Price, Billie Whitelaw, Angela Douglas, Norman Rossington, Edmund Purdom.

"It's All Over Town." (de Lane Lea production). Producer, Jacques de Lane Lea, Executive producer. Ben Nisbet. Director, Douglas Hickox. Stars Frankie Vaughan, Lance Percival, William Rushton. Guest stars Mr. Acker Bilk, and the Paramount Jazz Band, The Springfields, The Bachelors, The Hollies.

METRO

"Children of the Damned." (Lawrence P. Bachmann/MGM). Producer, Ben Arbeid. Director, Tony Leader. Stars Ian Hendry, Barbara Ferris, Alan Badel.

"Of Human Bondage." (Seven Arts/MGM). Producer, Jason Woolf. Director, Kenneth Hughes. Stars, Kim Novak, Laurence Harvey, Siobhan McKenna, Robert Morley.

"633 Squadron." (Mirisch Film). Producer, Cecil Ford. Director, Walter Grauman. Stars Cliff Robertson, George Chakiris, Maria Perschy.

"Murder Most Foul." (Lawrence P. Bachmann/MGM). Producer, Ben Arbeid. Director, George Pollock. Stars Margaret Rutherford, Ron Moody, Charles Tingwell.

"Never Put It In Writing." (Andrew Stone/Seven Arts/MGM). Producers Andrew and Virginia Stone. Director Andrew Stone. Stars Pat Boone, Fidelma Murphy.

"A Shot in the Dark." (Mirisch Films/Blake Edwards). Producer, Blake Edwards. Director, Blake Edwards. Stars Peter Sellers, Elke Sommer, George Sanders, Herbert Lom.

"Hysteria." (Hammer/MGM). Producer, Jimmy Sangster. Director, Freddie Francis. Stars Robert Webber, Leila Goldoni, Maurice Denham.

"The ABC Murders." Producer Lawrence P. Bachmann. Director not yet named. Stars Zero Mostel.

"Murder Ahoy." Producer Lawrence P. Bachmann. Director not yet named. Stars Margaret Rutherford.

"The Secret of My Success." (Andrew and Virginia Stone/MGM). Producers Andrew and Virginia Stone. Director, Andrew Stone. Stars not yet named.

PLANET

"Blind Corner." Producer, Tom Blakeley. Director, Lance Comfort. Stars William Sylvester, Barbara Shelley.

"Devils of Darkness." Producer, Tom Blakeley. Director, Lance Comfort. Stars not yet named.

"Cry Havoc." Producer, Tom Blakeley. Director, Lance Comfort. Stars not yet named.

RANK

"A Stitch In Time." Producer, Hugh Stewart. Director, Robert Asher. Stars Norman Wisdom, Edward Chapman, Jeannette Sterke, Jerry Desmonde.

"Father Came Too." Julian Wintle and Leslie Parkyn production for Independent Artists. Director, Peter Graham Scott. Stars James Robertson Justice, Leslie Phillips. Stanley Baxter, Sally Smith.

"Hot Enough For June." Producer, Betty E. Box. Director, Ralph Thomas. Stars Dirk Bogarde, Sylvia Koscina, Robert Morley, Leo McKern.

"Seance On a Wet Afternoon." (Beaver Films for Allied Film Makers). Producer, Richard Attenborough. Director, Bryan Forbes. Stars Kim Stanley, Richard Attenborough.

"The Beauty Jungle." Produced and directed by Val Guest. Stars Ian Hendry, Janette Scott, Ronald Fraser, Edmund Purdom.

"Almost a Hero." Producer, Hugh Stewart. Director, Robert Asher. Stars, Norman Wisdom, no others named yet.

"The Unknown Battle." Produced and directed by Anthony Mann. Stars, Stephen Boyd, Elke Sommer, George Peppard, no others named yet.

"The High Bright Sun." Producer, Betty E. Box. Director, Ralph Thomas. No cast yet.

"Love on the Riviera." Producer Leslie Parkyn. No director named yet. Stars, James Robertson Justice, Leslie Phillips, no others named yet.

"Female of the Species." No details available.

"The Lonely." No details available.

"Doctor in Clover." Producer, Betty E. Box. Director, Ralph Thomas. Stars not yet named.

"The Innocent Gunman." Producer, Julian Wintle. No other details available.

20th-FOX

"Man In the Middle." Producer, Walter Seltzer. Director, Guy Hamilton. Stars Robert Mitchum, France Nuyen, Barry Sullivan, Trevor Howard.

"The Third Secret." Producer, Robert L. Joseph. Director, Charles Crichton. Stars Stephen Boyd, Jack Hawkins, Richard Attenborough, Diane Cilento, Pamela Franklin.

"Guns At Batasi. Producer, George Brown. Director, John Guillerman. Stars Richard Attenborough, Flora Robson, Jack Hawkins.

"The Horror of It All." Executive producer. Robert Lippert. Director, Terence Fisher. Stars Pat Boone, Erica Rogers.

WARNER-PATHE

"Carry On Jack." Producer, Peter Rogers. Director, Gerald Thomas. Stars Bernard Cribbins, Juliet Mills, Charles Hawtrey, Kenneth Williams, Cecil Parker.

"Crooks in Cloisters." Producer, Gordon L. T. Scott. Director, Jeremy Summers. Stars Ronald Fraser, Barbara Windor, Bernard Cribbins, Gregoire Aslan, Melvyn Hayes, Davy Kaye.

"French Dressing." Producer Kenneth Harper. Director, Ken Russell. Stars James Booth, Roy Kinnear, Marisa Mell, Alita Naughton.

"The Bargee." Producer, W. A. Whittaker. Director, Duncan Wood. Stars Harry H. Corbett, Hugh Griffith, Julia Foster, Eric Sykes.

"Wonderful Life." Producer, Kenneth Harper. Director, Sidney Furie. Stars Cliff Richard, Susan Hampshire, The Shadows, Walter Slezak.

"Devil Ship Pirates." Producer, Anthony Nelson Keys. Director, Don Sharp. Stars Christopher Lee, John Cairneif. Andrew Keir. Suzas Farmer.

"Rattle of a Simple Man." Producers Sidney Box, William Gell. Director, Muriel Box. Stars Harry H. Corbett, Diane Cilento.

UNIVERSAL

"Nightmare." Producer, Jimmy Sangster. Director, Freddie Francis. Stars David Knight, Moira Redmond, Jennie Linden, Brenda Bruce.

"The Chalk Garden." Producer, Ross Hunter. Director, Ronald Neame. Stars Deborah Kerr, John Mills, Hayley Mills, Dame Edith Evans.

"Evil of Frankenstein." (Columbia). Producer, Anthony Hinds. Director, Freddie Francis. Stars Peter Cushing, Peter Woodthorpe, Katy Wild, Caron Gardner.

"Kiss of the Vampire." (Columbia). Producer, Anthony Hinds. Director, Don Sharp. Stars Clifford Evans. Noel Williams, Edward de Souza, Jennier Daniel, Barry Warren.

"Paranoiac." Producer, Anthony Hinds. Director, Freddie Francis. Stars Oliver Reed, Janette Scott, Maurice Denham.

UNITED ARTISTS

"Hard Day's Night." Producer, Walter Shenson. Director, Richard Lester. Stars George Harrison, John Lennon, Paul McCartney, Ringo Starr, Wilfred Brambell.

"Gerry and the Pacemakers Film." (Untitled as yet). (A Subafilms Ltd. production). Producer, Brian Epstein. Director, not yet named. Stars Gerry and the Pacemakers.

"Girl With Green Eyes." (Woodfall Film). Producer, Oscar Lewenstein. Executive producer, Tony Richardson. Director, Desmond Davis. Stars Peter Finch, Rita Tushingham.

"Goldfinger." (Eon Production). Producers Harry Saltzman and Albert R. Broccoli. Director, Guy Hamilton. Stars Sean Connery, Honor Blackman, Maggie Nolan, Tania Mallet, Shirley Eaton.

"633 Squadron." (Mirisch Films). Producer, Cecil Ford. Director, Walter Grauman. Stars Cliff Robertson, George Chakiris, Harry Andrews, Maria Perschy.

"A Shot in the Dark." (Mirisch Film). Producer and director, Blake Edwards. Stars Peter Sellers, Elke Sommer, George Sanders, Herbert Lom, Graham Stark.

"Stolen Hours." (Presented by Mirisch Films and Barbican Films). Producer, Dennis Holt. Executive producers, Stuart Millar and Lawrence Turman. Director, Daniel M. Petrie. Stars Susan Hayward, Michael Craig, Diane Baker, Edward Judd.

"The Seventh Dawn." (A Helvia Production). Producer, Charles Feldman. Director, Lewis Gilbert. Stars William Holden, Susannah York, Capucine.

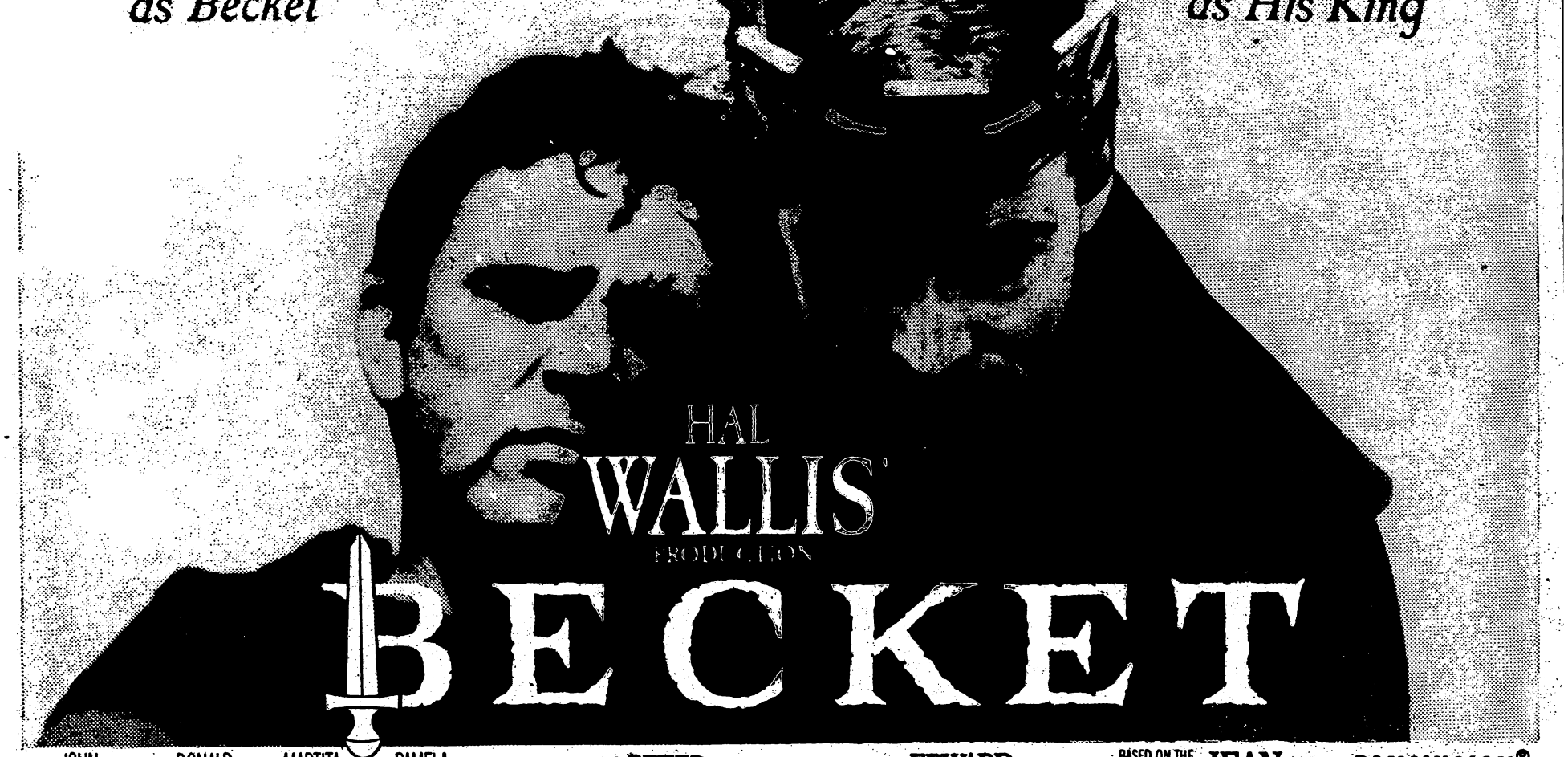
"Woman of Straw." (A Dearden-Relph production). Producer, Michael Relph. Director, Basil Dearden. Stars Gina Lollobrigida, Sean Connery, Ralph Richardson.

"One Way Pendulum." (A Woodfall Film). Producer, Michael Deeley. Executive producer, Oscar Lewenstein. Director, Peter Yates. Stars Eric Sykes, George Cole, Jonathan Miller, Julia Foster, Alison Leggatt, Mona Washbourne.

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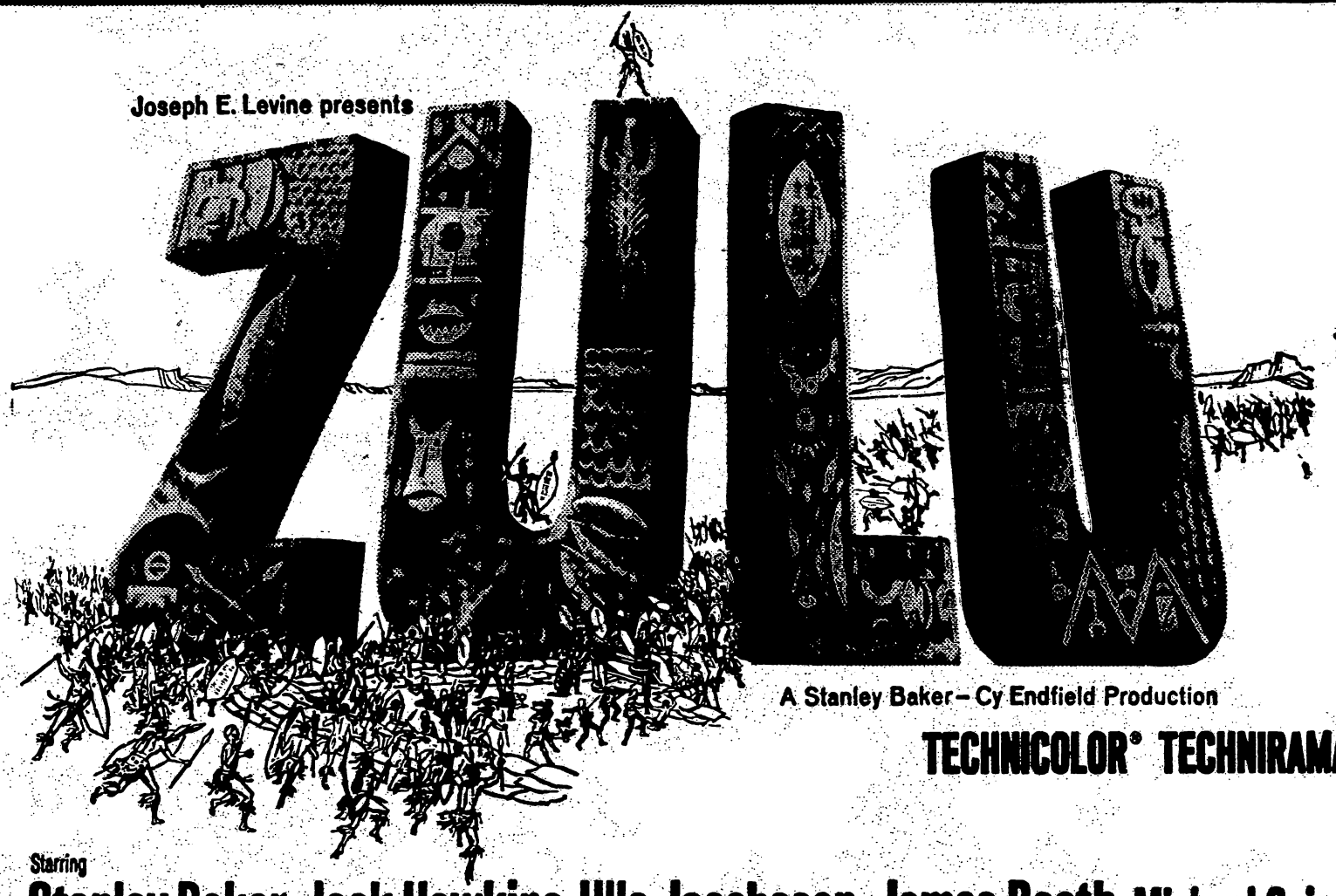
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Foreword Spoken by **Richard Burton**

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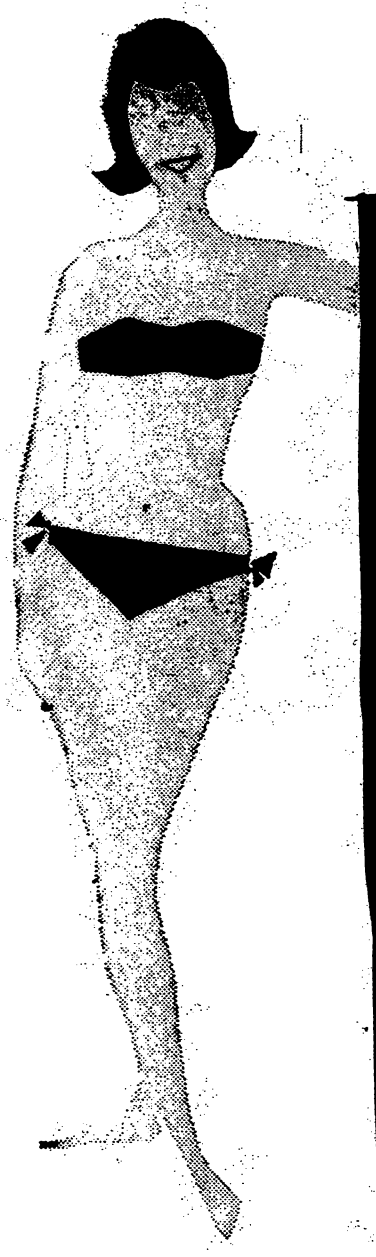
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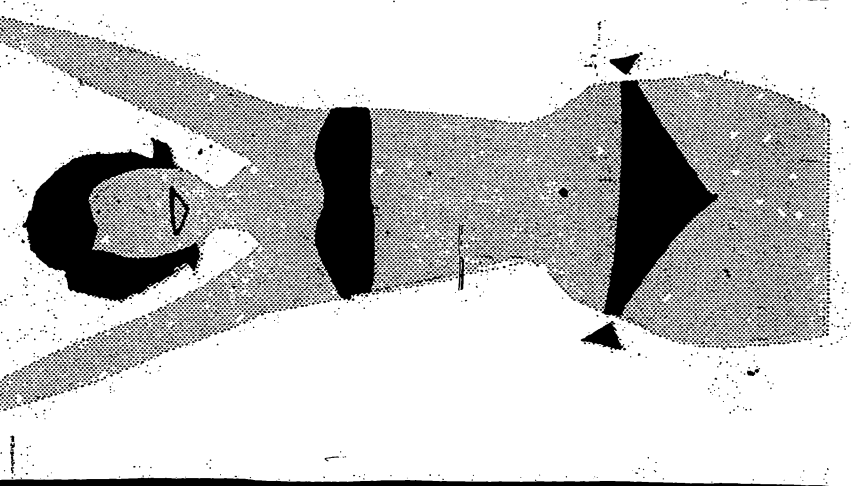
SOLD! U.S.A. and CANADA – Universal
OPEN! UNITED KINGDOM – British Lion
ALL OTHER TERRITORIES

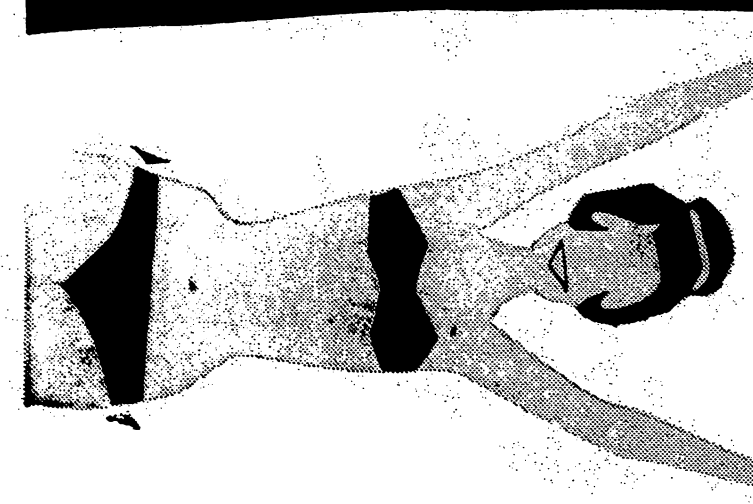
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Screenplay by FRANK TARLOFF
Directed by ANTON LEADER
A Co-Production with GALATEA S.P.A., Rome
in CINEMASCOPE

IN PRODUCTION





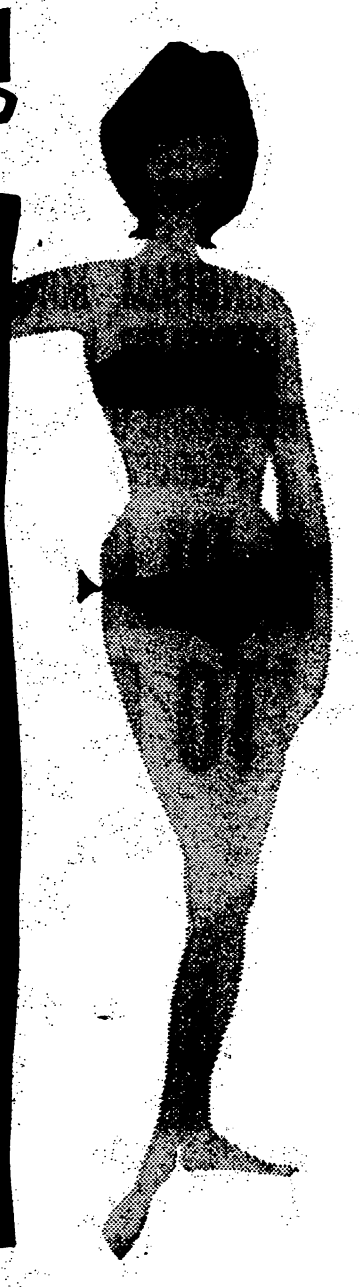
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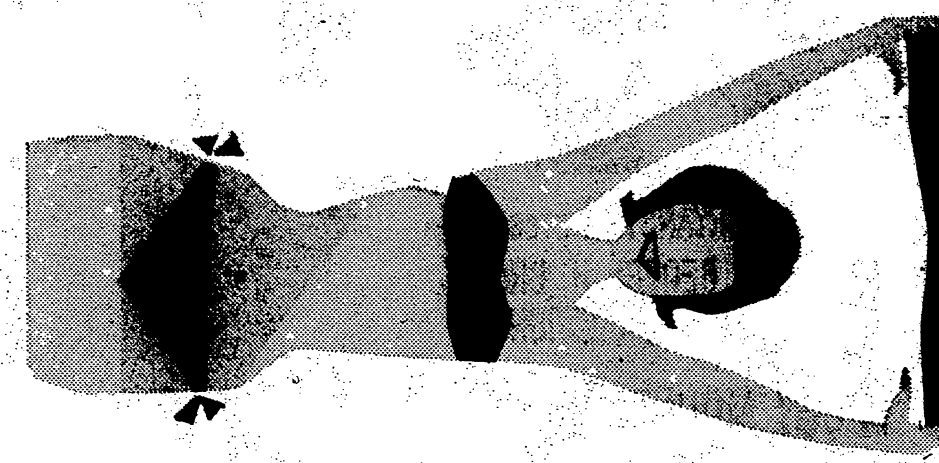
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the story of a woman who knew everything about sex... but nothing about love!

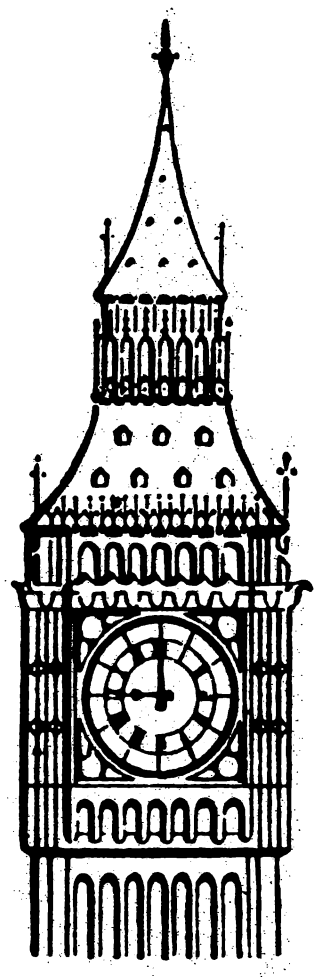
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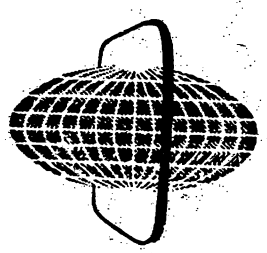
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a new feature motion picture based on characters from Edgar Wallace's
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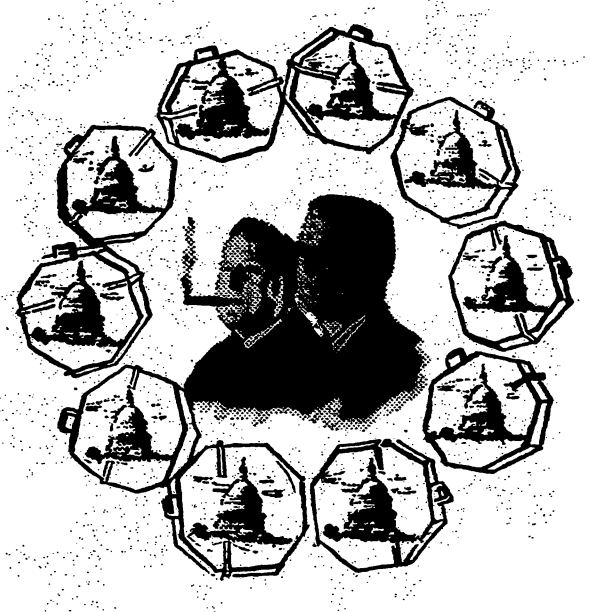
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"TABLE BAY"

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Directed by ROBERT LYNN



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Mr. David D. Horne
Miramar Hotel
Cannes, France

Dear Dave:

American International Pictures next stellar 10th Anniversary production "Bikini Beach," is currently before the cameras in Hollywood so that we will not be able to join you at the Cannes Festival this year.

Please give our warmest regards to our many friends at the festival and thank them for helping make this the outstanding year in the company's foreign income history.

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Jim and Sam

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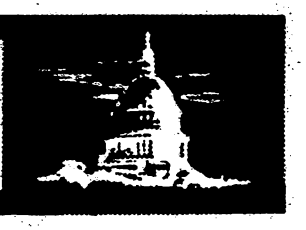
HERCULES AND THE BLACK PIRATES
(COLOR)
ALAN STEELE

THE SARACENS
(COLOR)
RICHARD HARRISON

DUEL OF FIRE
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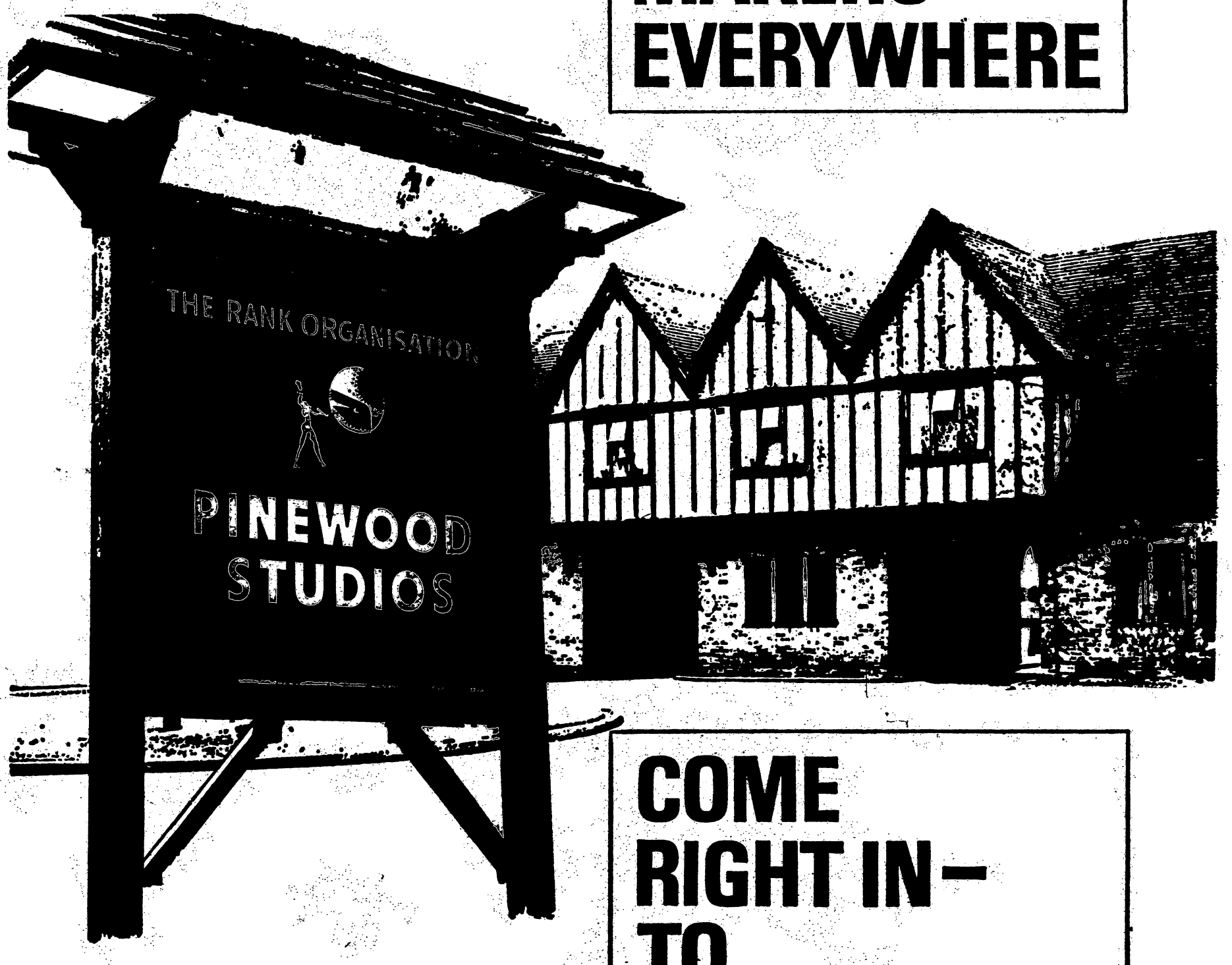
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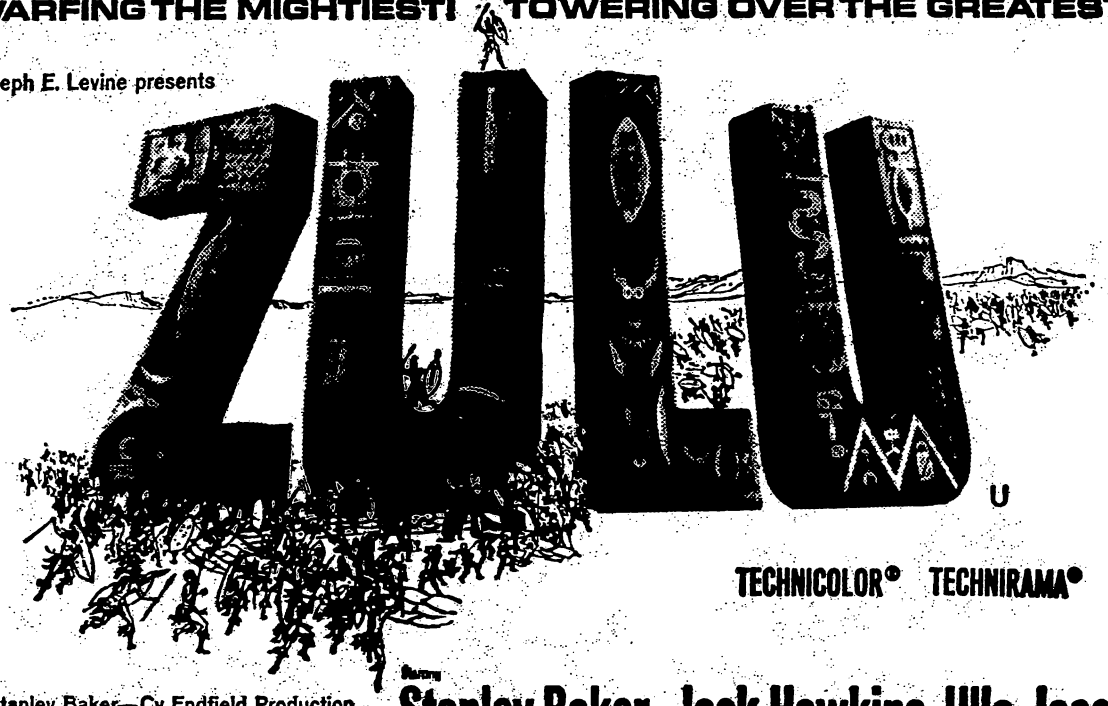
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Starring
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James Booth · Michael Caine

Directed by Cy Endfield · Original Music Composed and Conducted by John Barry
A Diamond Films Ltd. Production.

Original Screenplay by John Prebble and Cy Endfield
Suggested by an Article Written by John Prebble

Narration spoken by **Richard Burton**

Dear Exhibitors of the World,

"ZULU" is the first film we have produced.

We wanted to make a fine, uncompromising, honest film that would bring in a lot of fine, uncompromising, honest money. Joe Levine and Paramount backed us to reach this double goal. After the opening here in Great Britain, we know that we have done it.

On the assumption that you would like to do the same, we would like you to exhibit "ZULU" wherever you are.

Yours faithfully,

Stanley Baker Cy Endfield

STANLEY BAKER CY ENDFIELD

Press Reaction

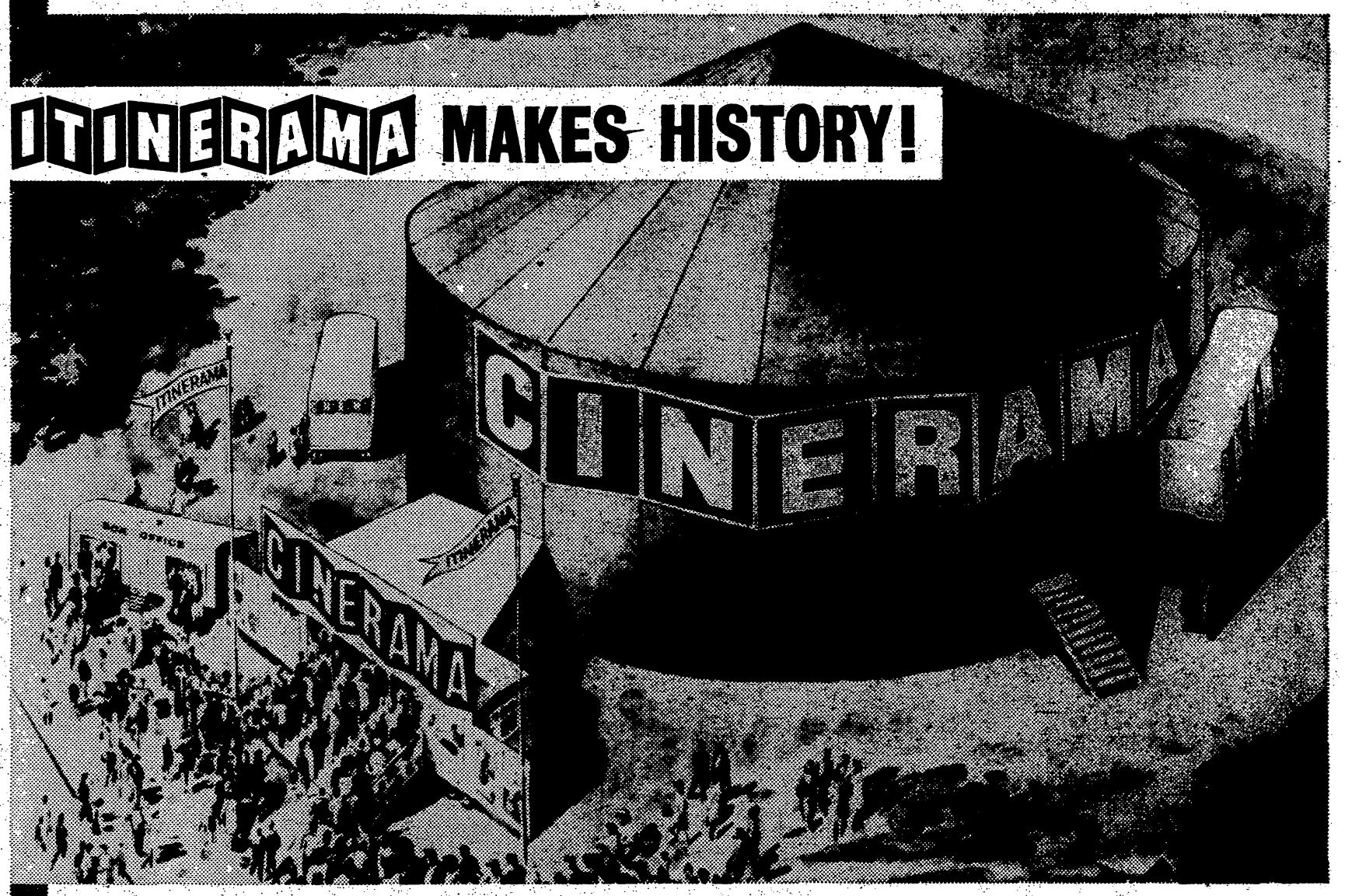
"'Zulu' is superb!" — London Evening News; **"Magnificent!"** — London Daily Mirror; **"Great!"** — London Sunday Mirror; **"Unforgettable! Giant of a film!"** — Evening Standard; **"It will pack 'em in! One of the most exciting adventure yarns I've ever seen!"**—News of the World; **"Great epic! Beautiful direction! Superb acting!"** —London Daily Express; **"Best spectacular in years!"**—London Sunday Telegraph; **"Great excitement & suspense!"**—London Sunday Express; **"Stirring! Brilliant! Its sledge-hammer impact will electrify!"**—London Daily Sketch; **"Strongly exciting! Cheers for the guts and glory boys!"**—The People, London; **"A stirring yarn! Loaded with all the proven ingredients for big scale exploitation, which will clearly be reflected in boxoffice returns!"**—Variety; **"Deserves to be one of the great successes in 1964!"** —London Evening News; **"A rare example of a thoughtful spectacular! More integrity and restraint than most movie battle epics ever hope to achieve!"**—London Daily Herald; **"Savage! Seething! Unsparing!"**—London Daily Mail.

Public Reaction

PLAZA Theatre, London.	**Receipts 50% above any other continuous run film in the entire history of this theatre.**
RITZ Theatre, London.	**Best holdover for two years.**
ABC 1st week release, London.	**Receipts 25% above any other film shown.**
Cardiff	**Held over for fourth week . . . 1st time ever.**
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Bognor	**Broke all time 7 day record.**
Swansea	**Taking in excess of anything before.**

. and so on and so on and so on . . .

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Creative and Interpretive

BRITAIN BUBBLES WITH TALENT

By DICK RICHARDS

London.

The only certain thing about film making these days is its dispersal. An "international world market" is the banner under which thesps, producers, directors and writers jet madly from Continent to Continent.

So it is pointless for Britain smugly to look at its home-born talent and jealously try to guard it for making British motion pictures. The better the talent then the more likely it is to be snapped up elsewhere—and pronto. Still, it is an encouraging thought that Britain is continuing to develop zestful young men and women in films.

The importance of directors with new ideas, imagination and sound technical knowhow is more and more recognized. One of the brightest to emerge recently has been Clive Donner, with two highly contrasting successes within a few months, the tricky Pinter film, "The Caretaker" and "Nothing But The Best," a highly praised "black" comedy helmed by Donner with superb panache. But Donner is no rocket that has suddenly flashed in the sky. He directed his first picture, "The Secret Place" at Pinewood nearly 10 years ago and, prior to that, had had a sound schooling in editing such topline product as "I Am A Camera," "Genevieve" "The Million Pound Note." He worked for a couple of years with David Lean ("one of the best of the middle-brows and more radical than sometimes shows in his films") and admits that he learned most of what he knows about comedy and timing from the late Henry ("Genevieve") Cornelius. Donner is now a very hot British property and Hollywood and the Continent are bound to woo him pretty soon.

Our Boy Tony

With "Look Back In Anger," "The Entertainer" and the rumbustious, rollicking "Tom Jones" behind him, Tony Richardson's future is set fair. Here is another man who keeps an eye on the boxoffice (his best venture is "The Charge of the Light Brigade"), doesn't disdain public acclaim but, nevertheless, would back away in horror from an obvious popular potboiler subject. John Guillermin, a tough, dedicated 39-year-old helmer, had his ground work firmly laid in French documentaries and smalltime features, branching into the bigger stuff in 1950. He can look back on such films as "Town On Trial," "The Whole Truth," and "I Was Monty's Double" and even survived having to direct "Tarzan's Greatest Adventure." Now Guillermin's star is ascending. Currently shooting "Batasi," the pic on which Britt Eklund powdered, Guillermin is an iron man on the set and also one who takes a vital interest in "composing" scenes on his pictures.

Joseph Losey has been directing pictures here for several years. But his prize winning success, "The Servant," has given him even greater stature. Tony Richardson has taken a chance by giving a comparative unknown, Desmond Davis, his most important assignment with "The Girl With Green Eyes," starring Rita Tushingham. It's a chance that a fairly inexperienced director might well have missed a few years back, and reveals a new heartening trend. Robert Hartford Davis, who has had to handle a couple of iffy pix lately, is readying to spread his wings with a big film on "The Battle of the Somme."

Sidney Thayers with his "This Is My Street," Sidney Furie continuing his swift, upward career with "The Leather Boys," Peter Yates being handed the tricky "One Way Pendulum," some classier horror jobs by Michael Carreras and Don Sharp, John ("Billy Liar") Schlesinger, Peter Graham Scott, Michael Winner, Christopher Miles and Robert Tronson are other evidences that newish blood is being stirred to join forces with such proved directors as Ronald Neame, Val Guest, Charles Crichton, Ken Annakin, Ken Hughes Roy Baker, Ralph Thomas and Guy Hamilton.

But directors cannot merely guide puppets. They have to have actors and Britain is coming across with some vivid new talent. Rarely, now, is the meretricious golden carrot of a contract dangled in front of new, young thesps. But there are opportunities in British films, despite the counter attractions of television and the theatre. Maybe there aren't enough chances, which is why these young people are regarding the world as their workshop. From the point of view of British films it is perhaps a pity that they must often escape so soon, though from the standpoint of their own careers and experience it is inevitable.

Sarah Miles, Susannah York, Hayley Mills and Janet Munro are an established quartet which, while not lost to Britain, have already been wooed and partially won by America. Samantha Eggar, who parted amicably from William Wyler's "The Collector," appears to be staying on in Hollywood, presumably thinking that the outlook there is sunny for her—and not only weatherwise. At 19, Francesca Annis has just finished working on "Flipper's New Adventure," which certainly provides her with a Hollywood showcase. And an even bigger one has been handed to the rather older Joanna Dunham. Miss Dunham's Continental and U.S. tour with "Romeo and Juliet" earned her the role of Mary Magdalene in George Stevens' "The Greatest Story Ever Told." If the tawny-tressed Miss Dunham's performance matches Stevens' prognostication then Britain can probably kiss her goodbye for awhile. But that's filmbiz. . . .

Just when Julie Christie and June Ritchie were crystalling their British film careers they upped sticks and fled to the theatre "for added experience." Wise gals. Miss Christie is touring the Continent and then the States with Shakespeare and Miss Ritchie is in stock in the provinces. But this is merely a worthwhile lull in their promising film careers. The girl who raised a buzz in "Billy Liar" is skedded to return to Britain to make "Darling" with Schlesinger and Miss Ritchie's offers are piling up. But all this still leaves Britain with a rewarding number of young femmes who are making the grade.

Susan Hampshire, Wendy Craig, another who scored heavily in "The Servant," Nyree Dawn Porter, Tracy Reed (the girl who played, briefly, and in briefs) George C. Scott's secretary in "Dr. Strangelove"; Ann Bell, Sally Smith, who is a blonde peppy little cutie, Millicent Martin, the tv girl and Julia Foster are all-up and coming young women worth keeping two eyes on. Nor has Rita Trishingham's full potential been realized. Honor Blackman, back in films after a long stint in television which has refurbished her name, could make the new James Bond adventure

(Continued on page 111)

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1950	$294,000,000	($103,600,000)
1951	302,400,000	(103,600,000)
1952	308,000,000	(106,400,000)
1953	305,200,000	(103,600,000)
1954	308,000,000	(100,800,000)
1955	296,800,000	(92,400,000)
1956	291,200,000	(95,200,000)
1957	260,400,000	(78,400,000)
1958	232,400,000	(44,800,000)
1959	193,200,000	(22,400,000)
1960	182,000,000	(5,600,000)
1961	173,600,000	
1962	165,200,000	(provisional)

Spread of Video Felt In Ireland

Some Houses Rent Out for Bingo, Though Distribs Oppose — Rue Yank Snub Of Cork Festival

By ED. F. MacSWEENEY

Dublin.

Extension of coverage by Telefis Eireann (Irish Video) to the whole country has increased the impact on nabe cinema houses. Although shut-downs over the past year have been few, there have been a number of leasings for Bingo nights, although these have been registered in many cases by distributors.

Dublin's first-run houses count lost the 3,400-seat Theatre Royal and the 800-seat Regal demolished to make room for a new office block for the Rank Organization development. Rest of situations doing well. Apart from new releases there has been some good exploitation of re-issues which have proved particularly remunerative.

The trade says that action-cum-sex is still the biggest come-on for the patrons. But as anyone who knows the censorship set-up in Ireland understands the sex is generally rather diluted. Preference for American productions still holds up and, generally speaking, the American picture takes more money on the first runs than an import from Britain. Interest in pictures from Continental Europe is limited and during last year only 27 came from Italy; 19 from France and six from Germany with a few from Spain and Greece. These mainly went to the small art houses in Dublin and rarely had much revenue earning capacity outside the major cities and towns.

Of the stars, Cary Grant still brings them in substantial numbers, with Rock Hudson and Burt Lancaster well up among Ireland's "Top Ten." Other males with strong interest to the Irish customer are Jerry Lewis, John Wayne, Paul Newman, Laurence Harvey and Cliff Richard. A general view is that the women are not so strong at the boxoffice, although Audrey Hepburn is rated to have the most apepal.

Failure of top U.S. and British support by way of stars for Cork International Film Festival is not helping general image of the industry. In recent years, Continentals, particularly France, Italy and Germany, have been making the running with personalities and more recently Eastern European countries have joined in. The Irish market may not be large when related to world markets, but it still is large enough to warrant attention and exploitation and co-operation from home offices. When exploitation is aided it usually pays off in the major cities, and the buildup of first run business in cities like Dublin and Cork can help to compensate for the sharp fall off in the neighborhood houses.

Film Fan Mags Languish in U.K.

By DICK RICHARDS

London.

As far as the British fan magazine field is concerned, the cinema has virtually had it. "Film Weekly," "Film Pictorial," "Picture Show" and "Picturegoer," which flourished to varying degree for some years have all given up the ghost and died, though some delayed the death pangs by an infusion of television and pop music features.

Now only "Photoplay," a monthly magazine, in which British original features are mingled with material from the American "Photoplay," remains to cater for those who like to read about current and future films as well as the love lives, problems, profiles and vital statistics of film thesps.

Even in "Photoplay" the inroad of pop music and tv is clear to see. It has a sound, workable circulation but not perhaps big enough to suggest that a magazine devoted purely to the middle class approach to the cinema can at present be a publisher's goldmine.

There are "The A.B.C. Review" and the newly launched "Show Time," two monthlies which, however disguised, are little more than "house organs." The first is published by Associated British Cinemas, sells at their cinemas and deals with releases and stars in which ABC is currently interested. "Show Time" is under the Rank banner and serves a similar function for the wares of Rank and associates. "Films and Filming" is a well-produced, intelligent monthly which deals with the cinema objectively but hardly caters for the average fan, who is more interested in bosoms and heart throbs than cinema trends, camera angles and directorial knowhow. "Sight and Sound," published by the British Film Institute serves a similar longhair purpose.

There is a handful of general pop magazines which offer a fairly generous quota of showbiz coverage. Papers like "Today," "Tit Bits," "Weekend," "Reveille" and such femme shets as "Woman," "Woman's Own" and "Woman's Mirror." These magazines frequently publish life stories, ghosted pieces and speciality screamers of the "What It's Like to Date Hearthrob Harry" or "This Was The Role That Made Me Grow Up" type.

In the popular newspapers the accent is invariably on Sensation. Thus, a recent series by Judy Garland in the bigselling Sunday tab, "The People," inevitably harped more on the miseries of Judy's life as a kid star and her subsequent unhappy marriages and ill health than on any assessment of Miss Garland as a cinemactress of some repute.

But even the magazines mentioned are now more interested in articles by or about television stars (particularly those who appear in regular series) and in young vocalists and groups than in film folk.

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CHECK-LIST OF FRENCH FILMS

By GENE MOSKOWITZ

Paris.

Government aid rise to 14% on grosses from prior 5% stepped up production a bit in France. But fear of cuts in such aid to satisfy Common Mart plans for one coffer for all ECM signatories still braked production.

So 88 French and French majority interest pix plus several started in 1963 but only just winding. There were 53 French minority investments in coproductions with various countries. Again the over 300 licensed producers coproduced hugely among themselves and the usual biggies, with distrib and exhib arms, also partnered pix as well as making some on their own. Such a big producer as Henri Deutschmeister, Franco London Films, had no pix this year as he marked a new trend by specializing in pix for tv and formed a distrib setup with Cineriz of Italy.

Following is a check list of main producers, numerically, and others in the last full year of production:

GAUMONT

Possessing hardtops and a distribution arm as well as a subsidiary bankrolled by MGM for distrib rights, Gaumont International was in for four pix. "Carambolages" (Carom Shot) with local indie Trianon, the solid gangster comedy hit "Less Tontons Flingueurs" (The Gentle Gunmen) with Ultra of Rome and Corona of Munich, "100,000 Dollars Au Soleil" (100,000 Dollars in the Sun) a thriller made by Henri Verneuil who did "Any Number Can Win" with Trianon and "Mefiez Vous Madames" (Look Out Ladies) a picaresque comedy with PAC of Paris and Zebra of Rome.

CORONA

Headed by Robert Dorfman, had the hit Fernandel-Bourvil comedy "La Cuisine Au Beurre" (Cooking With Butter), Vadim's comedy based on the Francoise Sagan play "Chateau En Suede" (Castle in Sweden) with Euro International of Rome, and comedy "Coup De Bambou" (Bamboo Bit) with locals Silver Films, Regina and Films Jean Boyer. Latter also directed this comedy.

GUEVILLE

Run by thesps Yves Robert and wife Danielle Delorme, hit big time with first pic "The Button War" distributed by Warners. This year had another hit about moppets "Bebert Et L'Omnibus" (Bebert and the Train) also handled by Warners, and coproduced "D'Ou Viens-Tu Johnny?" (Where are You From Johnny) with star rocker Johnny Hallyday with Hoche Films and SNC, plus "Rue Des Cascades," a tale of racism finding release hard, with Films De Mai.

CICC

Distrib and production setup, was in four pix via Eddie Constantine action comedy "A Toi De Faire Mignon" (Your Tune, Baby) spy actioner "OSS 117 Se Dechaine" (OSS 117 Cuts Loose) alongside PAC and Mediterannee of Rome, the two gimmick pix on a breakup of a couple seen by man and wife "Francoise ou La Vie Conjugale" (Francoise or Conjugal Life) and "Jean Marc ou La Vie Conjugale" seconded by Terra Films of France and Jolly of Rome, and gangster thriller "Symphonie Pour Un Massacre" with French coproducer PECF and Italo Dear Film.

COPERNIC

The production arm of distrib UFA-Comacico was in for three via gangster comedy "Faites Sauter La Banque" (Hold Up the Bank) along with PAMEC of Rome, Jean Gabin starrer "Maigret Voit Rouge" (Maigret Sees Red) seconded by Titanus of Rome, and "La Mort D'Un Tueur" (Death of a Killer) with Cinedial of Rome. Under UFA Comacico did comedy "Pouic-Pouic" with Story Film and Erdey of Paris.

PARIS FILM

Under Robert and Raymond Hakim, did "Chaire De Poule" (Gooseflesh), a thriller, with Pathe locally and Interopa of Rome, and "La Ronde," a sex comedy of Roger Vadim with same two coproducers. Pathe, which has theatres and distributes, and recently combined with state owned UGC, also having production, distrib and exhib facilities, was content to mainly coproduce and distrib this year but will go into more production next year as well as continue coproduction for product.

COCINOR-MARCEAU

Headed by Edmond Tenoudji, has distrib and production but was geared mainly to coproduce this year for product, except for one offbeat item of Roger Coggio "Le Journal D'Un Fou" (Diary of a Madman), and a filler "Inconnue De Hong Kong" (unknown in Hong Kong) "Du Grabuge Chez Les Veuves" (Trouble Among Widows) was done with Laetitia of Rome and "Des Pissenlits Par La Racine" (Salad by the Roots) with Columbia and Transinter of Rome, and "Voir Venise et Crever" (See Venice and Die) with Metzger & Woog of Paris, Adelfia of Rome and Eichberg Film of Munich.

SPEVA & CINE ALLIANCE

Headed by Michel Safra and Serge Silberman, respectively, did Luis Bunuel's "Le Journal D'Une Femme De Chambre" (Diary of a Chambre-maid), with Jeann Morcau, along with Dear Film of Rome and Filmsonor, of Georges Lourau in Paris. Latter gave up distrib arm Cinedis. "Gibraltar" was done by the same group as above with Tecis Film of Madrid also in on it.

ARIANE

Usually does its pix under full United Artists backing with UA releasing worldwide. It had "The Train," with Burt Lancaster and directed by John Frankenheimer, made as a French pic via two versions and split technicians and a codirector, and the all-French "L'Homme De Rio" (The Man From Rio) with Jean-Paul Belmondo but made practically entirely in Brazil.

LUX

Also distributes and was in on "Humor Noir" (Black Humor), a French-Italo sketch pic with Emmepi Cine of Rome, "Un Mari and Prix Fix" (A Husband at Regular Rates) with Progefi, headed by Christine Gouze-Renal, of Paris and CCF of Paris and "Rien Ne Va Plus" (No More Bets) with France Vedette Films and CCF.

UGC

Governmental and municipal setup, with distrib and exhib arms, was in on "Comment Trouver Vous Ma Soeur? (How Do You Like My Sister?) with Mannic Films and Sirius. "La Foire Aux Cancres" (Dunce Fair) with Raoul Ploquin Films, Alkam and Sirius, and "Cherchez L'Idole" (Find the Idol), capitalizing on rock stars, seconded by France Cinema Prod., Mannic Films, Sirius and Adelphia Films in Rome.

PATHE

Besides the two pix with Paris Films Production mentioned above, "Gooseflesh" and "La Ronde," also produced "Comment Supprimer Son Prochain" (How to Kill One's Neighbor) and macabre comedy with Cimmatel.

CAPITOLE

Michele Morgan starrer "Constance Aux Enfers" (Constance In Hell) with Luxor of France and Balcar of Madrid, and the hit picaresque comedy with Jeanne Moreau and Jean-Paul Belmondo "Peau De Banane" (Banana Skin) with P. Decharme's local outfit Sud-Pacifipue Films.

PARC FILMS

Headed by femme producer Mag Bodard did the sock all-singing offbeater, a hit here, "Les Parapluies De Cherbourg" (The Umbrellas of Cherbourg) coproduced with Gilbert De Goldschmidt's Madeleine Films. 20th has "Parapluies" for France, Belgium and Switzerland and Ely Landau took it for the U.S.

GEORGES DE BEAUREGARD

Recently broke up partnership with Carlo Ponti in Rome-Paris Films and sold share of Jean-Luc Godard's "Le Mepris" (Contempt), with Brigitte Bardot, to Ponti and Joe Levine's Embassy Films. Did two sketch pix using young directors, who will get features if they prove themselves, in "Baiser" (Kiss) and "Chance" (Luck).

FILMEL

Of Eugene Lepicier who is specializing in bringing bestsellers of Academic Francaise members to the screen. After "Climats" of Andre Mourois and "Therese Desqueroux" of Francois Mauriac, did Daniel Rops' "Mort ou Est Ta Victoire?" (Death Where is Thy Victory), a soapy distaffer, this year.

BELSTAR

Backed by 20th-Fox and headed by Andre Hakim who produces or picks pix for 20th-Fox investment for distrib rights. His first "La Bonne Soupe" (The Good Soupe), with Films Du Siecle of France and Dear Films of Rome, was a sexploitation comedy hit here.

SNC

Distrib setup and coproduces with Raoul Levy's ITTAC in putting his bogged down "Marco Polo" on the road again as "L'Echiquier De Dieu" (God's Chessboard) with PRO-DI of Rome and Yugoslav investment. UA is reportedly in on it too. SNC also only coproduced the hit Bourvil comedy "Un Drole De Paroissien" (A Funny Parish Type) with Films D'Art, ATICA, Corflor and Panorama Films all of Paris.

CIPRA

Backed by MGM coin and run by Jacque Bar. Only one English and French production "The Love Cage" with Jane Fonda and Alain Delon and directed by Rene Clement. French monicker is "Le Crime Et Ses Plaisirs" (Crime and Its Pleasures).

FILM ROITFELD

Two Eddie Constantine actioners with "Laissez Tirer Les Tireurs" (Let the Snipers Snipe) with Fida of Rome, and "Des Frissons Partout" (Scares Everywhere) with J. Manzon of Paris and Fida, again, of Rome.

FILMS D'ART

Besides being in on above mentioned "A Funny Parish Type," has actioner "Le Gvos Coup" (The Big Job) with Electra, Films Longchamps and Inter Telefilms, all of Paris.

BELLES RIVES

New company founded by actor Michel Ardan whose first was a Brigitte Bardot-Anthony Perkins comedy starrer "Une Ravisante Idiote" (A Ravishing Idiot) coproduced with Flora Film of Rome.

FILM JEAN GIONO

Founded by the noted writer Jean Giono and actress Andree Debar to film Giono's books. This year it was "Un Roi Sans Divertissements" (A King Sans Distractions) which garnered critic prizes.

ULYSSE PRODUCTIONS

Pierre Roustang specializes in sketch pix made in different countries with leading directors. This year was "Les Plus Belles Escroqueries Du Monde" (Greatest Swindles in the World) with such directors as Polish Roman Polanski, French Jean-Luc Godard, Italo Ugo Gregoretti, local Claude Chabrol. Coproduced with Vides Film in Rome and Toho in Japan.

FILMS TREIZE

Young director Claude Lelouch who did offbeater on escaped sex murderer "Avec Des si" (With a Big Yea).

A. J. FILMS

Newcomer Alain Jessua who made prizewinning but unreleased comedic-macabre look at married life "La Vie A L'Envers" (Life Backwards).

DELSOL FILMS

Paule Delsol who made "La Derive" (Dritfing) a sharp look at young females by a fine new femme director.

CFPC

Gave Georges Franju's successful reincarnation of early silent day thriller pix in "Judex" with Comptoir Francais Du Film Prod. of Paris and Filmes of Rome.

CARROSSE

Is noted director Francois Truffaut's own company and he made a study of adultery "Le Peau Douce" (The Soft Skin) with coproducers in Sedif and Simar Films.

HOCHE

Belongs to Ray Ventura, and, besides "Where Do You Come From Johnny," made a macabre comedy "L'Assassin Connait La Musique" (The Murderer knows the Score) with Maria Schell.

NOUVELLES EDITIONS DE FILMS

Prizewinning Louis Malle pic "Le Feu Follet" (Will-O'-The-Wisp).

MEDITERRANEE

Headed by Georges Cheyko, produced the 70m color actioner "La Tulipe Noire" (The Black Tulip) with Alain Delon. Mizar Film of Rome and Agata Film of Madrid coproduced.

FILMS DE LA PLEIADE

Pierre Braunberger with exploitation item "La Difficulte D'Etre Infidel, ou Le Bonheur Conjugal" (Difficulty of Being Faithful or Conjugal Happiness), coproduced via Cocinor Marceau of Paris and Mercuria and Cine Zidi of Rome.

TRANSCONTINENTAL

Paul Graetz's one annual production "L'Appartment Des Filles" (Girls' Apartment) with Prod. Intercontinental of Rome and Consul Film of Munich.

FILMS UNIVERS

Jose Benazeref goes on making filler sex exploiters, and directs, with "Cover Girls," Cine Gai of Rome coproduced, and "Dvogue De Vice" (Drug of Vice) alone.

FILMATEC

Actioner "A Couteaux Tires" (Drawn Knives).

BOREAI

Mixture of story and documentary of love tale during a cruise of the liner France via "Les Amoureux Du France" (Lovers of France) with Francois Reichenbach and Pierre Grimblat directing. Stella Film of Italy coproduces.

FILMS NUMBER ONE

New company of ex-pub man Pierre Kalfon that statred with a hit in small budgeter "Dragees Aux Poivre" (Sweet and Sour) which kided esoteric pix and cinema truth films and had many big names doing small parts. Now winding "Aimez Vous Les Femmes" (Do You Like Women) a macabre tale of a sect that likes to eat nubile, pretty girls. Coproduced first pic with Antonio Cervi of Rome and seconded with Francoriz of Paris and Rome.

Check, too, some one-shot pix by obscure production outfits which may make coproductions later, or not, depending on status of the entry of the year. For example Seymour Prod.'s "La Bande a Bobo" (Bobo's Gang) a gangster opus, Sinpri's "La Bete De Vaccares" (Beast of Vaccares) a tale of the plains section of France, Paris-Cannes Prod.'s "Le Bluffeur" (The Phony) about a climbing ruthless type Films Griffon-Aicinter's "Chiennes De Soledor" (Bitches of Soledor) about rapacious women fighting over a treasure, Horizon's "La Confession De Minuit" (Confession of Midnight) a tale of the adventures

(Continued on page 62)

A FAD IS NOT A REVOLUTION

French Distribution Not Ideal

Paris.

Admittedly the distributors of France are somewhat disorganized, and that explains in part their troubles. Distributors derive no aid but instead provide aid (to producers) in the shape of advance guarantees. The system here tends to see exchanges in hinterland cities loaded with product of many different companies. In short, sub-distribution operates, and remains a subject of criticism.

Only 10 companies, if which seven are American and three French, undertake nation-wide handling of product. France has some 60 regional selling-booking offices, 18 for the French, 42 for the Americans.

Nine companies with different depth appendages service all parts of the country via three Paris groups with eight agencies and six provincial companies with 14 agencies. Some 13 Paris offices have agents in the hinterlands and 94 smaller outfits have offices in Paris and the seven other key cities, namely, Bordeaux, Lille, Lyon, Marseille, Nancy, Rennes and Strasbourg.

A breakdown by the Centre Du Cinema recently gave the facts that six French distribution groups had 29.5% of the overall take and seven U.S. majors were in for 34.5% while nine French outfits, covering different parts of the country, made for 9.6% and 130, limited to one region, came in for 26.3% of the total.

Too many distribs have too modest an economic keel to keep afloat too long and their participation has become too important to producers to have them vanish. Some combining of forces has turned out well and further combos are in the offing.

U.S. majors make up about 84.7% of the pix circulated here if some locals have Yank pix and Walt Disney has his own brand of distribution. British and other nationalities also get fairly full regional treatment.

Main distrib breakdown for lead key regions is as follows:

1—**Top French:** CFDC (which includes UGC, Sirius, Pathe). Dicicfrance (includes ADEF), Gaumont (includes Cinedis) (have a branch in all spots.

2—**Ditto Yank majors:** United Artists, Columbia, MGM, Paramount, 20th-Fox, Universal and Warner Bros.

Then come three Parisian groups with multiple agencies covering various sections like:

1—**Comacico** with its own in Marseille and Paris using P.H.T. Selections in Bordeaux, Nord Films in Lille, Dodrumex in Lyon and Est in Strasbourg.

2—**Cocinor** with Cocinor in Paris, Lille, Lyon, Marceau in Marseille and Cocinor in Strasbourg with France Dist. in Bordeaux.

3—**CFF** with CFF in Paris and Strasbourg.

Follows six regional outfits with AMLF in Bordeaux, Lyon and Marseille, Rhodanienne Co. Du Films in Lyon and Marseille, Midi Cinema in Bordeaux, Marseille, Alba Films in Lyon and Marseille, Oceanic in Bordeaux, Lyon and Marseille and Francfilms in Lyon and Marseille.

Then there are 10 Parisian ristribs who utilize various distribs around the country and have their own setup in Paris. They are Athos Film, Walt Disney, CCFC, Francinor, Imperia, Jeannic Films, SEFC, Lux Prodis, Rank Overseas Film Distributors, Fernand Rivers, Valoria Films and Unidex. And the distrib picture winds with small limited companies, usually for a pic or two, in the various keys with 27 in Paris, 11 in Bordeaux, 14 in Lille, 12 in Lyon, 18 in Marseille, four in Nancy, seven in Strasbourg, and one in Rennes.

French Chances for 1964 'Grandeur'

Did Poorly at '63 Festivals But Present Contenders Seen More Promising

Paris.

France did not fare too well at the important film fests of 1963. It hopes to do better this year. Fests can still mean prestige and sales, especially for certain kinds of product. Last year's weakness in prizes hurt.

At its own shindig at Cannes in '63, France saw its own Marina Vlady getting the thespian nod in an Italo pic "The Conjugal Bed" and a script award going to a Rumanian pic "Codine" made by French director Henri Colpi.

At Berlin it was a goose egg for France and at Locarno only a nod for two cinema-truth interview pic on youth "Hitler? Never Heard of Him!" of Bertrand Blier. But it was more a special mention. At Moscow it was again only a special mention for the comedy pic "The Suitor" of Pierre Etaix.

San Sebastien gave Robert Enrico a best direction award for his sketch pic "Au Coeur de La Vie" (At Heart of Life), based on American Civil War tales by Ambrose Bierce, which has yet to be released in France. At Venice a special jury prize went to Louis Malle's "Le Feu Follet" (Will-O'-The-Wisp) and acting nod to Delphine Seyrig for Alain Resnais' offbeater "Muriel" (UA).

There, too, a "best first feature" award went to Chris Marker for his leftish documentary "Le Joli Mai" (In the Merry Month of May).

At Cannes this year the French Syndocat of Film Producers will give Golden Ducat awards for the first time to a French and foreign film it considers most likely to succeed at the wickets and which have not been sent to festivals.

Be that as it may. Separately, there seems to be some possible fest-slanted pix that will have the French colors riding to possible prizes. Francois Truffaut's tale of edultery "La Peau Douce" (Soft Skin) is one as is Jacques Demy's "Les Parapluies de Cherbourg" (Umbrellas of Cherbourg) an all-singing poetic pic about young love.

Spanish-via-Mexico director Luis Bunuel, who started his career in Paris in 1930 with the surrealist "Age of Gold," has done "Le Journal D'Une Femme De Chambre" (Diary of a Chambermaid) with Jeanne Moreau. Its sharp look at French turn-of-the-century life is felt to make cogent observations on humanity in general and it is being prepped for fest use.

Add some sharply made suspense items by Rene Clement, "The Love Cage," and Henri Verneuil, "10,000 Dollars in the Sun," a swashbuckler in 70m by Christian-Jaque "La Tulipe Noire,"

GADGET-LADEN FRANCE ALTERS

Paris.

According to one of the leading bookers of firstrun houses in Paris, the general patronage has changed radically the last few years. He now just would not book the more obscure, arty and esoteric items that were moneymakers for a time and even played off in the hinterlands for surprisingly good results.

It was only in 1959 that all that New Wave product hit. At that time newcomers, mostly buffs and ex-critics, kindled a fresh filmic flair. Moreover they dealt with certain realities of French life which had not been looked at by regular filmmakers since the war. With this development came a free-wheeling technical zest plus plenty of iconoclasm.

So a certain youthful amorality, disorientation, and disgust with the previous generation's hypocritical outlooks showed up on screen. Momentarily the more solid and academic methods of filmmaking looked obsolete. Some boasted to that effect.

Jump cuts abounded, but somehow underlined the pungent dialog and racy action. Gray lighting, on-the spot shooting, new faces, low budgets all also gave the flash Wave seeming significance to critics and public alike. It seemed as if almost anybody, especially if young and a critic, could make a feature film. Nothing to it.

Then came the letdown: Too many ordinary pix were made, the public was soon surfeited. Its interest drifted back to regular action, comedy and exploitation fare.

Definitions were confused. Such ex-critics as Francois Truffaut ("The 400 Blows," "Shoot the Pianist" and "Jules et Jim"), Claude Chabrol ("Le Beau Serge," "The Cousins"), Jean-Luc Godard ("Breathless," "Live Her Life" and "Contempt"), and others, the brilliant technician Alain Resnais ("Hiroshima Mon Amour," "Last Year in Marienbad") and the fine filmmaker Louis Malle ("The Lovers), plus old hand Marcel Camus ("Black Orpheus"), were lumped under the "wave."

Their pix all did well. Perhaps they helped Sweden's Ingmar Bergman and Italy's Michaelangelo Antonioni whose more personal films also scored at the b.o. and picked up dates in regular situations in dubbed form. But in the end it proved a fad rather than a revolution.

Many theories are advanced, and, like all generalizations, they may be a lot of heated air mixed with wisdom. It has been felt that at the time of the Wave, and so-called art and specialized pic hits, France was still not in the more affluent phase it is today. So films dealing with weightier subjects and themes, to wit, the existence or not of God, the difficulties of love and communication, the A-Bomb, youthful delinquency or muddlement, and others, got a special sympathy and attention.

But as the means for getting frigidaires, cars, household appliances came into the reach of France's middle class, those who usually went to cinema of search-

(Continued on page 80)

Screen Leadership for France: Native, 50%, U.S. 33%, Italy 17%

Paris.

Of the 60 top grossing Paris firstrun features this past film fiscal year, 20 were American. Since Paris usually sets the general pace for France it again points up that U.S. pix are holding their usual one-third-of-market. France's own share is about 50% with Italy coming up to over 17% and the rest split among other producing nations.

However, filmgoing in France still fell about 7%. If more individual films scored over 100,000 admissions than last year, too many did less than usual. This state of affairs has prevented quickie product cashing in on the 14% aid since poor grosses means little aid. It goes according to overall take.

There is no doubt there was a perking of admissions for entertaining and exploitation features. Art fell off. (See separate story).

"How The West Was Won" (MG-Cinerama), "West Side Story" (UA) kept up their respective longrun paces with over 700,000 admissions for each. Next came "The Great Escape" (UA) followed by "Cleopatra" (20th) which, if not up to expectations, took 372,-007 admissions in its 14 week firstrun.

Other Yank grossers were Jerry Lewis "The Nutty Professor" (Par), Alfred Hitchcock's "The Birds" (U), "Charade" (U), and UA's British entry "Tom Jones." Came two actioners via oldie oater "Arrowhead" (Par) and "Donovan's Reef" (Par), a reissue of Walt Disney's "Pinocchio" and "The Bridge on the River Kwai" (Col), "Hud" (Par), "A Mad, Mad, Mad, Mad World (UA) still in its early run, "The Cardinal" (Col), "Come Blow Your Horn" (Par), "The V.I.P.'s" (MG), "PT Boat 109" (WB), "Kings of the Sun" (UA), a reissue of "Detective Story" (Par) and "All Quiet on the Western Front" (U).

French hits were also mainly lightweight except for ex-waver Jean-Luc Godard's Brigitte Bardot starrer on the breakup of a couple, "Contempt." Otherwise it was a satirical gangster opus "The Gentle Gunmen," a con-man situation comedy "Banana Skin," a moppet pic "Bebert and the Train," a Fernandel comedy "Cooking With Butter," a picaresque look at a man who robs poor boxes "A Funny Parish Type," a detective opus "Maigret Sees Red," a compilation pic on animal life "The Animals" and a comedy takeoff on cinema truth and esoteric highbrow pix "Sweet and Sour."

A look at last year's firstruns in Paris and key cities also denoted a penchant for big-scale fare and action pix. Pix taking over 500,000 entries were "The Longest Day" (20th), with over a million, "West Side Story" (UA), "How The West Was Won" (MG), French gangster holdup pic "Any Number Can Win," made by Metro-backed local company, Cipra, "Lawrence of Arabia" (Col), Brigitte Bardot opus "Love on a Pillow," (which flopped Stateside), and "55 Days at Peking."

Others were a reissue of "Snow White and the Seven Dwarfs," the Italo "The Leopard," the French comedy in the silent tradition "The Suitor," "Hatari" (Par), French costumer "Mysteries of Paris," robust Italo sex comedy "The Conjugal Bed," French courtroom drama made by another Metro-backed setup, Gaumont International, "The Sword and the Balance," sketch pic "Devil and 10 Commandments," French comedy "How to Succeed in Love," "Taras Bulba" (UA), French Nazi occupation drama "Vice and Virtue," French murder drama "Good Causes," another local sketch pic "The Four Truths" and "The Man Who Shot Liberty Valance" (Par).

And then more advanced pix, that shed light on deeper human problems and outlooks, or commented on life, also managed to have okay adhesion if not the attention of yore. However many of the spectacle and action pix were judged as deep and successful in their unveiling of a story of human aspiration or life as many of the so-called art pix.

Claude Chabrol's "Landru," a serio-comedy on the French woman murderer, got 306,767 admissions around France followed by Orson Welles' "The Trial." Next came a compilation pic on the Spanish Revolution "Die In Madrid," a Greek tragedy handled by UA, "Electra," a reissue of the pre-war "Wuthering Heights," the French Oscar-winner "Sundays and Cybele" which did better than it might have here due to sock reviews in the U.S. which rebounded here.

At 213,210 admissions came Jean-Luc Godard's tale of a girl slipping into prostitution but not giving herself in "Live Her Life," "8½" only for 190,573 in spite of the reviews, fest prizes and attention it received, Joe Losey's look at a femme fatale in the Italo-French "Eva," Jacques Demy's tale of a femme gambler "Bay of Angels," the Japanese prizewinner "Harakiri" and a compilation French pic on World War I "14-18."

As VARIETY goes to press on this International Film Edition, pix that look like they might turn neat nipups at the b.o. are the Yank "Victors" (Col) and "Seven Days In May" (Par), the U.S. indie "David and Lisa," French drama "The Diary of a Chambermaid," directed by Luis Bunuel, the all-singing French pic "Umbrellas of Cherbourg," which may also give pic musicals a newer lease on life here. French comedy actioner "The Man From Rio" (UA), the bawdy French item "The Good Soup" and some others.

Product Unreeled In Paris Last Year

Paris.

A general check of films on Paris screens during 1963 suggests the scope of the requirements. Of the 357 new films, 104 were French or French-majority coproductions. There were 91 dubbed features of U.S. origin.

Unreeled were 39 made with Italy, two jointly with Italy and Germany, two with Italy and Spain and one each with Gabon, Italy and Austria, Spain, Brazil and Rumania. There were 35 coproductions in which France was the minority party, to wit: 20 with Italy, eight with Germany, three with Spain, three with Spain and Italy and one with Germany and Italy together.

Besides Yank dubbed pix there were 20 British French-sync entries, five German, 53 Italian and 11 Spanish. Then came 24 from Argentina, Belgium, Holland, Hungary and Switzerland for one each, four Japanese, three Mexican, seven Soviet pix, two Swedish and three Yugoslav films.

There were also 14 foreign pix shown in titled versions only with two American, two British, three Italian, one Argentine, one Indian, two Mexican and one each from Poland, Portugal and Russia.

Common Market Television

(MILLIONS OF SETS)

COUNTRY & POPULATION	1958	1959	1960	1961	1962	1963
West Germany (56,600,000)	2,129	3,375	4,634	5,887	7,213	8,500
Belgium (9,200,000)	0,223	0,392	0,619	0,840	1,000	?
France (46,500,000)*	0,938	1,368	1,901	2,554	3,426	4,250
Italy (51,000,000)**	1,096	1,572	2,153	2,790	3,418	4,284
Luxembourg (300,000)	0,002	0,004	0,007	0,009	?	?
Holland (11,400,000)	0,391	0,584	0,801	1,039	1,310	?
CM Total (175,000,000	4,829	7,295	10,115	13,119	16,367	17,034

* 1963 total of sets in public places (bars, clubs, hotels, etc.)—17,454.
** 1958 total of sets in public places (bars, etc.)—87,688.

Sex Kitten Bardot Holding Her Own As Most Dependable French Export

By GENE MOSKOWITZ

Paris.

There remains one truly international French film star, namely Brigitte Bardot. This sex kitten may be falling off at the b.o. in certain countries, but anything she is in is still probably headed for worldwide sales.

And, in her last pic, "The Contempt," directed by Jean-Luc Godard, she proved she is now an actress of some stature, when intelligently used. Besides her, there are four rising male and female thesps who have carved niches for themselves in various countries and mean business at home.

Jean-Paul Belmondo is a dynamic thesp who is at home in comedy and drama and big on the Latin marts. He pulls a Douglas Fairbanks in his latest "The Man From Rio" which UA backed and has for world marts.

Alain Delon was in (with Jean Gabin) the hit Metro-backed, via local company Cipra, "Any Number Can Win," that established him a star in Japan and brought big attention in the U. S. He is now set for a pic to be made in English by his own company with a Yank director and recently wound the English-French versioned "The Love Cage," opposite Jane Fonda, also made by Cipra.

Jeanne Moreau is a solid local name and also means quality in a pic. She speaks good English and has also appeared in the "The Victors" (Col). She has a meaning for art house buffs abroad and may emerge an international pic name of stature.

Annie Girardot is mainly noted here and in Italy where she made "Rocco and His Brothers. She is also a versatile thesp and recently starred in the hit comedy "The Good Soup," made by 20th-Fox which bankrolled Belstar here. Her foreign potency is also on the upswing.

The Veterans

Such oldtimers as Jean Gabin, Fernandel, Bourvil, Michele Morgan and Danielle Darrieux are draws here and are fairly well known in the U.S. if not on top star footing there. Ditto still swashbuckling, at 50, Jean Marais. Simone Signoret and Yves Montand have some renown via his pix and her Oscar, but are selective of parts and work rarely.

Robert Hossein works steadily here and also writes and directs at times. However his foreign pull is low beside his internal weight. Eddie Constantine is that Yank actor who is still a potent star in Europe in parody G-Man and gangster pix if still practically unknown in the U.S.

Jean-Claude Brialy is a big star here if still not much abroad as goes for Jean-Pierre Cassel. Marina Vlady, Emmanuelle Riva and Delphine Seyrig all won film fest thesp prizes and have solid names on the Continent, if still mainly for buffs in the U.S., via such pix as "The Conjugal Bed," "Hiroshima Mon Amour" and "Last Year In Marienbad" respectively.

Anna Karina, wife of New Waver Jean-Luc Godard, has made a name here for herself if still not too big abroad, and Maurice Ronet scored in "The Will-O'-the Wisp" which may help to get him known on foreign scenes. Dany Saval did some Walt Disney pix but is still not star quality either here or over there. Singer Charles Aznavour has had good European exposure and is a pic star of worth in Europe if more known as a singer in the U.S.

That about sums up the leading pic leads in French films that carry power for foreign, and U.S., marts. There have been attempts to fit the rock stars into pix but none have clicked as yet on this front if they are important disk and in-person singing stars.

Fear U.S. Treasury Crimping France's Actors Contracts

By LEE N. STEINER

(Of the New York law partnership of Hess Mela Segall Popkin & Guterman).

The Internal Revenue Service announced in a ruling issued on March 30, 1964 that it has modified its position on the exemption of professional earnings as provided in the United States—French Income Tax Treaty (Rev. Ruling 64-92, I.R.B. 1964-12, 25). This ruling directly affects actors and actresses who are French residents but are working in the United States.

Prior to the ruling it would appear that a French actor or actress under a contract of employment with a United States and/or corporation to perform services in the United States for less than 183 days would be exempt from United States income tax under Article 10 of the United States—French Tax Treaty. Inasmuch as the Treaty is based on reciprocity between the United States and French taxing authorities, the recent modification was brought about due to the fact that the French tax authorities advised the United States tax authorities that they deemed it expedient to modify the Tax Treaty.

The new ruling modified Article 10 of the Treaty so that the exemption for persons exercising a liberal profession applies only to such persons who are exercising that profession on their own account and not as an employee under a contract of employment. The effect of this modification can be seen by examining the two pertinent articles of the United States—French Tax Treaty.

Article 9 of the Tax Treaty can be liberally interpreted to mean that a French resident who performs personal services in the United States is exempt from United States income tax provided that:

a) He is not present in the United States for a period or periods aggregating more than 183 days during the tax year;

b) Such services are performed for himself or on behalf of a French corporation; and

c) He is not exercising a liberal profession.

Article 10 of the Tax Treaty provides that the income from the exercise of a liberal profession shall be taxable only in the United States if the actor or a French corporation with whom the actor is employed has a fixed center of activity in the United States. Thus, it was possible until the new ruling came along for a French actor to work in the United States and not

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Three-Year Check Shows Directors 'Lay Off' Plenty

Paris.

A study of film director activity shows that in the years, 1961 to 1963, 154 directed 287 films. Eight directed more than five pix; 88 made one while 44 of the practicing filmmakers did nothing at all. In 1963, 70 directors completed features.

Those who did six were Bernard Borderie, who makes mainly actioners, Jean-Luc Godard who works fast and still does arty stuff, Georges Lautner who specializes in gangster parodies. Directors of five were Michel Boisrond on small budget situation comedies primarily, Claude Chabrol with more weightier fare, Jean Girault for family comedies, Gilles Grangier who works mainly with Jean Gabin, Fernandel and Bourvil in comedies or adventure pix, and Roger Vadim, who discovered Brigitte Bardot, and still does mainly slick sex items.

Size of Stages, French Studios

Paris.

Several French theatrical feature studios have been converted to television or footage production or have disappeared. Victorine Studios in Nice, on the Riviera, may be razed soon. Against which projects two centres at Colle Le Loup and St. Raphael down there are pending.

In 1963 only 63% of the studio potential was used. Following is a lineup of the studios and their space and facilities. Main studios are in the Paris area, usually in nearby suburbs, as per Eclair in Epinay, Franstudio in Saint-Maurice, Paris Studios in Billancourt, Boulgone in Boulogne, Studios Jenner in Paris itself. Add Victorines in Nice and the Neuilly-Cote D'Argent in Bordeaux.

Eclair has five stages which are given in metres, there are 39 inches in a metre, and all measurements will be given in them, thusly:

A-37 by 11.6 by 6.4
B-24 by 11 by 5
C-25x13x6
D-40x20x8
E-18x11x5

There are also special still studios, mixing and sound, editing rooms, a commissary, carpentry, projection rooms and over 15,000 square metres of exterior space.

Franstudio has seven sound stages plus two swimming pools which can be ued for any sort of water needs and two cranes. Small exterior aspects.

A-30x13x7
B-15x13x7
C-32x17x9
D-32x17x10
E-28x18x10
F-37x17x7
G-45x32x14

Paris Studios has seven stages and some that can be joined with big outside exterior space for big sets plus full sound setups as well as a crane and usual eating facilities etc.

A-25x20x12
B-30x16x7
C-14x12x4
D-25x20x8
E-22x8.5x4.5
F-23x19x8
G-28x20x12

Boulogne has six stages and facilities of underwater photography plus pools (6), one crane, plenty of outside backlot space, sound, editing, projection etc. Is a particular favorite with Yank films shooting abroad and also has required office space.

A-35x30x15
B-35x22x12
C-30x16x8
D-11.6x6.6x3
E-45x30x12
F-30x20x11

Studios Jenner belongs to filmmaker Jean-Pierre Meville with three stages and minumum sound setups and some outside terrain.

A-42x12x10
B-12x6x5.5
C-12x6x5.5

Victorines in Nice. Six stages, plenty of exterior land and equipment etc.

A-25x14x6
B-2416x14x6
C-25x14.5x6
D-24.6x14.5x6
E-35x18x10
F-24x13x5

Neuilly-Cote D'Argent in Bordeaux has three stages and acceptable sound, montage, bar etc.

A-37.8x16x11
B-24x10x8
C-40x25x12

Studios are hired and paid by the day. French style eight hour day is noon to 8 p.m., overtime thereafter. Stages are computed by the square metre at 25c per square metre. Or a film can settle for an overall price over a fixed period of time. Dollies rent for $42 per week, projection is $10 an hour with editing rooms going for $50 a week. Lights, building and installation of sets and renting of all the needed camera equipment are extra. Portable sound setup comes to $55 a day.

Groups of Film Houses In Paris

Paris.

Paris area firstrun situation yield almost 30% of the gross of any release. On top of that the Paris showing sets the tone and probable overall biz for the rest of France.

In the last 10 years Paris exhibition has settled down to 13 groups of houses plus several singles, specialized theatres and arties. The Left Bank has gained seven firstrun houses in the interim. There were none before. Also there's a tendency now to add big nabes to firstrun circuits.

"Showcase" was tried a few times but did not make the dent it has done in metropolitan New York. It seems a pic has to be given a little time to build before it hits its stride here. Still, there are plans for firstrun houses to day-date with the regular groups in the many new housing developments springing up on the outskirts of Paris.

Main theatre groups here are these:

1—**Rex, Normandie, Rotonde** with 5,934 seats. Two are owned privately and one by a municipal setup. Houses are on Grandes Boulevards, Champs-Elysees and Left Bank. Recently had "Cleopatra" (20th). Has both Yank and local product.

2—**Aubert-Palace, Artistic, Gaumont Theatre, Palais-Rochechouart, Folies** with 5,514 places catering mainly to French pix and those with more general appeal than more quality and positive aspects. Mainly located in Opera and Montmarte sections. The more general nabes.

3—**Berlitz, Marignan, Wepler** have 4,870 seats and are strategically located and usually have both exploitation and sometimes quality product.

4—**Paramount, Elysees, Lutetia, Select, Lynx, Eldorado** shape up with 5,620 places if last two are not always in lineup. Usually have Paramount pix and French entries. Paramount owns its name flagship only but has deals with rest. It is the only Yank major to own its house which it built itself.

5—**Paris, Francais, Moulin Rouge, Miramar** plays a lot of Columbia product via a deal but has others as well as local pix at times. Well situated around town.

6—**Mercury, Madeleine, Max-Linder, Bretagne, Images** and **Orly Airport, Publicis**, comes in for 3,664 seats not counting small seater Orly. Has both good French and Yank product and has key houses on Champs-Elysees, Montmartre and Left Bank.

7—**Ermitage, Cameo, Mery, Atlas, Mistral** weighs in at 3,325 with good locations and has a lot of 20th-Fox pix but also Universal and other Yank majors.

8—**Balzac, Helder, Scala, Vivienne** 2,660 seats with usually good French exploitation pix.

9—**Ambassade, Richilieu, Gaumont** houses with 2,493 seats for both Gaumont pix and Yank entries and Italo ones too. On Champs-Elysees and Montmartre.

10—**Colisee, Marivaux** 1,964 places usually has French pix of good quality or hypo value.

11—**Publicis, Vendome, Gaumont-Rive Gauche** at 1,354 seats specializes in arty pix that have caught on with regular as well as buff public. On Champs-Elysees, Left Bank and Opera, pioneered first general releases of Ingmar Bergman pix, those of Michelangelo Antonioni and others.

12—**Biarritz, Ursulines, Imperial** comprise 1,441 seats and mainly good or even art product. On Left and Right Bank and has done well with "Viridiana," a Hispano pic of Luis Bunuel, Greek "Electra" and is now socko with "Tom Jones" (UA).

13—**Raimu, Saint-Severin** amount to 408 seats and a recently formed duo for foreign and local offbeaters or unusual pix.

It should be noted that most Yank pix open with a subtitled version on the Champs-Elysees and the dubbed versions in the other houses of whichever group it opens at.

Also, there are several Champs-Elysees houses that either take over a firstrun of a pic when it quits a group, sometimes opens a pic on its own or with others. Triomphe plays off mainly Metro filler product. And there is the Marbeuf, Monte Carlo, Avenue and Lord Byron while the George V has been given 70m equipment and has "West Side Story" (UA) in its second year. The Napoleon has new and old U.S. actioners.

Some 11 new theatres were built in the last 10 years and there are also a flock of art houses that either open offbeat fare from here or other countries (most indie Yank stuff).

French Features Summarized

Continued from page 60

of a little man that has good reports on it but is finding trouble getting released, Cinephonic's "Coplan Prend Des Risques" (Coplan takes Risks) an actioner with DA-MA of Rome and Cibulex of Belgium coproducing Licorne's actioner "L'Honorable Stanislas, Agent Secret" which starred Jean Marais and did okay biz and was coproduced by Ital-Gamma of Rome, Union Latine's "Hardi Pardaillain," a 16 century action epic with coproducer Euro International of Rome, Sumer Film's "Impasse au Mort" (Impass of Death), SPAC's "Le Megot De Josefa" (Josefa's Loot) a comedy with Anna Magnani and Bourvil coproduced by Raimbourg and Star Presse in Paris and Arco Film in Rome, Paris France Film's "Parias De La Gloire" (Pariahs of Glory) with Marly Films in Paris, Ocean Films in Madrid and Sagittario in Rome, CFPF's "La Porteuse De Pain" (Bread Carrier) with Teleprogammes of Paris and Euro International of Rome, Film Artistique Francais' "Que Personne Ne Sorte" (Nobody Leave) with Belgian's Belcodiex, Maintenon's "Soupe Aux Poulets" (Chicken Soup) with France-Vedette Films and Elysees Films, Orex's "Tvois De Perdues" (Three Lost) with Viateke of Paris 2nd Nordisk of Denmark and GRK's "Un Soir-Par Hasard" (One Night by Chance) coproduced by JAPA Films of Paris and Prodibel of Belgium.

BERTHO

One pic based on hit play of Jose Andre Lacour who also directed and wrote "L'Annee Du Bac" (Graduation Year) with Carlton Film Export, headed by Raoul Katz who reps Walter Reade-Sterling here, coproducing.

CARAVELLE

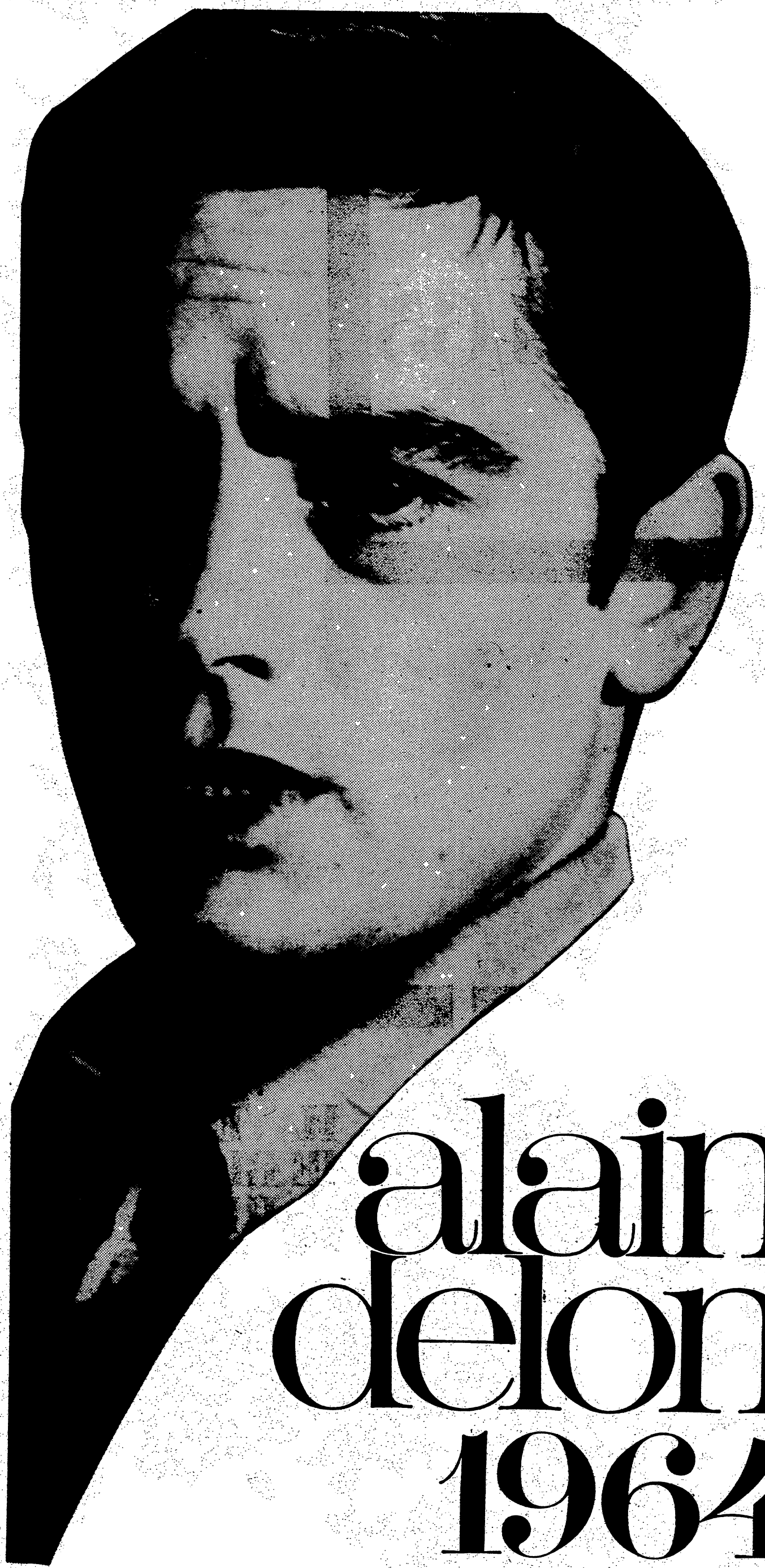
One pic "L'Ature Femme" (Other Woman) coproduced with Orsay Films of Paris, CEIAP of Rome and Carabella Films of Madrid.

SFC

Fernandel opus "Blague Dans Le Coin" (Joke in a Corner).

CINEUROPE

Fernandel costumer comedy "Le Bon Roi Dagobert" with Filmerc of Rome.



alain delon 1964/65

alain delon 1964/65

with

jane fonda **lola albright**

in

rené clément's

the love cage

produced by Jacques Bar

HAVE I THE RIGHT TO KILL

(L'INSOUMIS)

with

lea massari

directed by Alain Cavalier

a Delbeau C.I.P.R.A. production

executive producer Georges Beaume

a Jacques BAR production

SCRATCH A THIEF

written by Zekial Marko
Produced by CIPRA
in association with NELSON-ENGEL productions
Directed by Ralph NELSON

Jacques Bar's production

MAN ON A HORSE

from the novel by
Drieu la Rochelle
directed by Sam Peckinpah
written by Harry Brown

with

ingrid bergman **rex harrison**
shirley mc laine **george c. scott**
jeanne moreau **omar sharif**

In

Anatole de Grunwald's production

the yellow rolls-royce

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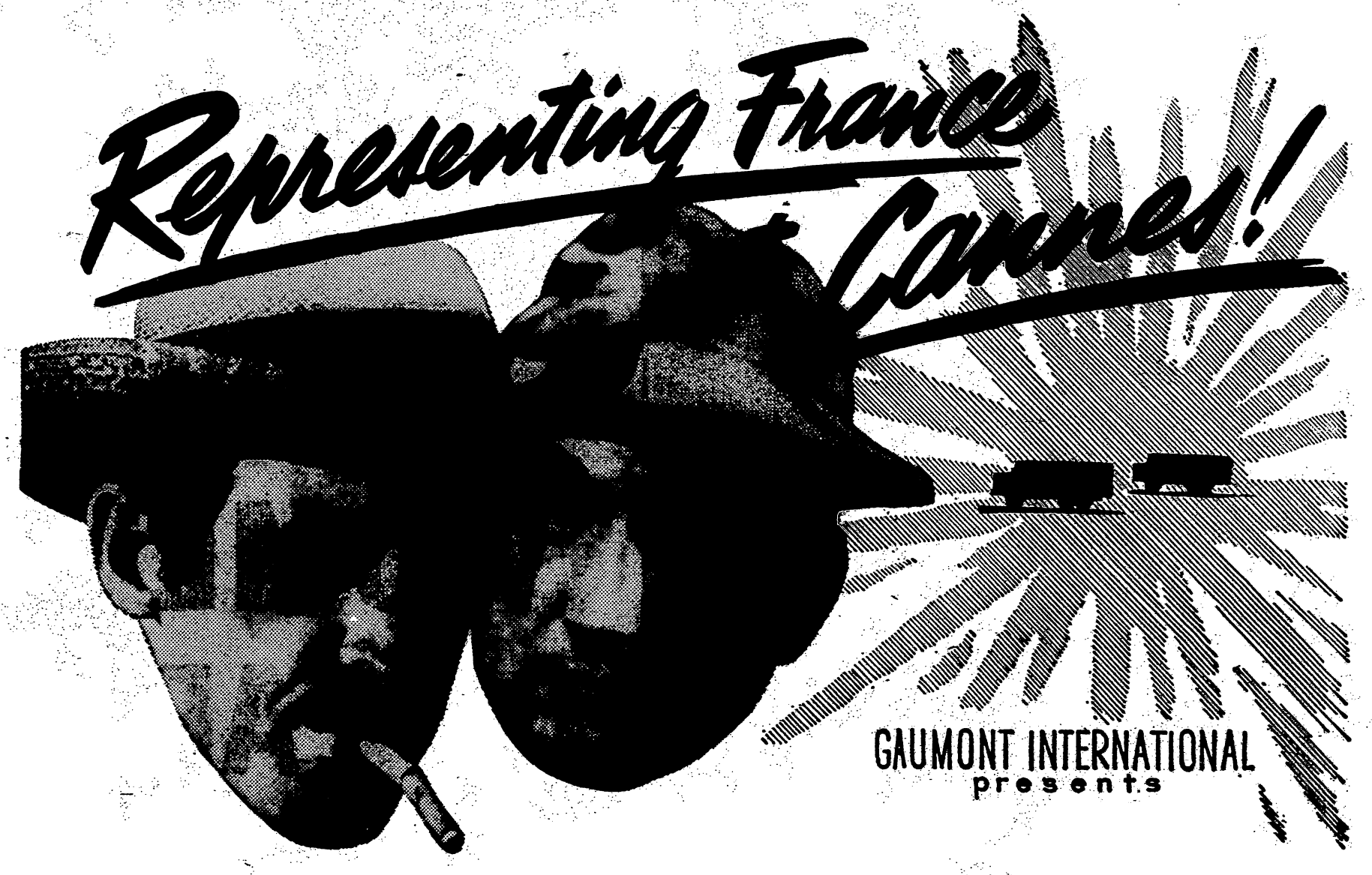
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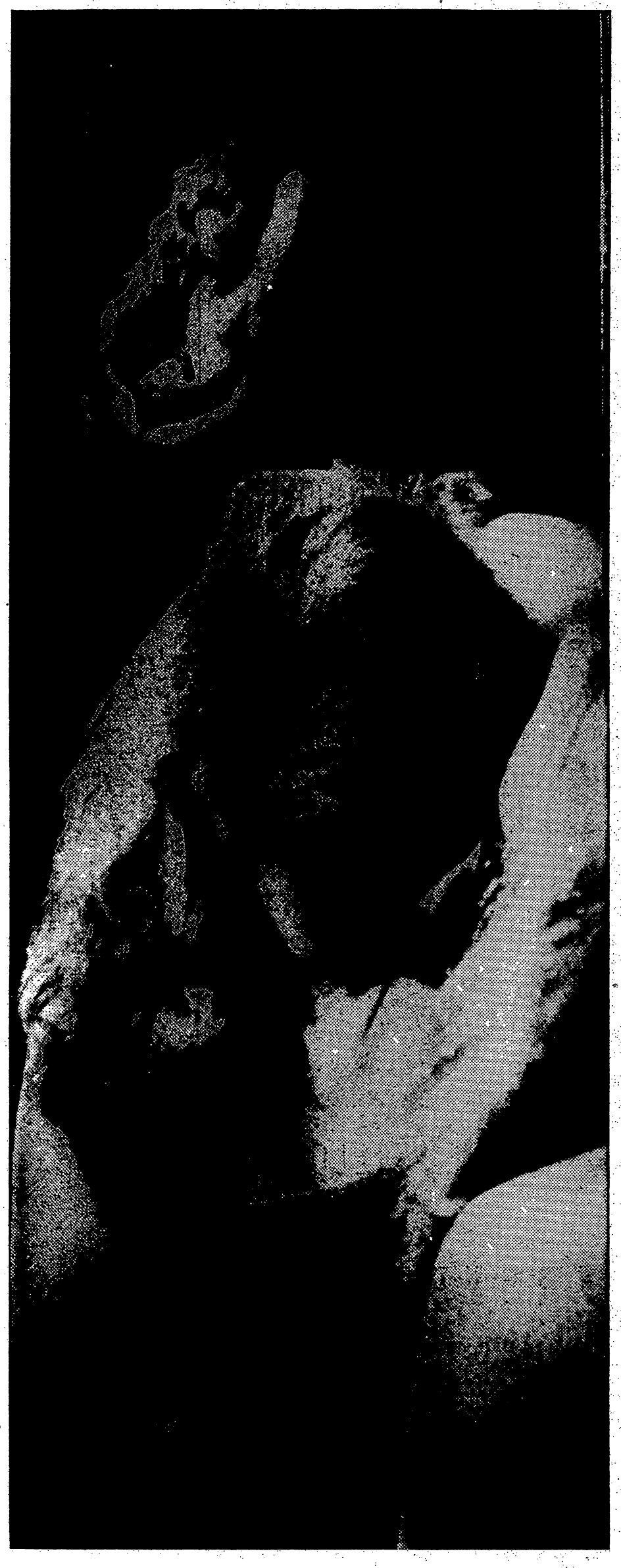
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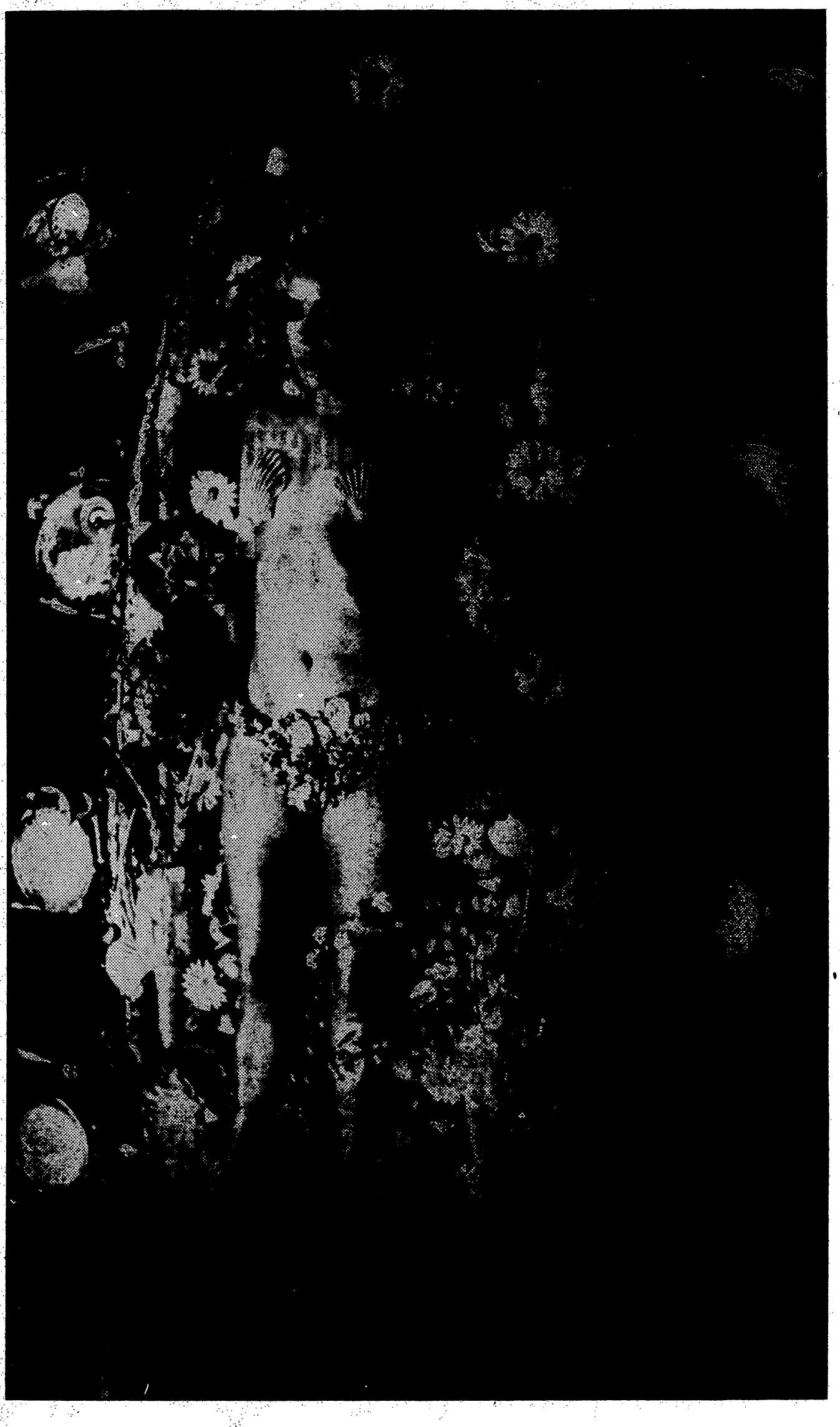
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and **JACQUES CASTELOT**

A MARCEAU-COCINOR - LAETITIA FILMS PRODUCTION



LES FILMS MARCEAU

COCINOR

A Fad Is Not a Revolution

Continued from page 61

ing content, turned off the cerebral processes.

In 1964, with affluence climbing in France, interest in films is mainly for entertainment and escapist fare. In the process French studios may have lost some of their recent creative momentum.

One showman here remarks that the last two Ingmar Bergman pix were flops and "Winter Light" has yet to play here and he would not touch "The Silence" in spite of its great publicity and sexploitation angles, besides its highbrow aspects.

De Gaulle Prosperity

De Gaulle prosperity invites family pix. Youth is not as apt to opt for offbeaters as heretofore. They want slick, racy and actionful pix and the general b.o. returns for the last two seasons seem to reflect this shift of preference, though exceptions can, of course, be enumerated.

What were the top 10 of the present season so far? First came "The Great Escape" (UA) an adventurous, boy-scoutish look at prisoners of war; a French gangster farce "The Gentle Gunmen"; the big-scale, big-monied "Cleopatra" (20th); a local picaresque situation comedy "Banana Skin"; a moppet pic for families "Bebert and the Train"; a Fernandel broad comedy "Cooking With Butter"; Jerry Lewis in "The Nutty Professor" (Par); the Hitchcock thriller "The Birds" (U); a comedy suspenser "Charade" (U); a French satire on church poorbox robbers "A Funny Parish Type."

Call it a lot of fast, slick and proven entertainment values. They all took over 200,000 admissions in Paris firstruns alone, which usually sets the general national tone.

But lower down the list were a few cerebral-type pix and some with more unusual aspects that still managed to interest filmgoers and draw that unstable evolved crowd back. Jean-Luc Godard's insidey "Contempt," with Brigitte Bardot, got 190,000 patrons and had the same personalized, talky aspects and transference of ideas into filmic symbolism as his other pix. But it went over well.

And Louis Malle's austere look at suicide "The Will-O'-The-Wisp" did all right as did "Tom Jones" (UA), using change of pace techniques, and a compilation pic on the life of animals "Les Animaux."

Resnais' hermetic "Muriel" (UA), on memory, and using flash cuts for emphasis and atmosphere, was able to get 90,000 people if it fell way below "Hiroshima" and the even more inaccessible "Marienbad." And last year one comedy, a return to silent sources, Pierre Etaix's "The Suitor," did well, as did the macabre comedy on the French Bluebeard "Landru," of Chabrol, Orson Welles' Kafka-based pic "The Trial," Godard's dry but feeling look at prostitution "Live Her Life," a study of gambling phobia "Bay of Angels" and master-servant relationships in "The Depths."

But they only did well, if "Suitor" was a sock hit, while the lead moneymakers were still specs and proven actioners like "The Longest Day" (20th), a local gangster thriller "Any Number Can Win," and other good playoff fare.

Many Parisian tradesters seem to feel the true hope for a worthy adult pic is one that can use new and different approaches and techniques and still not alienate itself from the general attendees. The all-singing "Umbrellas of Cherbourg" seems to be one like that. A tender, sentimental tale is given poetic feeling and elan by everything being sung and all jiving to appeal to all types of brows.

And a young producer Barbet Schroeder thinks that 16m may be the thing. He is producing a pic with noted directors all doing sketches in this format. "Paris Neighborhoods" get government handouts for using historic and noted backgrounds but goes its way in content. He things that a chain of 20 houses in 16m would pay off these films.

If they clicked they could be blown up to 35m or be shown in 16m in more depth or more pop firstrun situations. Still others think deeper pix, made reasonably, still have a chance. But the old style specs, actioners, gangster pix and comedies still set the pace at firstruns.

But still, any art or mass medium has to mirror and comment on society today and innovate to exist and forge ahead. There is a healthy group of noted directors still appearing to do all right if not up to past seasons. But as tv settles down and audiences mature it is felt there will be a place for art and business on world screens.

Of course the abuse of technique and film language, which confuses rather than adds to communication, is also faulting the art pic. But these will disappear and the good ones survive as happened with the Wave, it is thought. A story well told, a point of view, technical prowess without distortion, still will eventually make more headway than unclear experimental or pretentious pix, is the sum-up.

Locals also point out that many young Yank filmmakers have gotten more recognition abroad than on their home grounds via Shirley Clarke, Lionel Rogosin, John Cassavetes, Jonas and Adolfas Mekas, Morris Engel and others, and some French Wavers still make dents abroad if they have slipped here.

The few Cinema-Truth pix that have gotten hardtop release have also fared lacklustre at the b.o. But consensus is that Wave, Truth and other new methods have been absorbed and affected the more general run of pix to have had a benevolent influence if they themselves were not the b.o. panacea. Now, as the festival season starts, the unusual and usual will compete side by side and the ensuing turns at the wickets will show if art pix are still to lag at the b.o. or get or capture public interest again.

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International Sound Track

Paris

John Nasht's production "The Christine Keeler Story," made in English in Denmark, opened in six houses here in its dubbed version. Comacico distribs, and, if the pic got bad reviews, it is drawing the curious and doing okay beginning biz . . . **Joseph Losey's** "The Servant" doing well in two art houses . . . "Four for Texas" (WB) took 46,423 entries in its first four days of its firstrun . . . Government gave $1,300,000 last year to hypo French films at home and abroad . . . Among 30 new directors to make vid programs or films, for the state setup, five have made features, namely **Robert Enrico, Michel Drach, Jacques Rozier, Claude DeGivray** and **Francois Reichenbach** . . . **Rene Clair** to Yugoslavia to scout conditions and decide whether he will shoot his slated pic "Fetes Galantes" there . . . **Albert Lamorisse,** who made the famous medium length fantasy pic "The Red Balloon," now preparing "The Angel" which will be about a man who can fly . . . Canadian actress **Johanne Harrelle** winging back to Canada for the opening of her first starring pic "A Tout Prendre" (To Take All). Pic will be released by Columbia there in English and French versions. Made in 16m, and blown up to 35m, it has won several fest prizes and is a breezy confession by writer-director-actor **Claude Jutra** about his youthful days . . . Architect **Jean Olivier** has decided to go into films and is prepping to co-direct "The Lengthening Shadows" here with actor **Willy Braque.** Reportedly, a big American automobile firm may invest in it and thriller will take place in the car racing milieu . . . If film people are lamenting that foreign biz is off, **Felix De Vides,** head of Felix Films, an export firm, says his biz since Jan. 1 has been up over the same period last year. He has made 65 sales for 75 pix to a tune of $800,000 in various parts of the world . . . Comedie Francaise actor **Robert Hirsch** playing 13 parts in French-Israeli coproduction "Never on Saturday."

French in U.S.

Continued from page 62

pay taxes here provided he worked for less than one-half a year and further, provided that his chief place of business such as his home, his bank account, his office etc. and/or his corporation was in France.

However, under the new ruling, if a French actor performs services as an employee of a French and/or American corporation in the United States he will be according to the new ruling subject to United States income tax.

If, however, a French actor performs services as an independent contractor, i.e., such as a panelist on a quiz show where he is not under a contract of employment, he will not be subject to United States tax provided, of course, he meets the other requirements set forth under the Treaty and listed above. In discussing this ruling with the Internal Revenue Service I learned that it had its origin in France due to the fact that the French taxing authorities taxed American teachers, who were teaching in France. They too, were exercising a liberal profession and the French taxing authorities decided that the American teachers should be taxed in France as long as they were employees of a French school.

It would appear that the above ruling does not affect French producers, directors, cameramen etc. but only affects actors and actresses. The reason for this is that under prior rulings a liberal profession has been defined (as it might affect people in show business) as public entertainers who work for profit.

Due to the fact that there is this new ruling in America and that the ruling was triggered by a prior interpretation of the French Treaty made by the French tax authorities, it is quite probable that the same rulings will govern American actors and actresses who work in France. Assuming that there is already in existence a ruling by the French tax authorities similar to the ruling issued by the Internal Revenue Service, American actors working in France would be subject to both French and United States income tax on their earnings as an employee under a contract of employment for services performed in France.

The ruling does not affect contracts entered into prior to March 23, 1964 or does it in any way modify the provisions of other tax treaties such as the treaties now in existence between the United States and the United Kingdom, Italy, Germany, etc.

Extension Of French Film Aid Law Seen

Paris.

The extension of the Film Aid Law, which gives producers 13% of the local gross towards the next film (in some cases pre-production handouts) still has to be ratified by the Ministries of Finance and Economic Affairs. Ministry of Culture has already ratified it. But these two signatures look likely.

Aid technically runs out next June but would then be lengthened to Dec. 31, 1965. By that time, if the Common Market has not solved a way of doing away with aid to all signatory countries and substituting a central ECM aid coffer, it likely will be prolonged again.

It does not seem likely that general overall ECM aid will be ready for some time and local aid in Italy and France will go on, with Germany also trying to intitute the same. Meanwhile it seems clear that the industry here could not continue without some kind of governmental underwriting.

And French exhis, who were cut off from handouts in 1960, are again clamoring for a reinstituting same. Syndicate of French Exhibitors has already talked with governmental film reps and some modus vivendi, with a probable exhib cut of collections at the bio., may be in the offing.

Some measure of bullishness in all this is the fact that so far this season more pix have done well than last year. There seems to be a public return to the cinema. Overall attendance still fell but certain pix did better than ever.

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Italian B.O. Winners, '63-'64

(Midseason Key City First Runs)

1—*"Lawrence of Arabia" (Ceiad-Columbia)
2—*"Cleopatra" (Dear-Fox)
3—*"Yesterday, Today, Tomorrow" (Italian-Ponti-Inter)
4—*"How West Was Won" (Metro-C'rama)
5—*"Charade" (UI)
6— "55 Days at Peking" (Rank)
7— "I Mostri" (Fairfilm-Incei) Italian
8— "Irma La Douce" (Dear-UA)
9— "The Leopard" (Italian-Titanus)
10— "Four for Texas" (Warners)
11— "Il Successo" (Italian-Fairfilm-Incei)
12—*"Alta Infedelta" (Italian-DeLaurentiis)
13— "To Kill a Mockingbird" (UI)
14— "The Great Escape" (Dear-UA)
15—*"Sedotta ed Abbandonato" (Vides-Paramount-Italian)

Note: films marked (*) are still running.

16— "Il Maestro di Vigevano" (Italian-DeLaurentiis)
17—*"La Ragazza di Bube" (Italian-Vides-Paramount)
18— "Il Boom" (Italian-DeLaurentiis)
19—*"La Noia" (Italian-Ponti-Interfilm)
20— "The VIP's (Metro)

Note: Figures determining position of "The Leopard" are only from current season; the same applies to "How the West was Won"; if both totals are counted, "Leopard" would have led at present time, but judging by currently much lower total of playdates, "West" will come out on top. Other late starters are expected to move into top 20 positions by season's end—several are showing strength—so above figures are to be considered tentative.

Object All Sublime at Venice: To Make Festival Fit the Times

By PROF. LUIGI CHIARINI
(Director, Venice Film Festival)

Rome.

The effort initiated last year and designed to bring back the Venice Film Festival to a more clearly artistic and cultural plane has brought its first results. There is no doubt that the 1963 "Mostra," as the press of the entire world has since confirmed, was of a high artistic level and interested everyone, not only for those cultural aspects, but also for the variety of films shown, films representing all trends of world cinema, from the documentary survey to "cinema truth," from the features of romantic inspiration ("Le Feu Follet"), to the gay and/or spectacular ("Tom Jones," "Dragees au Poivre," "Hud").

Now, basing myself directly on the experiences of last year, I've felt it opportune to make some changes in the regulations for our 25th yearly event. These changes are of substantial importance both for the scope of the Mostra, and for the participants in the event. In the first place, I wanted the nomination of the jury, and the announcement thereof to take place very early, and that this jury should become a truly international one.

And in fact, the seven jury members, Rudolph Arnheim (USA),

(Continued on page 102)

All-Flags Money Earnings in Italy

Rome.

Figures recently released by ANICA, the Italian trade association, estimate the accrued money earned by all foreign films in Italy between 1950 and 1963 at some $307,360,000. The 14-year total breaks down thusly:

1950	$15,040,000
1951	16,320,000
1952	17,600,000
1953	19,200,000
1954	21,440,000
1955	24,320,000
1956	28,160,000
1957	25,120,000
1958	23,840,000
1959	23,840,000
1960	22,720,000
1961	23,200,000
1962	22,400,000
1963	24,160,000
	$307,360,000

(Noted also that while in 1949, the share of the Italo market gross was only 16.2%, total rose to over 47% in 1962.)

KINDS OF FEATURES MADE BY ITALIANS

Rome.

Italian production by types, Aug. 1960-Feb. 1964 follow. (Source: Giornale dello Spettacolo)

Drama	30.1%
Comedies	18.1%
Satires	7.2%
Adventure	18.6%
Mythology	6.5%
Documentary	5.1%
Exploitation ("Sexy" series, etc.)	5%
Historicals	3.2%
Cops and Robbers	3%
Horror	1.6%
Others	1.8%

Males Overtake Gal Popularities In Italo Films

Rome.

After nearly a decade dominated by the female of the acting species (Gina Lollobrigida, Lucia Bose, Silvana Pampanini, Sophia Loren, Silvana Mangano, to name just a few) and few males (Vittorio De Sica for one), the Italian public has recently set the popularity pendulum swinging decidedly the other way.

Today in Italian films, it's principally the male thesp who sells the admission to the average Italian customer, and a very few such names have in the past year achieved over-the-title star rank.

To be sure, both Sophia Loren and Gina Lollobrigida still exert a vast influence, perhaps vaster than before, but their is now an International ranking and appeal. Besides these two names, there is perhaps only one other female name which has a magic—if more limited appeal—to local customers: Catherine Spaak, who is Belgian, but whose career has been almost entirely shaped here. It's a fast-rising career, but for the moment at least she's still shaded by her male opponents.

Marcello Mastroianni is probably the number one star in the Italian firmament at the moment, and the all-time success of "Yesterday, Today and Tomorrow" is evidence aplenty. Yet ironically, there are cases where his presence cannot alone determine the success of a picture: his recent "I Compagni,"

(Continued on page 83)

WITH AID MAY TOP BIG 1963

By ROBERT F. HAWKINS

Rome.

Italy's film industry is biding its time in the confident hope that current discussions concerning a new film aid law — and closely linked moves concerning an unfreezing of vital bank coin—will permit it to follow up its 1963 triumph—a triumph reflected both in prestige-full festival wins and critical plaudits everywhere as well as in increased export collections, with a similar achievement in 1964.

The fact that the current difficulties — and there's no denying that there are difficulties — are principally economic and not artistic or creative are evidenced in the large number of important projects currently being prepared, to be launched as soon as the financial situation has been cleared.

In fact, a number of important productions will get under way regardless of the outcome of current talks, notably Dino DeLaurentiis' "The Bible," a major spectacle directed by John Huston, and Federico Fellini's new film, "Giulietta degli Spiriti," to be filmed under the Angelo Rizzoli banner. DeLaurentiis has subsequent plans, as does Rizzoli, whose company's independent financial stability has made it—and its affiliates (Franco Film and Federiz)—one of the pillars of the industry here. Carlo Ponti, with and without his Stateside contacts, is likewise in for a busy twelvemonth. Ditto for Sancro Films, Vides Films,

(Continued on page 84)

MORE & BETTER STUDIOS MARK ROME

Rome.

Despite the uncertain situation in the Italian film industry, there has in the past year been considerable activity in the local film studio field, activity which has drastically changed the local pattern, stable for many years.

First and foremost, Rome now has two practically new film centers: Dino DeLaurentiis' Studio complex on the Via Pontina, between Rome and the sea; and the INCOM Film and Television Centre, completely rebuilt and moddernized on the out-of-town area previously occupied by the same outfit.

Cinecitta continues to have the largest number of sound stages at the old site, but its future remains uncertain. There are assurances on the one hand that it will continue to operate, perhaps under more direct government control; while on the other rumors persist that the close to $50,000,000 real estate potential of the Cinecitta area, which is now about to be surrounded by expanding Roman suburbia, is too inviting an offer, and that the area would be sold and Cinecitta transferred elsewhere, either in an already-existing film complex or built from scratch—and at a profit—using the accrued coin. The next few months should decide the fate of the studios whose name has become symbolic of the Italian pic industry.

Other major changes on the local

(Continued on page 102)

Once Crowding Out the Natives, Yank Showmen Return—and Welcome

Rome.

Not very long ago—at the time of "Cleopatra"—there were repeated cries of "foreign monopoly" of Italian studios, complaints that massive take-over of Italo facilities by Yank and other visitors had helped raise prices and were keeping Italian films from being able to rent. But times have changed. Many of the major Italian film plants have seen lean months (the official ANICA analysis of the situation for 1963 notes that while in 1962, studio occupation totals were quite high, the 1963 average occupancy was "under 50%") and only a handful of foreign films ("The Visit" and a few others) kept local technicians and studio personel busy.

The 1964 situation is looking up once more. Fairly certain are plans for a number of Yank pix and/or Yank-Italian joint projects.

"The Agony and the Ecstasy," directed by Carol Reed and with Charlton Heston, Rex Harrison, and others, should get under way under the 20th-Fox aegis at one or more of the Rome Studios and locations in Italy. The Landau Company's "Leonardo" has been announced for a fall start, and an advance team has already scouted local shooting possibilities.

Even more imminent is Delmer Daves' Warners project "The Battle of Villa Florita," with Rossano Brazzi and Maureen O'Hara, due to start May 4 on Italo exteriors. Interiors will probably be shot in Britain.

A number of projects has been disclosed by 20th in addition to "Agony," for Italian shooting this year.

Fred Kohlmar's "A Sleepless Night in Capri," Peter Glenville directing, is listed as a fall starter; Mark Robson should get his "Von Ryan's Express" under way here in July, from the David Westheimer novel; Frank Perry, who spent some time in Rome a year or two ago, is expected back for another—still unnamed—20th project, for which the names Kim

(Continued on page 110)

ITALO FEATURES BY YEARS: '42 TO '63

Rome.

Such co-productions as were predominantly of Italian origin are counted into the totals for the years, as cited in the tabulation below:

1942	96	1955	114
1946	51	1956	80
1947	57	1957	78
1948	54	1958	102
1949	76	1959	126
1950	98	1960	141
1951	102	1961	164
1952	134	1962	152
1953	142	1963	138
1954	179		

Sexy-and-Sketchy An Italo Format To Harvest Coin

Rome.

The episode feature film is certainly no novelty: the U.S. made several during the war and shortly after, as did the French, to name only two industries.

But certainly the current Italian preoccupation in sketch pix is unprecedented in size and scope. Here the producers, who last year went wild in commissioning dozens of exploitation pix in the "Sexy by Night" genre have now turned to segmen'. ry pix as the sinecure for an uncertain financial situation.

The risks, they argue, are minor. Stars of b.o. importance may be had for less money than for a full film, yet the drawing power is there nevertheless. Name directors can sandwich a sketch stint between major efforts.

As elsewhere, the sketch film in Italy was not born today. There were eminent predecessors, notably "Paisan," followed some time later by "Gold of Naples" and others.

Yet the principal trigger which set off the current boom was probably "Boccaccio 70" and pic's successful run in many areas. Carlo Ponti himself followed up the formula with his even more successful "Yesterday, Today, and Tomorrow," and has already registered a new one, "Boccaccio 2000" with the title office. Marco Ferreri's "Controsesso," also for Ponti, is another currently-shooting sketch pic.

Discounting the episodic items which followed the slight different and documentarily slanted trend set by "Mondo Cane" and "Women of the World," the local production of episode pix has over the past year been impressive.

"The New Angels," "Italians and Love," "Amore Difficile," "100 Pair of Bulls" were only a few of the 1963 titles. Currently riding high in the b.o. ratings is "High Infidelity," with "Parliamo di Donne," "Frenesia D'Estate," "Amore in 4 Dimensioni" also registering strongly in current release. Others are "I Malamondo," "I Maniaci," "I Mostri" was another recent hit of the same school, only here the sketches were many more than the usual three, four, or five.

Current and future projects indicate the trend will continue. "La Donna e una Cosa Mervigliosa," directed by Mauro Bolognini, is in work; "I Complessi" is com-

(Continued on page 102)

Italo Film Pacts With 15 Nations

Rome.

Here are the agreements in force between the Italian film industry and those of other nations:

Argentina: coproduction and exchange — automatically renewable pact between governments

Austria: coproduction and exchange — automatically renewable pact between governments

Belgium: coproduction and exchange—automatically renewable

Bulgaria: exchange — renewable between ANICA and Bulgarofilm

France: coproduction and exchange—renewable

West Germany: coproduction and exchange — expires June 30, 1964

East Germany: exchange ANICA and DEFA—no expiration

Japan: collaboration — no exporation date — between Associations

Yugoslavia: coproduction and exchange—renewable

Mexico: exchange—expires Oct. 1964. ANICA vis-a-vis CIMEX

Pakistan: exchange and collaboration — expires June 30, 1964. Being renewed

Poland: exchange — no expiration—ANICA and FILM POLSKI

Spain: coproduction and exchange—renewable

Hungary: exchange — expired Jan. '64. Renegotiation with Hungarofilm

U.S.S.R.: exchange — between ANICA and SOVEXPORTFILM proposed

The following proposed agreements are being discussed: Coproduction agreements with Great Britain, Brazil, Japan, Greece, UAR; collaboration pacts with Morocco, Tunis.

Admissions in Italy

(Millions of Tickets)

1938	344	1954	801
1942	470	1955	819
1946	417	1956	790
1947	532	1957	758
1948	588	1958	730
1949	616	1959	747.9
1950	662	1960	744.8
1951	706	1961	741
1952	748	1962	728.6
1953	778	1963 (estimate)	730

Current Credits of Italo Directors

Michelangelo Antonioni—Recently wound shooting "The Red Desert," with Monica Vitti and Richard Harris. No future plans at present.

Marcello Baldi—After a Biblical spectacle, "The Patriarchs," is shooting "Saul and David" in Rome and Spain, follows with "The Judges."

Bernardo Bertolucci—Recently completed his second feature "Before the Revolution" on North Italian locations.

Alessandro Blasetti: Vet's most recent pic is "Liola," from the Pirandello story. Currently readying TV survey of Italo pic history.

Mauro Bolognini: His "La Corruzione" in release. Shooting episoder, "Woman is Wonderful Thing," might do "La Suora Giovane" and pic starring Silvana Mangano.

Tinto Brass: Finished second feature effort, "Ca Ira," film clip history of world revolutions; working on future and undisclosed projects.

Mario Camerini: Recently wound two adventure pix, mulling future offers.

Pasquale Festa Campanile: Turned to direction after successful scripting career, teaming with Massimo Franciosa on "Tentativo Sentimentale" and the just-finished "Le Voci Bianche." Next goes solo with "La Costanza della Ragione."

Paolo Cavara: Specialist in documentary features.

Renato Castellani: Follows up his "Mare Matto" with story set in Tuscany, "Mia Sorella Celide."

Duilio Coletti: Plans return to direction with pic tentatively titled "Mademoiselle Docteur" which he'll also produce, followed by "Columbus."

Damiano Damiani: "Empty Canvas" and "La Rimpatriata" were latest, now prepping "Una Zampata di Vita," from own story, for which he'd like Maurice Ronet and Richard Harris.

Giuseppe DeSantis: Long spell on "Italiano Brava Gente" in Russia, currently cutting and scoring final print. No future plans at present.

Vittorio DeSica: "Marriage, Italian Style," with Sophia Loren and Marcello Mastroianni; follows his record-breaking "Yesterday, Today, and Tomorrow." Pacted to "Paris 1900" for Samuel Bronston in Italy and Paris if pic materializes, and is toying with some oft-postponed projects, including filmization of a Flaubert novel.

Vittorio DeSeta: Long hiatus after his first feature, "Bandits at Orgosolo," now reportedly preparing "Un Uomo a Meta."

Federico Fellini: "Giulietta degli Spiriti" is current project to star Giulietta Masina. In the future, probably another still nebulous project starring Marcello Mastroianni.

Marco Ferreri: Busy year behind, another ahead, after success of "Conjugal Bed." "Ape Woman" is latest, "Controsesso" partly shot, "Il Santone," "I Giorni Fecondi," "El Buscon" are among other projects announced to date.

Massimo Franciosa: After two pix teamed with Festa Campanile, on own with next, "Il Pigro," based on work by Obxlomov.

Pietro Francisci: Started the "Hercules" trend some years back, recently made another, "Hercules, Samson, and Ulysses."

Riccardo Freda: Has started remake of "Romeo and Juliet."

Pietro Germi: "Seduced and Abandoned" reps director at '64 Cannes Film Fest, plans to shoot an episode in a co-op pic in France, also talking future production (not title yet) with Robert Haggiag.

Alfredo Giannetti: "Giorno per Giorno Disperatamente" was first pic for onetime Germi assistant, who follows up with current "Ragazza in Prestito" with Rossano Brazzi and Annie Girardot.

Ugo Gregoretti: "Omicron," screened at last Venice Festival, was most recent, has done TV work, planning feature, costume satire.

Alberto Lattuada: "Il Segreto," based on Henry James' "The American," is upcoming on Lattuada agenda, with Princess Soraya topplining, probably segues with another Soraya starrer. Other plans: "Essere un Mostro," and a Pirandello adaptation.

Carlo Lizzani: "Verona Trial" was last, just wound "La Vita Agra" with Ugo Tognazzi and Giovanna Ralli. Would like to do "La Congiura dei Savoia" and pic on "new" Africa.

Nanny Loy: No pic since Oscar contender, "Four Days of Naples" may do a portrai of an Italian family, pic spanning last 20 yrs.

Nino Manfredi: Better known as stage and screen thesp, but shot episode in "Amore Difficile," would like to try again.

Romolo Marcellini: Export documentary feature maker, with fine "Olympic Games" pic to credit. Plans being set.

Francesco Maselli: Slow, infrequent worker, currently readying "Gli Indifferenti" for release. Pic features Rod Steiger, Shelley Winters, Paulette Goddard, others.

Mario Monicelli: "I Compagni" is latest accomplishment, has also shot some episodes in successful b.o. winners: "Alta Infedelta" is one and will be followed by "I complessi." Other feature offers being considered, including "Cosa Nostra" and "Casanova 70" with Marcello Mastroianni.

Giorgio Moser: Busy in many fields, currently on video kick doing R.L. Stevenson stories, may return to features later.

Ermanno Olmi: Also has done tv work lately, after critical hits such as "Il Posto" and "Fidanzati." Should return to pix with "La Cotta," "Il Viaggio," and/or "L'Albero degli Zoccoli."

Folco Quilici: Specialist in wide-ranging documentary features. Now with Maurizio Lodi-Fe prepping South Seas tale based on R. L. Stevenson work and called "Stories from the South Seas," for Metro release.

Pier Paolo Pasolini: "100 Paia di Buoi" is most recent for this controversial filmmaker, who now plans "Passion According to St. Matthew," among others.

Giuseppe Patroni Griffi: Legit author ("Anima Nera") who turned to film direction ("Il Mare") year ago, now plans pic on Emperor Caligula.

Antonio Pietrangeli: "La Parmigiana," "La Visita" are recent and successful titles, does episode for "I Complessi," also "The Magnificent Uuckold."

Gian Luigi Polidoro: Recently stepped out in fancy fashion with hit, "To Bed or Not to Bed" (Il Diavolo), now should direct "Don't Search for the Cat" in New York, where he's been o.o.'ing locations. Has also acted.

Gianni Puccini: "La Celestina" in agenda.

Renato Rascel: Actor, dancer, composer (Arrivederci Roma), whose previous effort at direction, "La Passeggiata" was unjustly overlooked, acts and directs "Don Vietto," story of a mountain priest.

Dino Risi: Critics around the world have finally discovered Risi, young vet, after "Easy Life," though he's had long and successful career behind him, ably blending quality with commerce. Since has made "Il Giovedi" and is currently winding "Un-Italiano in Argentina" with Vittorio Gassmann, on South American locations. More offers than ever, but one of next could be "Il Sole."

Brunello Rondi: Assisted Fellini on "Dolce Vita" and "8 ½," on own with "Il Demonio," his first solo stint. Next will probably be "Il Piaciere."

Francesco Rosi: His "Hands Upon the City" won the Grand Prix at Venice last year. Rosi now prepping "Spain" for Cineriz, with "Tempo di Uccidere" another title mentioned for him.

Roberto Rossellini: Frequently claims he'll retire, more likely he'll switch to making pix and documentaries for tv.

Franco Rossi: After "Smog," shot episode in "High Infidelity," should do another in "I complessi," with next feature being "Il Domestico," to star Nino Manfredi.

Luciano Salce: "Le Monachine" is recent release, also has participated in wave of episode items. One title being bruited for him is "Inutile Andare a Zanzibar," but unset at writing.

Ettore Scola: Longtime scripter just turned director, and successfully, with "Parliamo di Donne," thus presaging new career.

Steno: Specializes in comedies and/or parodies.

Luchino Visconti: Alternates legit work with pic stints. After "The Leopard" is mulling pic to star Claudia Cardinale, would like to shoot oft-postponed "The Outsider" (from novel by Camus), and is set for 1965 with "Contess Tarnowska" a Romy Schneider starrer.

Lina Wertmuller: Alternates TV and film work. "I Basilischi" won her critical renown first time out as feature director. Now directing video series here, after which she'll probably shoot "Il Dolce e L'Amaro" in Sicily and Rome.

Luigi Zampa: Vet recently completed "Frenesia D'Estate," other projects pending.

Valerio Zurlini: Director of "Cronaca Familiare" has been planning African-based pic some time; also "Il Giardino dei Finzi-Contini," from Giorgio Bassani novel. Now will probably precede rest with "Le Soldatesse," from Ugo Pirro novel, with lensing in Yugoslavia.

Italy Imports Up; 14 Nations Supply

Rome.

Imports of features into Italy rose sharply during 1963, with 388 features brought into the country last year against 291 totaled for 1962, though number of countries selling product to Italo market remained constant at 14. The U.S. rise was notable, up from 150 to 188, though nowhere near previous recent high of 267 set in 1958 and an all-time record for U.S. imports set in 1948 with 668 features.

Country-by-country, the 1963 breakdown looks as follows:

Argentina	1
Czechoslovakia	3
Denmark	1
Egypt	2
France	46
W. Germany	18
Japan	6
Britain	46
Yugoslavia	2
Mexico	10
Roumania	2
Spain	12
U.S.A.	188
Sweden	1
	388

Here is the perspective tally back to the first post-war year, 1946. The films from Hollywood are separately tabulated:

Year	Totals	from USA
1946	850	600
1947	794	507
1948	874	668
1949	669	502
1950	539	384
1951	342	230
1952	394	246
1953	359	222
1954	307	209
1955	367	244
1956	382	242
1957	390	253
1958	415	267
1959	412	223
1960	408	167
1961	340	160
1962	291	150
1963	388	188

ITALIAN FEATURES EXPORT RECORD

Rome.

Year	Permits	To USA
1946	121	11
1947	354	53
1948	827	42
1949	644	37
1950	848	35
1951	948	69
1952	1046	21
1953	1716	30
1954	2139	43
1955	2249	57
1956	2032	57
1957	1864	42
1958	2297	59
1959	2752	60
1960	3681	82
1961	3895	38
1962	3897	43
1963	3953	106

Italy: One Hit, 10 (Nude) Misses

By SAM'L STEINMAN

Rome.

One film hit in Italy is usually followed by a lot of misses, including the nude ones as well which have to be part of any film which doesn't have anything else to offer. After more than a decade as an observer it's quite obvious when a trend has come into being. A chronological look is enough to prove the thesis.

1. NEOREALISM. There were many more oustanding films in the early postwar trend but four good examples are "Open City," "Bicycle Thief," "Paisan" and "Two Cents Worth of Hope." A raft of new directors immediately armed themselves with cameramen and went into the small mountain towns. Artisans at work, women screaming and wailing, old men sitting along belvederes, donkeys hauling farmers and the like were photographed.

Usually they didn't work with a script but on their return to Rome the "directors" turned their negatives over to an editor who would try to put them together into something or the other resembling a story, sometimes by shooting a few added scenes in the studios. Neorealism was a great thing but it was killed by artificial neorealism generated by those who thought they could manufacture the real article better than it was. All at once the word crisis appeared on the scene and the Italian cinema was in the doldrums. To pun on the pronunciation of the word in the native lingo, the producers no longer had their chin-emas up.

2. THE SUPER SPECTACLE. Stories about the old Roman emperors has always been part of the Italian cinema diet with an occasional foray into the areas of the Bible and mythology.

One of these, picked up by an American distributor, was called "The Labors of Hercules." With a super-promotion he turned it into a big boxoffice hit. The "star," a bit player from Hollywood imported to Italy for his physique and paid about $6,000 for the picture, became a "name." (Steve Reeves is good for better than $100,000 a film today in Italy.

Even his leading lady was almost signed to an American contract until the moguls asked whether she really spoke English and found out that her voice was dubbed both in Italian and in English. (Hollywood made its rep by spending thousands of dollars on players it never used because it didn't ask questions in the old days which just goes to show the good that can come out of a business slump.)

The sensational success of "Hercules" really brought the spectacles into full bloom. History and mythology were combined, periods of history telescoped, charcaters invented and American strongmen imported. The new stars of the Italian cinema became Gordon Scott, Lex Barker, Robert Matthias, Kirk Morris, Ed Fury, Lang Jeffries, Walter Barnes and others. Hercules was superseded by Maciste and in one film, Hercules joined the Goliath to fight Maciste and Samson. In another the Tartars came out of their era to meet the Vikings from another part of the world. Red paint for blood became the staple of the Italian cinema and once again the marketplaces were humming.

The formula worked until some of the boys decided they could pick up the leftovers from the cuttingroom floors for a song and put them together with a few studio shots for new "spectacles." Every set was pirated, wherever possible—no wonder MGM destroyed every trace of "Ben-Hur" except the lake and "Cleopatra" every building of its Roman Forum. If they hadn't they would have been seen by this time in half a hundred cheap Italian "super"-spectacles. However, the cheap spectacles put an end to the heyday of these opuses as effectively as the mock neoralism had done in the last case. Italians may be smart enough to learn but learnig never stopped the "quick-money" boys from trying to make a killing on their own.

3. INQUESTS. Alessandro Blasetti had an idea for a new kind of film five years ago and he made "Europe By Night," a super-vaudeville show which was a great hit. Along came "Paris By Night," "America By Night No. 2, "World By Night No. 3," "Nude Sexy," "Sexy By Night," "Nude World" and others with equally-enticing titles. The night clubs and unusual places of the world were inspected.

Gualtiero Jacopetti offered a new twist with "Mondo Cane,' finding all of the stomach-turning activities of the world and this has now reached "Mondo Cane No. 2," with a number of studio shots. (One mock rite around a seated dead body "in Texas" might get away with it but for the fact that this observer noted a lot of familiar faces from the Via Veneto "beach" in the scene.) The inquest has been riding high on the hog but there have been a number of entrants who, instead of touring the world, have bought stock shots of neo-lit streets from Broadway to Hong Kong, from Johnnesburg to Bombay, and then presented studio shots made with talent appearing in Rome night clubs.

Since Rome is not exactly another Las Vegas the talent has been mediocre at best and the resultant spectacle has served to give a bad name to most of the inquests whose continued life has been abetted by constant censorship of striptease scenes. (The film must be cut the moment a stripper drops her bra but there is no restriction on showing an African in all of her dark glory even if "the African" is an American girl working in a Rome studio.) Once again the goose that laid the golden egg has been dissected and its innards have been found to be nothing worth using. Now the jackals have to wait again.

4. THE OLD WEST. Hollywood and American tv have run a bit dry on the western but in Italy it's the new thing. Only hitch is that the Spaniards have gotten into the act and it's now touch-and-go whether the new home of Tombstone and the Sheriff will be the hills around Rome or the back-country of Granada. But perhaps neither will get a chance at this one.

Exhibition In Italy

Rome.

(Following statistics show number of houses actually in operation. Number of permits still valid is much higher).

Commercial houses	
year-round operation	3,521
less than 21 days/month	2,722
summer only	1,200
8 or 16m	228
Total	7,641
Parochial Houses	
35mm	1,913
8 and 16m	1,465
Total	3,378
Various	
35m	438
8 and 16m	105
Total	543
Grand total 35mm:	9,794
Grand total 8 & 16mm:	1,798
Total all formats:	11,592

Industrial houses bring in 93.6% of coin
8 and 16m houses bring in 1.15% of coin
New Houses authorized: 1962: 295
1963: 226

Note: generally, about same number new houses open each year as are shuttered, leaving general level about same.

Italy: The Stake for 1964

AICA

Franco Cancellieri's new outfit has two pix on boards "Tutti Compromessi" starring Rossano Brazzi, with Mino Guerrini directing, and "Una Zampata di Vita," with Damiano Damiani directing.

AMEUROPA

Prepping a Metro releaser, "Letters from the South Seas," based on letters and stories by Robert Louis Stevenson, to be produced by Maurizio Lodi-Fe and directed on South Seas locations by Folco Quilici. Probable start: August.

ARCO

Alfredo Bini about to start Pier Paolo Pasolini's version of "Passion According to St. Matthew," is thinking of pic version of Joseph Conrad's "The Rover," among several others.

ATLANTICA

Marco Vicario's company has "Il Pelo nel Mondo" in current release, plans "Le Ore Nude," Alberto Moravia story which Vicario directs with Rossana Podesta and Keir Dullea toplined; plus a western, "La Carica dei Krinos."

CERVI

Recently wound "Red Desert," Michelangelo Antonioni pic starring Monica Vitti and Richard Harris, in combo with Rizzoli pix. Future plans to be announced.

CINERIZ

Completed "Red Desert" in association with Antonio Cervi. Now plans several major enterprises, beginning with Federico Fellini's new pic, "Giulietta degli Spiriti," starring Giulietta Masina; also Francesco Rosi's "Spain," Gualtiero Jacopetti's "Africa Addio"; and several others in association or coproduction.

D.D.L.

Dino Risi's "Il Giovedi" is most recent release. Now in the books: another Risi pic, "Il Sole"; may also do "L'Uomo di Sfiducia," but iffy at present.

DE LAURENTIIS

"The Bible," directed by John Huston, is of course the major item on the agenda here, with weekly cast additions being announced. Also on slate: "The Secret," first pic starring Princess Soraya, with Alberto Lattuada directing, to be followed by another. Alberto Sordi also stars in upcoming DeLaurentiis pic, among others.

DOCUMENTO

Gianni Hecht follows up his hit "Alta Infedelta" with second episoder, "I Complessi," segments directed by Mario Monicelli, Franco Rossi, and Antonio Pietrangeli.

DUILIO

Duilio Coletti's company plans two pix: one, "Northwest Triangle," is a spy thriller based on true, recently-discovered facts, among them the real story of Lord Kitchener's death. Also, "Columbus," from a script by Tullio Pinelli.

FAIRFILM

Mario Cecchi Gori is following up a series of hits which have made him 1963's fairhaired boy ("Easy Life," "Sorpasso," "Mostri," "Parliamo di Donne,") with another Dino Risi-Vittorio Gassmann director-actor pairing in "An Italian in Argentina," shot on S.A. locations. Several other pix in prepping stages.

FEDERIZ

Company closely linked with Angelo Rizzoli will produce next Fellini pic, also probably team with Franca Film on "The Last Day of War," episodic war pic.

FILMAR EXPORT

Filmar, with Cineproduzioni Associate, keeping busy with: "Ten Gladiators," "Vengeance of the Black Knight," "Mondo Balordo," "Universo Probito," finished, and "Hercules and the 7 Challenges" and "Triumph of the Ten Gladiators," in works.

FRANCA

New company has produced two so far, "Tentativo Sentimentale" and "Le Voci Bianche" both directed by Franciosa and Festa Campanile. Latter just winding. Upcoming: Franciosa directing "Il Pigro," based on Oblomov work; Festa Campanile directing "La Costanza della Ragione" this summer, with Samy Frey and Catherine Deneuve. "The Last Day of War" is being planned by Luciano Perugia as a multi-episoder, with 1965 as target date, top directors in several countries megging segments. Franca is linked with Angelo Rizzoli's Cineriz.

JOSEPH FRYD

Among pix recently wound and/or packaged by Fryd are "Naked World," "An Italian in Warsaw," wartime comedy, and "Sandokan." Currently handling worldwide release of "Love in Four Dimensions," episoder. Other plans to be announced.

GALATEA

Production slowdown in Lionello Santi's outfit has resulted in few major pix being readied in recent months. Exception is "Italiano Brava Gente" (in tandem with Embassy Pictures), war time epic lensed in Russia by Giuseppe DeSantis and featuring, among others, Peter Falk and Arthur Kennedy.

INTERFILM

Currently riding higl. in the distrib field thanks to several recent hits, Interfilm also plans to continue to share production credits with other producers, with announcements pending.

I.F.S.

Produced "Blind Man's Buff" in tandem with Spanish company, is currently packaging two more, "Dingo" and "Vendicatore della Primula Rossa." Also active in servicing Europe-based productions, latest being 20th's "Zorba The Greek."

JOLLY-UNIDIS

Recently started "The Magnificent Stranger" western with Clint Eastwood and Marianne Koch in Technicolor-Techniscope, to be followed by "Guns Don't Argue," with Rod Cameron, Horst Frank, Kay Fisher, and Angel Aranda, also an oater.

MALENOTTI

Recently wound "Slaves Still Exist" and "Summer Frenzy," now plans "Il Piaciere," with Brunello Rondi directing from script by Tullio Pinelli. To be coproduced with British company.

POGGI-LIBER

Ottavio Poggi currently on adventure kick with two "Sandokan" items, "Sandokan against the Llon of Sarawak," and "Sandokan Strikes Back," both with Ray Danton and Guy Madison. On agenda: "Richard the Lion Hearted."

CARLO PONTI

Busier than ever, with pix on own, with Metro, and with Joseph Levine's Embassy Pics. Recently wound Marco Ferreri's "Ape Woman" and "Man with Five Balloons"; Ferreri also doing "Controsesso" for Ponti in episodes. Just gunned "Marriage Italian Style," Sophia Loren-Marcello Mastroianni starrer to re-team duo of hit "Yesterday, Today, and Tomorrow" with Vittorio DeSica again directing. Also slated, "Casanova 70," with Marcello Mastroianni and Mario Monicelli now directing; plus three for Metro: "Doctor Zhivago," "Operation Crossbow," and "Lady L."

PROMETEO

Rudy Solmsen firm recently wound three beefcakers, "Maciste, Gladiator of Sparta" "Gladiator of Messalina," and "Two Gladiators," plans more in still-successful skein.

SANCRO

Henry Croshicki and Alfonso Sansone plan busy slate after hit of "Conjugal Bed": with Walter Reade,, first off will be "The Magnificent Cuckold," Antonio Poetrangeli directing Ugo Tognazzi; last-named also probable for "Don't Search for the Cat," which Gian Luigi Polidoro shoots in Gotham, probably with Yank partnership. Next are: "Il Mestiere di Vivere" directed by Luigi Vanzi and "Magia," directed by Gillo Pontecorvo, both documentary features. Then come an Italo-German-French episoder, "Bettgeschichten" (Bed Stories), with segments by Rolf Thiele, Marco Ferreri, and Georges Lautner, and another Ferreri pic, "El Buscon," to be shot in Spain.

SAN PAOLO

Recently wound "The Patriarchs," now engaged in "Saul and David" with Norman Wooland, followed by "I Giudici" and pic on life of Saint Paul, after which Bible series, planned with scope, continues, each feature about 3 hours long.

TITANUS

Goffredo Lombardo's company currently biding its time, concentrating on distribution of production backlog.

ULTRA

Plans "I Piombi di Venezia," others.

VIDES

Franco Cristaldi, who sold most of last year's Vides product to Walter Reade, including recently released "Bebo's Girl" and 1964 Cannes entry from Italy, "Seduced and Abandoned" is not resting on his laurels. Several plans, titles, names must still be firmed, but roster currently embraces: pic directed by Luchino Visconti and starring Claudia Cardinale; another Claudia Cardinale starrer directed by Luigi Comencini (who made their successful "Bebo's Girl"); new Renato Castellani pic, "Mia Sorella Celide"; a sequel to "Divorce, Italian Style," "Baron Fefe"; Il Futuro," and "The Adventures of a Chinaman in China."

ZEBRA

Moris Ergas recently released "La Visita," has "Ca Ira" in can, has started Mauro Bolognini's "La Donna e una Cosa Meravigliosa" (Woman is a Wonderful Thing), a 3-episoder, plans "Le Soldatesse" (Some Women for the Army) directed by Valerio Zurlini, for a summer start with an International cast.

Italo Ticket-TV-Auto Data

	Theatre admissions (millions)	Video subscriptions (thousands)	New Car registrations (thousands)
1955:	819	147	879
1958:	730	1,008	1,392
1960:	745	2,019	1,994
1961:	741	2,659	2,443
1962:	728	3,356	3,078
1963:	730	4,284	3.995
1964:		4,700 (Jan.)	

Italian Film Industry's Workers

Feature film production (not counting extras)	10,200
Documentaries, newsreels, other specialized production	2,200
Studios and lab industries	1,700
Distribution and export	2,900
Other	3,200
	20,200

Documentaries And Newsreels

Rome.

Herewith the figures on Italy's production rate on doctumentary films and newsreels.

Year	Doc	News
1955:	1,149	401
1956:	157	433
1957:	350	482
1958:	295	545
1959:	344	609
1960:	507	671
1961:	338	581
1962:	503	617
1963:	280	583

Males

Continued from page 81

in which he played a perhaps too offbeat character role, fared well, but not exceptionally, though it was a well-made pic.

Alberto Sordi continues to be a major drawing card for any film in which he appears, and his international impact with some of his more recent films (notably "Il Diavolo"—"To Bed or Not to Bed") has given him added stature. Only in his most recent pic, "Il Maestro di Vigevano" has he encountered some public resistance, though again, the pic paid off handsomely. In this case, audiences who have for years been used to laugh with him or at him were disconcerted by his attempts to go dramatic and even paint a tragic figure. Perhaps he did not bring it off, perhaps the transition was too abrupt; in any case, returns have been disappointing (for a Sordi pic), and thesp had better weigh his next step carefully.

Top Duo

The two "magic" names of 1963-64, however, are Ugo Tognazzi and Vittorio Gassman. Two thesps, former from vaudeville, latter from legit theatre, are able to sell even an indifferent pic, and when pix click, they hit the top figures.

Tognazzi, known abroad for "Conjugal Bed," for which he recently won the Italian Film Critics acting award, is blessed with an "average" Italian face, which allows him a wider range of parts. He can play serious, tongue-in-cheek, and comedy. He is naturally booked solid, and there's hardly a film made here today which doesn't announce him as a star—which does not always mean he'll find time to play role.

Gassman, on the other hand, is ironically disliked (or not sufficiently appreciated) when he's serious, playing straight dramatic roles, preferably classics (which he incidentally does very well). The Italian public has imposed on him the cloak of the ham, likes to see him as the charming ne'er-do-well ("The Easy Life") full of bluff and gusto, sometimes masking a bitter inner frustration. His versatility, within this range, was first demonstrated in a tv series seen here and called "Il Mattatore" (The Ham). Gassman has been playing the "Mattatore" ever since, and the public can't seem to tire of him.

VENICE: NEW DATES & RULES

Venice.

A more compact Venice Film Festival is in view for 1964. Together with new dates for the so-called "minor" festivals, several changes have been approved. Calendar of events now reads as follows:

June 16-18: 6th International Exhibit of Art Films
Aug. 6-16: 16th Festival of Films for Children
15th Festival of Documentary Films
Aug. 27-Sept. 10: Venice Feature Film Festival
Aug. 23-Sept. 10: 9th Film Book and Periodical Exhibit
Nov. 9-15: 9th International Showings of Scientific-Didactic Films (held at Padua University)

As noted, moppet and documentary events have been set back to August to bring them closer to feature event. Previously held in July, they had been felt losing in importance because of relative isolation from other events. Special accent will be placed this year on TV-Films as a separate section of the documentary event, with tv originals being especially sought.

Changes also in the main feature event. Here, prizes may no longer be given jointly. Fest notes that "too often, such awards have merely been the result of compromises among jury members," and and which frequently "left both winners unhappy."

Second innovation gives jury possibility of awarding two special jury prizes instead of usual one, while third switch sees kudos for best first film going only to pix in competition and not, as in past, to films screened out of running (of other prizes) as well.

A final important change this year, previously detailed, sees only one Italian member on jury, instead of the previous 3-4. Already named, Italian is Mario Soldati, writer-director, who will serve as its head. Other members are: Rudolf Arnheim (U.S.A.); Ove Brusendorf (Denmark); Thorold Dickinson (Britain); Ricardo Munoz Suay (Spain); Georges Sadoul (France); Jerzy Toeplitz (Poland). It is one of rare occasions where no Russian member has been designated to Venice jury.

Year That Italy Raked Laurel

In 1963 Industry Scored Remarkably at Mar del Plata, Cannes, San Sebastian, Moscow, Locarno, Acapulco — Did Well Elsewhere

Rome.

Last year, 1963, proved a bonanza year for the Italian film industry thanks to a clean sweep of all major festival prizes around the world. It began when Dino Risi's "Il Sorpasso" (The Easy Life) walked off with best direction honors at the Mar del Plata event in Argentina.

At Cannes, Luchino Visconti's Titanus production, "The Leopard" won the Grand Prix, the Palme D'Or, while Marina Vlady was named best actress for her stint in an Italian film, "Ape Regina" (Conjugal Bed), and Ermanno Olmi's "I Fidanzati" won the O.C.I.C. Catholic Film Office award.

San Sebastian proved another Italo triumph, with Alberto Lattuada's "Mafioso," starring Alberto Sordi, topping the rest to win the Concha de Oro Grand Prix at the Spanish event. Soon after, another Alberto Sordi pic, "Il Diavolo" (To Bed or not to Bed), directed by Gian Luigi Polidoro, came in first at Berlin to win the Golden Bear.

Though the Russians didn't fancy it much, Federico Fellini's "8½" nonetheless kept the Italo string unbroken for another Grand Prize at Moscow while the International Critics Prize at the same fest went to another Italo-made, Nanni Loy's "Quattro Giornate di Napoli" (Four Days of Naples).

Nor was that to be all for the record book. At Locarno, Lina Wertmuller, one of the industry's few femme directors, won best direction honors for her first feature effort, "I Basilischi." Pic also won the critics kudo.

Finally, the impressive local showing, perhaps unequaled by any industry in any single year, was topped by the Gold Lion First Prize award to Francesco Rosi's "Le Mani sulla Citta'" (Hands Upon the City), while Gianfranco DeBosio's "Il Terrorista" won a critical award.

Other prizes were won elsewhere throughout the year. Six Italian features shared the spotlight at the Acapulco Festival of Festivals: "8½," "Sorpasso," "Mafioso," "Diavolo," "Gattopardo," "Mani sulla Citta," with special mentions and awards going to all.

In the U.S., "Divorce, Italian Style" had meanwhile won Italy an Oscar for best screenplay, while, for merits accrued late in the year, Federico Fellini's "8½" also walked off with a New York Film Critics award and the Joseph Burstyn prize presented by the Indie Importers and Distributors of America. "8½" also copped several Oscar nominations.

Who Speaks for Italy

Rome.

Officially, the film industry comes under the Ministry of Tourism & Entertainment, headed by a Minister (currently Socialist Achille Corona) and two Under-Secretaries directly answerable to him. In turn, the "Direzione dello Spettacolo," headed by Franz de Biase, is responsible for all entertainment matters to the two Under-Secretaries. Apart from film matters, "Direzione dello Spettacolo" also is charged with general supervision, in Italy's state-subsidized industry setup, of such various pic activities as production, import, and export, etc., as well as many other subsidized and semi-subsidized sectors of the Italo film industry picture. Herewith other film trade associations and authorities:

Associazione Nazionale Industrie Cinematografiche ed Affini (ANICA)—Overall industry charged with supervision and negotiation problems—with sole exception of exhib sector—both nationally and internationally. President: Etiel Monaco.

Unione Nazionale Distributori Film (UNDF)—National film distributors union, part of ANICA, handling national release problems of member companies, which include Yank outlets in Italy. President: Franco Penotti.

Unione Nazionale Produttori Film (UNPF)—National producers association under ANICA, deals exclusively with problems pertaining to production sector. President: Goffredo Lombardo.

Unione Nazionale Produttori Cortometraggi (UNPC—Grouping under ANICA of Italian producers of newsreels, documentaries, and TV-Films. President: Sandro Pallavcini.

Unione Nazionale Industrie Tecniche Cinematografiche (UNITC)—Group heading all technical sectors on local industry, divided into separate organizations, including film studios, labs, dubbing studios, and auxiliary equipment concerns. Part of ANICA. President: Alberto Genesi.

Unione Nazionale Cinematografie Specializzate (UNCS) — ANICA subdivision including groups covering fields of 16mm production, Educational and Didactic Films, Industrial Films, and Animated Films. President: Giuseppe Tavazza.

Associazione Generale Italiana dello Spettacolo (AGIS)—Overall exhib association covering and dealing with all problems in sector on national and international level. Besides all pic theatres, AGIS also covers legit, tent shows, and other types of theatres.

Associazione Nazionale Esercenti Cinematografici (ANEC)—National pic exhibitors association under AGIS, handling labor and other problems of sector.

Associazione Cattolica Esercenti Cinematografici (ACEC) — Group running Catholic parochial houses on commercial basis.

Associazione Direttori Cineproduzioni (ADC)—Italo Film Producers and production managers dealing for sector in labor and union problems mainly.

Associazione Italiana, Cineoperatori (AIC) — Film Cameramen with labor and union functions.

Associazione Nazionale Autori Cinematografici (ANAC)—Grouping film "authors": directors, writers, on various problems concerning sector.

Centro Cattolico Cinematografico (CCC)—Catholic Film Office with national and international functions both on theoretical and practical level. Rates features according to Catholic moral code, issues specialized publications, coordinates all Catholic Church activity in film sector.

Sindacato Nazionale Giornalisti Cinematografici (SNGC)—National (and only) pic critics association, which each year awards Silver Ribbons for outstanding film achievements.

Unitalia Film — Organization coordinating and expediting propaganda activity for Italian film industry abroad via publications, "film weeks" and other ventures in public relations sector.

INTERNATIONAL FILM ASSOCIATIONS

B.I.C. Bureau International du Cinema was constituted some years ago to examine and coordinate common problems relating to film industry on a world-wide basis. B.I.C. is made up of the following member associations:

FIAPF (International Federation of Film Producers Associations);
FIAD (Int'l Federation of Film Distributors Associations);
CITC (Int'l Confederation of Technical Industries);
UIEC (Int'l Union of Film Exhibitor Associations).

Chairman of B.I.C. since its formation: Eitel Monaco.

Working committee repping each organization within B.I.C., Dr. Brisson for FIAPF, Dr. Schwaller for FIAD, M. Trichet for UIEC, M. Weil-Lorac for CITC.

B.I.C. secretariat, with Achille Valignani and Enrico Giannelli in charge of Secretariat General, is located permanently in Rome's ANICA offices. Among principal objects of current B.I.C. activity is de-taxation of various film industries and bettering of tv vs. pic relations.

WELL-LOVED WESTERNS

They're Tops In Italy Despite The Sweet Life There

Rome.

The Western is the all-round average ideal pic for Italo audiences, according to a poll of over 3,000 exhibs in this country conducted by a local pic company, D.I.C.

Genre won with a 76.8% average against its closest contender, the Adventure film, which copped 67.6%. Other popular kinds, in order, were the Historical, the Biblical, the Comedy, etc. while social, survey, and documentary features proved least popular in theatreowner estimations.

Poll has also been graded on regional basis. With due exceptions, the Western was more popular in the North than South of this country, where Biblicals and Historicals rate first.

Generally, however, response from various regions was remarkably uniform.

Italy's Shipping Print Count, '62, '63

Rome.

Italy exported during 1963 prints of feature films to the tune of 3,953 copies. The contrast is to export total of 1,046 back in 1952, and 3,897 for 1962. This is the division of the copies last year:

	1962	1963
Albania	10	11
America (Central)	27	38
America (South)	19	51
Argentina	54	50
Australia	20	13
Austria	12	15
Belgium	11	13
Burma	32	20
Bolivia	8	26
Borneo	16	10
Brazil	39	21
Bulgaria	3	6
Canada	74	59
Czechoslovakia	15	17
Ceylon	19	25
Chile	11	34
Cyprus	15	5
Colombia	12	42
Korea (South)	8	13
Cuba	5	12
Denmark	12	5
Egypt	26	40
Equador	6	38
Ethiopia	140	100
Philippines	39	23
Finland	35	6
Formosa	26	14
France	47	73
Germany (West)	63	79
Germany (East)	3	3
Japan	46	42
Jordan	8	16
Greece	65	78
Hong Kong	22	21
Indonesia	18	18
India	18	18
Great Britain	21	52
Iraq	30	42
Iran	38	49
Yugoslavia	16	19
Israel	42	56
Lebanon	36	54
Lybia	105	33
Macao	6	14
Singapore	20	17
Malta	63	63
Mexico	15	18
Norway	11	9
Netherlands	43	48
Pakistan	28	22
Paraguay	12	21
Peru	12	64
Poland	10	13
Portugal	43	48
Puerto Rico	4	3
Roumania	11	9
San Domingo	4	4
Thailand	22	17
Syria	32	51
Somaliland	90	109
Spain	51	41
U.S.A.	43	106
Sweden	23	25
Switzerland	102	99
Africa (South)	15	28
Turkey	63	36
Hungary	10	16
U.S.S.R.	9	4
Uruguay	13	32
Venezuela	17	47
Other Countries	1,837	1,612

Gross Film Receipts

Rome.

1955:	$186,720,000
1956:	185,000,000
1957:	180,480,000
1958:	177,280,000
1959:	185,000,000
1960:	193,600,000
1961:	200,000,000
1962:	212,000,000
1963: (estim.)	224,000,000

Revenue in Italy by Flag

(% of Total Boxoffice Grosses By Producing Countries)

YEAR	ITALY	USA	FRANCE	BRITAIN	OTHERS	TOTAL
1957	30.0%	58.9%	3.0%	5.4%	2.7%	100%
1958	32.6%	55.2%	2.8%	5.8%	3.6%	100%
1959	36.0%	50.7%	3.1%	5.6%	4.6%	100%
1960	41.2%	45.6%	2.6%	4.9%	5.7%	100%
1961	41.9%	45.6%	2.2%	5.2%	5.1%	100%
1962	47.0%	41.7%	2.0%	4.9%	4.4%	100%
1963	45.0%	43.0%	2.0%	4.9%	4.4%	100%

Export Value of Italian Films

Year	No. countries	Minimum guarantees and outright sales	Total all sums accrued, including min. guar. outright percentages, etc.
1958	82	$ 7,520,000	$14,400,000
1959	82	11,040,000	19,200,000
1960	86	17,120,000	24,000,000
1961	88	19,840,000	31,200,000
1962	89	21,920,000	25,000,000
1963	89	16,960,000	29,280,000

Investment In Italian Films

(In case of Italian coproductions, Italian share of total costs only included).

1948:	Lire 3,200,000,000	($ 5,120,000)
1955:	Lire 21,300,000,000	(34,080,000)
1959:	Lire 18,400,000,000	(29,440,000)
1960:	Lire 27,000,000,000	(43,200,000)
1961:	Lire 39,000,000,000	(62,400,000)
1962:	Lire 40,000,000	(64,000,000)
1963:	Lire 36,000,0000,00	(57,600,000)

(Note: Total production costs for all film activity in Italy during 1963, including newsreels, documentaries, didactic, industrial, advertising, and of course, feature films, was about Lire 44,000,000, or close to $70,000,000.

Italy In Quest of an Encore

Continued from page 81

which had a successful 1963-64 program and expects to follow up in kind, plus several others.

Along more general lines, what the industry wants is a more fluid tax rebate system, designed to speed coin expended by the producer back into his coffers faster than the current average wait of three years. As an alternate, industry spokesmen have strongly suggested that the ultimate ideal would be abolition of the aid legislation in exchange for total de-taxation on pic admissions, which most point to as one of industry's major burdens and obstacles. The industry also desires a stable and strong source of finance, above and beyond private sources. It is assumed that the Banca del Lavoro, which currently absolves this function, will soon once more provide the coin for Italo-based pix, but the problem of depletion of the special BNL fund for this film finance will first have to be resolved. A move is now under way to raise the working capital, while it's expected that a second move will include an appeal—perhaps aimed at foreign companies operating here — to resume "loans" in one form or another to the bank in lieu of the "dubbing certificate" loans abolished some years ago and coin from which made up bulk of the BNL fund.

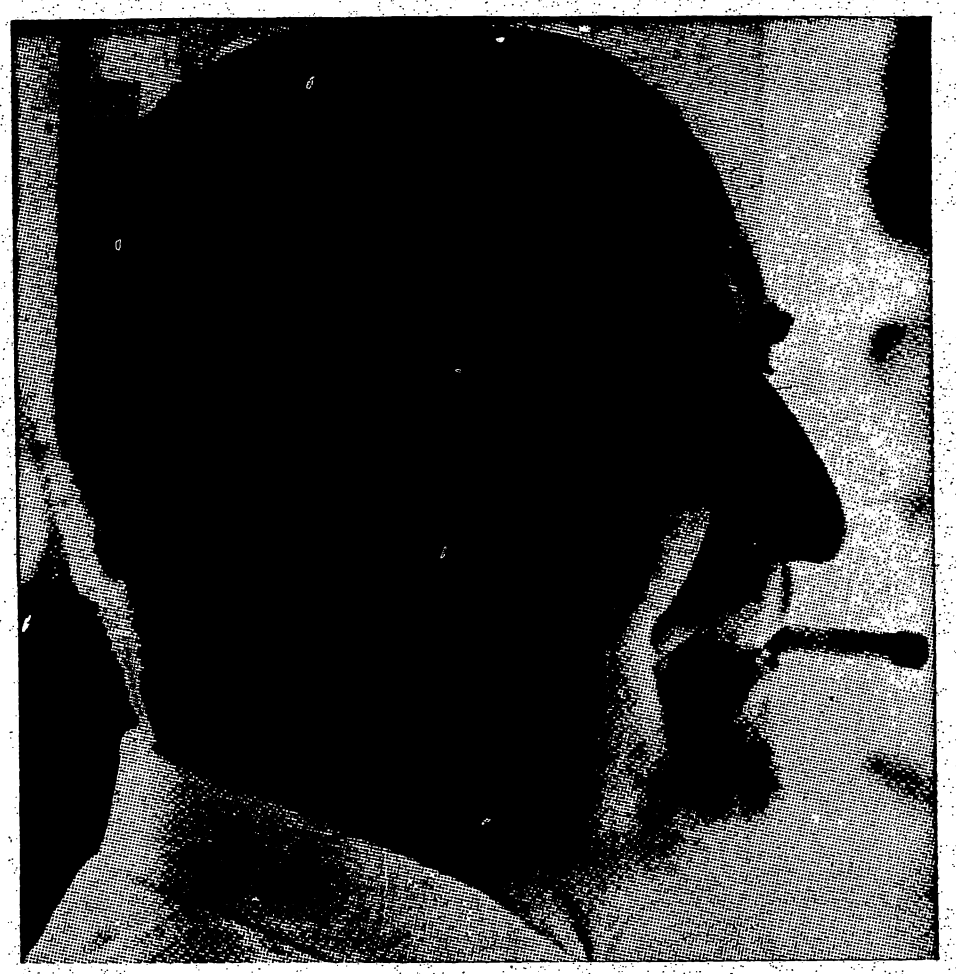
Question of State operation of one or more Italian pic industry facets has been hotly debated because of the political tint which, thanks to Italy's currently confused political situation, such suggestions and pressures have assumed. The left, now that the Socialists have a share in the Government majority, would like more direct state control in various industry branches: production, studios, labs, and exhibition. They claim that this will "protect" the Italian film against foreign incursions and guarantee Italian talent and workers a better shake. Their opponents counter that apart from the political dangers of the situation most previous experiments at government interference and/or control have been financial disasters, and that renewed massive government intervention would only lead to further deficits, and would in the long run only satisfy those aiming at high posts in government-operated industry organizations.

The future is currently being discussed, and the final decisions will inevitably be filled with compromises. The extent of and formulation of these, plus the sagacity of measures taken to overcome the current impasse, will determine whether the Italian film will continue to flourish as it has in the recent years of its extraordinary postwar renaissance, or will return to a more routine existence which would constitute a betrayal to the many vital talents at work here now.

While the studio situation — currently in full evolution—is detailed elsewhere, Italo producers are moving ahead with projects geared to changing tastes of a public which, in the past year, has proved remarkably faithful to the pic medium. Italian attendance has dropped less than in other areas while b.o. totals have actually grown. Thanks to a number of blockbusters, the Yank pic has dominated the local b.o. picture, while the Italian film has dominated the rest of the field.

As in other areas, it's the "big" picture which has made the biggest grabs, while the so-so also-ran has suffered the most. Italian audiences have remained faithful to the Western (sending "How the West Was Won" off to record totals), has acquired a new taste for the episode film (notably "Yesterday, Today, and Tomorrow"), while a small number of key Italo stars have helped raise medium-budgeted local items into the top figures. Some of these pix, primarily designed for the local market, have also become hits abroad, for an added bonus. The 1963 trend for "Sexy" exploitation items is on the wane, both because of public apathy and official censure, if not censorship.

As noted, therefore, the current industry "difficulty" is purely economic, which does not mean its importance and danger is to be underestimated. Many companies have been hurt, many major and minor producers here—some of them seasoned vets—have had to close up shop if not go into receivership. Others have been been forced to temper their enthusiasms and bide their time with less risky ventures. But many others, producers, directors, writers are currently chafing at the bit, eager for things to clear up fast so that the many projects ready and waiting can — when money begins to flow more freely once more—bring the Italian pic industry back to "normality" once again: the vital, aggressive, trend-setting film - creating normality which has made such a lasting impression on the entertainment picture of the postwar years.



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UMBERTO D

DON CAMILLO

LA DOLCE VITA

MONDO CANE

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FEDERICO FELLINI
JULIET OF SPIRITS
(Giulietta degli Spiriti)
TECHNICOLOR
starring
GIULIETTA MASINA
a Federiz production

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MONDO CANE No. 2
TECHNICOLOR
Directed by MARIO MAFFEI and GIORIGIO CECCHINI

PASQUALE FESTA CAMPANILE
and MASSIMO FRANCIOSA
THE WHITE VOICES
(Le Voci Bianche)
TECHNICOLOR
starring
PAOLO FERRARI, ANOUK AIMEE, VITTORIO CAPRIOLI, CLAUDIO GORA, GRAZIELLA GRANATA, PHILIPPE LEROY, JACQUELINE SASSARD, BARBARA STEELE, JEAN TISSIER, LEOPOLDO TRIESTE, JEANNE VALERIE and SANDRA MILO
a Franca Film-Federiz production

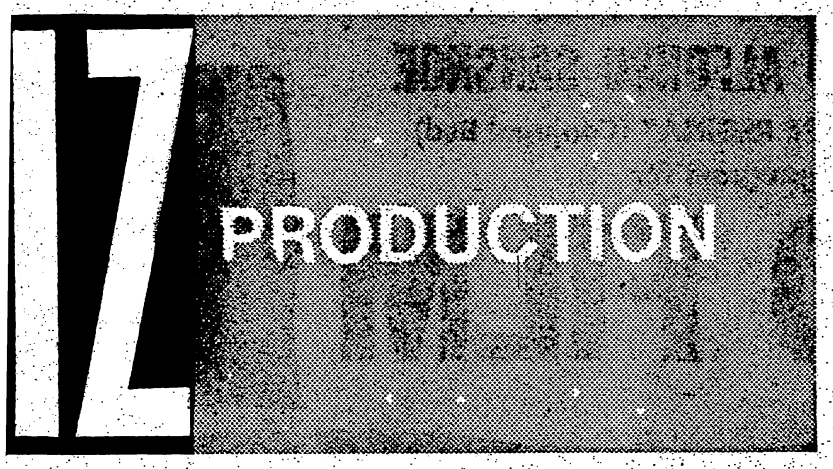
GUALTIERO JACOPETTI and FRANCO PROSPERI
FAREWELL AFRICA
(Africa Addio)
TECHNICOLOR
a Federiz production

FRANCESCO ROSI
SPAIN
(Vivir Desviviendose)
TECHNICOLOR
a Federiz-Roriz production

VALERIO ZURLINI
CAMP FOLLOWERS
(Le Soldatesse)
from the novel by UGO PIRRO
a Federiz-Zebra Film production

GIOVANNI GUARESCHI
COMRADE DON CAMILLO
(Il Compagno di Don Camillo)
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(Deserto Rosso)

TECHNICOLOR

starring

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a Federiz-Film Duemila production

ALESSANDRO BLASETTI

ME, ME AND THE OTHERS

(Io, Io e gli Altri)

executive producer LUIGI REVERE

a Federiz production

MAURO BOLOGNINI

A WOMAN IS A WONDERFUL THING

(La Donna e' una Cosa Meravigliosa)

a Federiz-Zebra Film production

GUIDO GUERRASIO and VICO D'INCERTI

IL PIAVE MORMORO'...

(The Piave Murmured)

An unrevealed documentation of the first world war

a Federiz production

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LIOLA'

from the famous play by Pirandello

UGO TOGNAZZI, GIOVANNA RALLI, ANOUK AIMEE, PIERRE BRASSEUR

a Film Napoleon-Federiz-Cinecitta' production

GRAND GUIGNOL

three stories directed by

CARLO LIZZANI-ALFREDO GIANNETTI-GIULIO QUESTI

starring

SANDRA MILO, GERARD BLAIN, ORNELLA VANONI

a Federiz-Zebra Films production

MISUNDERSTOOD

(L'Incomprese)

TECHNICOLOR

from the famous novel by

FLORENCE MONTGOMERY

a Federiz production

Distribution in Italy:

***At Cannes:* MR. MORESCO, Hotel Martinez**

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After the worldwide success of "APE REGINA" (Conjugal Bed)
present the 1964-65 program for

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IL CORNUTO MAGNIFICO

from Ferdinand Crommelynck's hilarious comedy, "The Magnificent Cuckold"

CLAUDIA CARDINALE • UGO TOGNAZZI

Directed by Antonio Pietrangeli

DINNANZI A LUI TREMO' TUTTA L'AMERICA

(The Man Who Rocked America)

Directed by Gian Luigi Polidoro

Starring Ugo Tognazzi

a new comedy by the director of the 1963 Berlin prizewinner,
"Il Diavolo" (To Bed or not to Bed)

I GIORNI FECONDI

(Seven Fertile Days)

Directed by Marco Ferreri

Starring Marina Vlady

— a satire of family life by the
author of "Ape Regina" (Conjugal Bed)

Ilirio brandolini

SANCRO FILM

Rome, Italy—Largo Spinelli, 5. Tel. 846 671 — 865 744 Cables: CINETECNO

MAGIA

(Magic)

Directed by Gillo Pontecorvo

"where do we come from . . . who are we . . . where are we heading?
(Kant)

AMANTI LATINI

(Latin Lovers)

Directed by Marco Ferreri

MOGLIE A CAVALLO

(Wife on Horseback)

Directed by Goffredo Parise

IL SETTIMO PIANO

(The Seventh Floor)

Acted and directed by Ugo Tognazzi

From the short story by
Dino Buzzati

Best actor, Buenos Aires Festival '64
Best actor, Italian Film Critics award for 1963

eligio brandolini

INTERFILM is proud to present its current release program for foreign markets:

SEDUCED AND ABANDONED — *Official Italian entry, Cannes Festival 1964*
(Sedotta ed Abbandonata)
Directed by Pietro Germi

BEBO'S GIRL
(La Ragazza di Bube)
Directed by Luigi Comencini
Claudia Cardinale — George Chakiris
Marc Michel

TIME OF INDIFFERENCE
(Gli Indifferenti)
Directed by Francesco Maselli
Claudia Cardinale — Rod Steiger — Shelley Winters
Tomas Milian, and with Paulette Goddard

Produced by Franco Cristaldi for
Lux-Ultra-Vides (Rome)-Lux C.C.F. (Paris)

OMICRON
Directed by Ugo Gregoretti
With Renato Salvatori

L'ANTIMIRACOLO
(Italia Cane)
Directed by Elio Piccon

THE TABOOS
(I Tabu)
Directed by Romolo Marcellini

Produced by Guido Giambartolomei
for Royal Film

IL FORNARETTO DI VENEZIA
Directed by Duccio Tessari
Michele Morgan, Enrico Maria Salerno
Sylva Koscina, Jacques Perrin, Stefania Sandrelli

Produced by Turi Vasile
for Lux-Ultra-Gaumont

THE MASKED AVENGER
(Il Vendicatore Mascherato)
Directed by Pino Mercanti
Guy Madison, Lisa Gastoni, Inge Schoeller

Produced by Turi Vasile
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URSUS IN THE LAND OF FIRE
URSUS AGAINST URSUS

Produced by Alberto Giacalone for Cine Italia Film

FORBIDDEN TEMPTATIONS
with Yvonne DeCarlo

Produced and directed by Osvaldo Cirvirani

THE WHIP AND THE BODY
Directed by Mario Bava
With Dahlia Lavi, Christopher Lee

Produced by Vox Films

THE MAGNIFICENT ADVENTURER
Directed by Riccardo Freda
With Brett Halsey, Claudia Mori

Produced by Ermanno Donati and Luigi Carpentieri for Panda SpA

WEREWOLF IN A GIRLS DORMITORY
With Barbara Lass, Carl Schell

Produced by Royal Films

THE ARRIVAL OF THE OUTSIDER
With Claude Rains

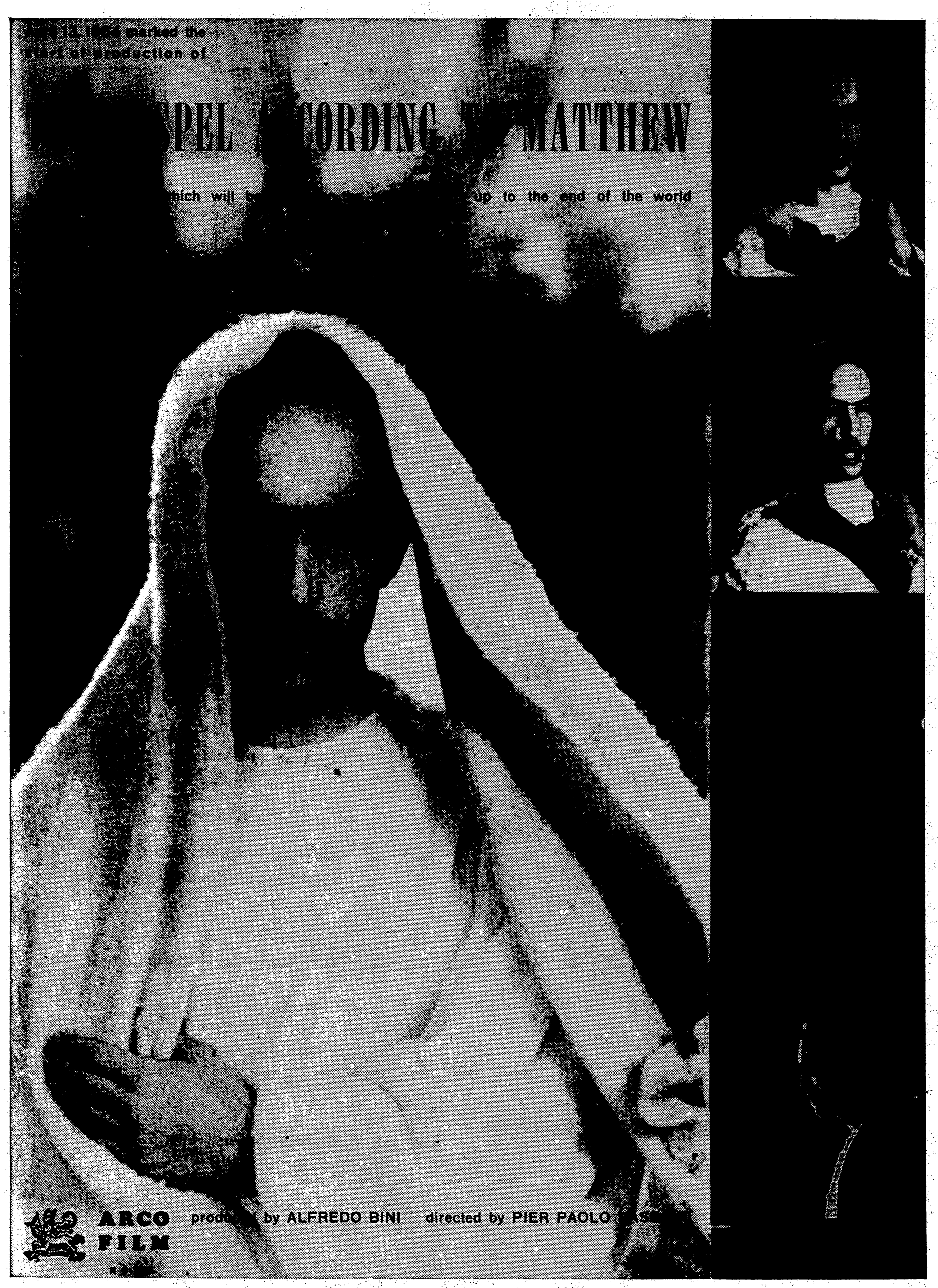
Produced by Ultra Film

ZORRO AND THE THREE MUSKETEERS
With Gordon Scott

Produced by Jonia Film

THE REDHEAD
Directed by Helmut Kautner
With Ruth Leuwerik, Rossano Brazzi
Giorgio Albertazzi, Gerd Froebe

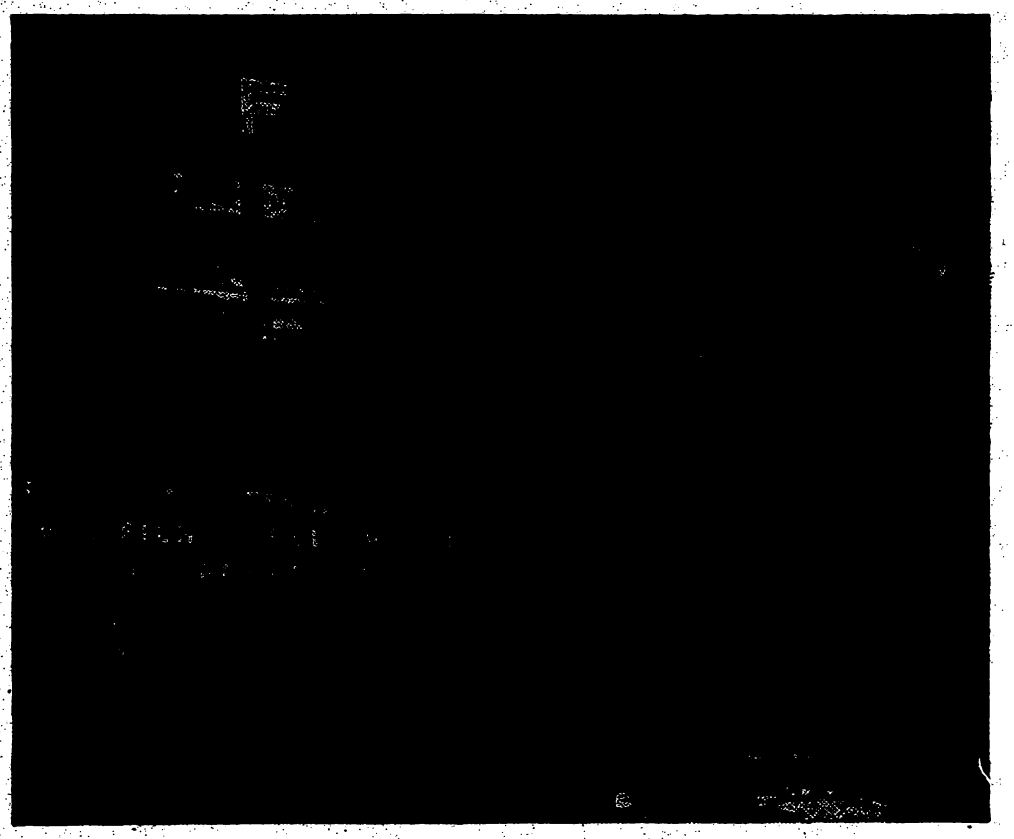
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ARCO FILM
by ALFREDO BINI
directed by PIER PAOLO

MIFED

international film, TVfilm and documentary market

a new outstanding success of the Milan Trade Fair



In 1960 the International Film, TVfilm and Documentary Market was launched in Milan. Since then, Italy's Lombard metropolis may be said to have become a world centre for dealing in the products of the film industry. This claim might seem exaggerated were it not for a series of facts and figures that speak for the decisive importance of this film-marketing enterprise.

• Opened to coincide with the thirty-eighth Milan Fair of 1960, MIFED has been accommodated from the start in highly suitable offices at the centre of the Fair zone. Here, under its own direction, it has developed an independent organization whose main annual events are held in April and October.

Participants in MIFED obtain special facilities, one of the most important being an Italian Government permit to accord off-quota treatment for films sent to the organization from the United States, Great Britain, West Germany, France, Russia, Spain, Austria, Mexico, Argentine and Yugoslavia. The names of these countries is indication enough of the wide reputation that MIFED has earned among all producer countries concerned with the marketing of films.

At the time of its inauguration MIFED was already provided with highly impressive headquarters. But in order to give patrons the best possible reception at its twice-yearly Cine-Meetings widescale improvements have recently been effected. The premises now extend to a total area of over 30,000 square feet and include ten large and small salons equipped with up-to-date cine-projectors for showing 70, 35 and 16 mm films. There is also a series of well-appointed conference and discussion rooms fitted with interpreters' equipment and duplicate electrical installations. Technical facilities are of the highest standard, and it is true to say that MIFED's highly functional rooms and offices form a unit unmatched anywhere in the world today.

Some idea of the transactional side of the International Film, TVfilm and Documentary Market's activities may be obtained from figures reported at last year's Cine-Meetings when all previous records were broken. The April and October sessions drew 940 business visitors, of whom 306 were producers and exhibitors and 634 were buyers and renters. Films registered with MIFED during this period numbered 2382.

The Cine-Meeting of October 14 - 24, 1963 was the eighth of the series. During those days 355 films were viewed in MIFED's salons, giving a total of 259 hours showing. Another striking fact about the 1963 sessions was their international character. Records show that business visitors from fifty countries in all parts of the world were present.

• It will be readily understood that such widespread interest resulted in a high volume of import-export deals made on a private basis. In common with the 1961 Cine-Meetings, when the presence of the Japanese film industry yielded excellent results both in trading and co-production agreements, last year's sessions also favoured agreements for the exchange of films between different countries.

MIFED has been in existence for little more than four years, but during this short period its successful growth has been crowned, and perhaps brought to completion, by an event long-awaited by the important manufacturing group, Italian and foreign, that supplies the cinema and television industries with apparatus, instruments, tools and accessories of all kinds. SINT-MIFED, the «International Salon of Technical Aids for the Cine, TV and Associated Industries», has been set up.

SINT-MIFED is the organization which, every October, will provide the means and venue for direct contact between manufacturers and those who use their products in all activities connected with picture-making for the Cinema and Television.

Further use was made of MIFED's services when the first TVfilm Show and Market was held on its premises in late October 1963. Organized by the European Radiodiffusion Union (UER), this Show has as its object the sale and exchange of programmes produced by member bodies of the UER.

Viewing sessions, held by permission of MIFED at the Milan Fair headquarters, lasted from October 28 to November 1st. During those days over 200 films were shown, covering the following branches of television production: opera, drama, musical variety, and cultural, scientific and documentary works.

This UER «trade show», which enabled fifty delegates from eighteen European television groups belonging to UER to contact one another, fully demonstrated the need for TVfilm sessions of this kind and the efficacy of such shows.

MIFED's ninth and most recent Cine-Meeting, held from April 15 - 25 last, has further strengthened its record of success. In addition to the familiar faces, some from far-distant countries, the representatives of the American film industry were present in good number. Leading U.S. producer and distribution companies were represented; independent producers and film importers from America were also there.

In the present phase of the cinema industry this widespread interest in MIFED's ninth Cine-Meeting is of special value and significance. While acting as a tonic to the entire trade, it justifies our belief that the vital forces of the cinema world are recognizing the increasing urgency of taking part in Milan's International Film, TVfilm and Documentary Market.

The above-mentioned activities have firmly established the International Film, TVfilm and Documentary Market as a centre for all commercial transactions to do with the film industry. In the opinion of Italian and foreign businessmen interested in this sector it is now an indispensable one.

Meanwhile MIFED continues to strengthen its purely commercial aspect, as distinct from the artistic side which does not concern it. And it can be fairly claimed that it affords an ideal setting for any meeting or convention touching social, scientific or technical matters connected with the film industry.

Tenth Cine-Meeting: 12-21 October 1964

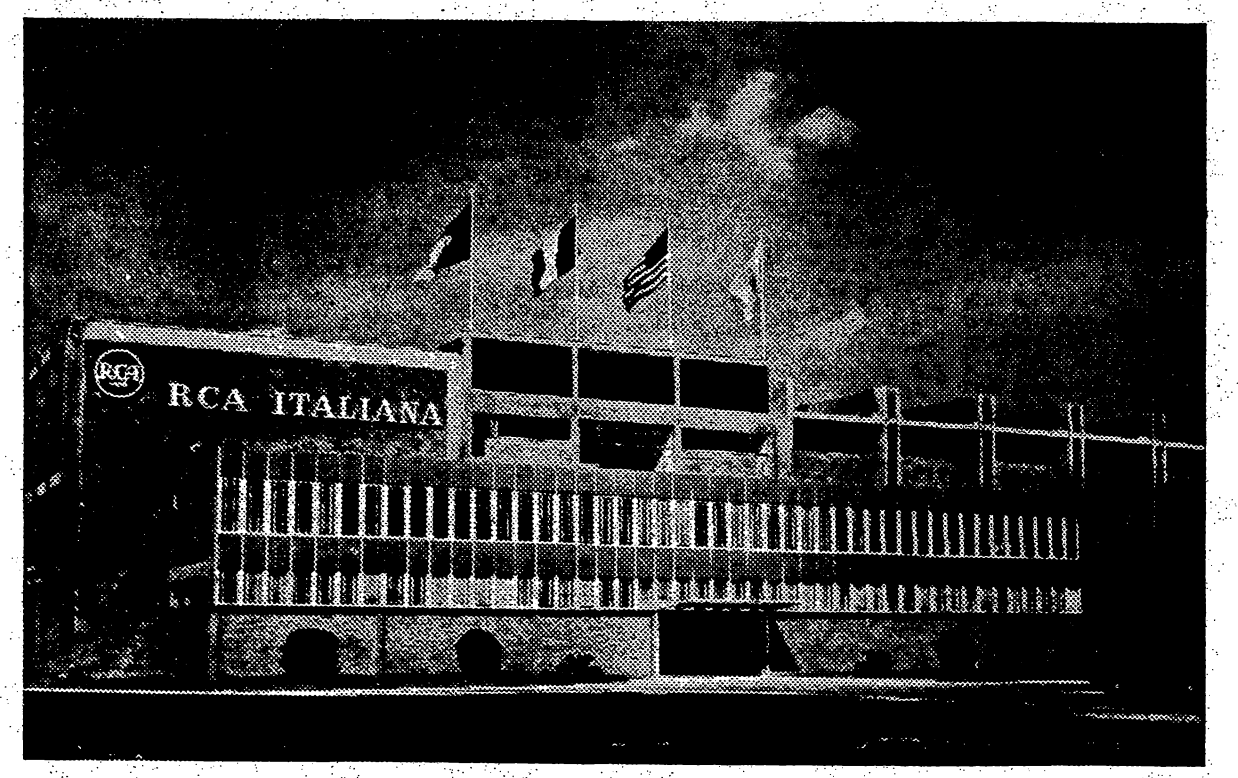
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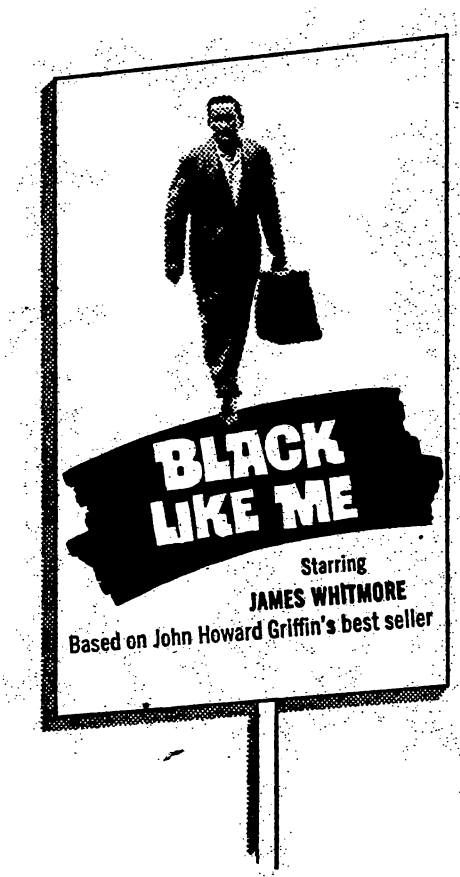
with
BRENDA DE BANZIE · COLIN GORDON · and introducing FRAN JEFFRIES
and with CLAUDIA CARDINALE
As The Princess

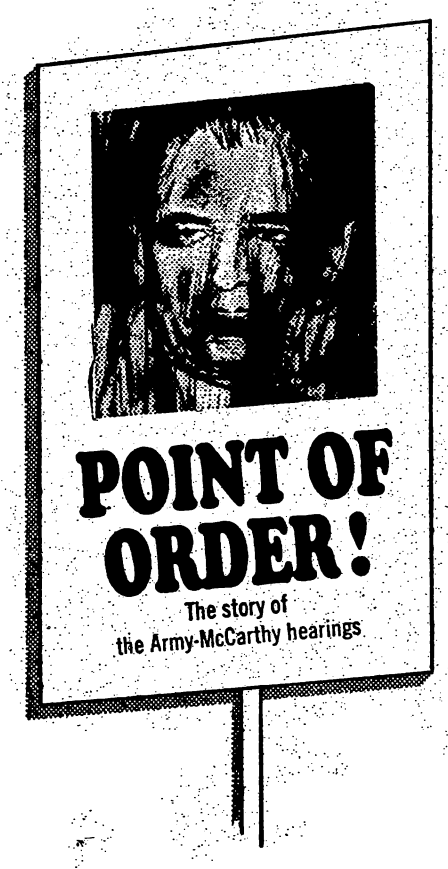
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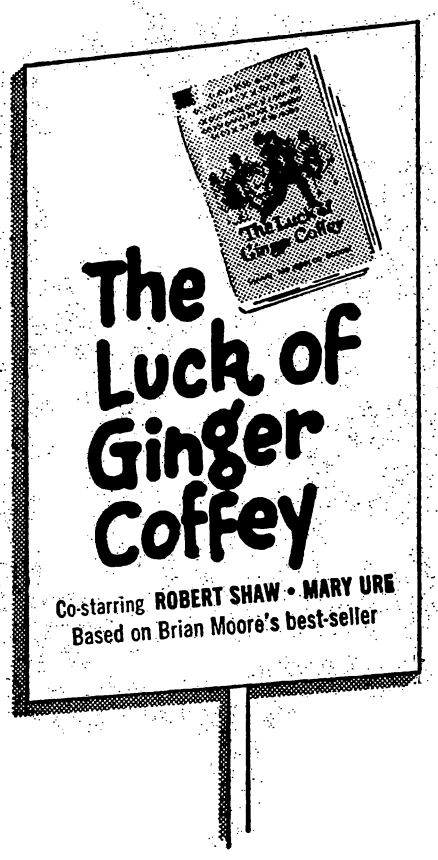
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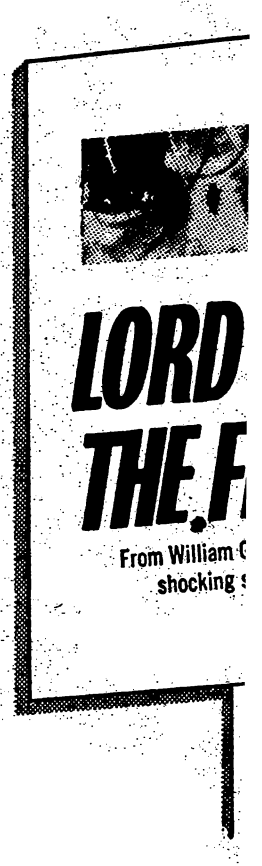
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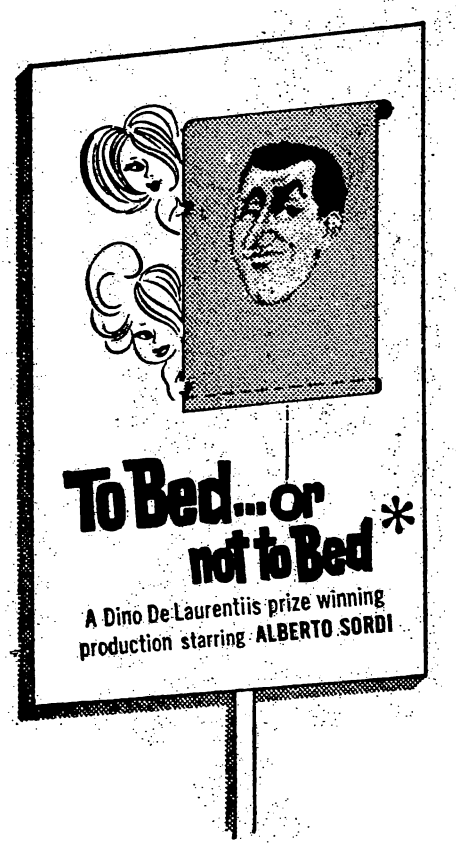
WALTER READE-STERLING FOR WORLD-WIDE SA OUTSTANDING MOT





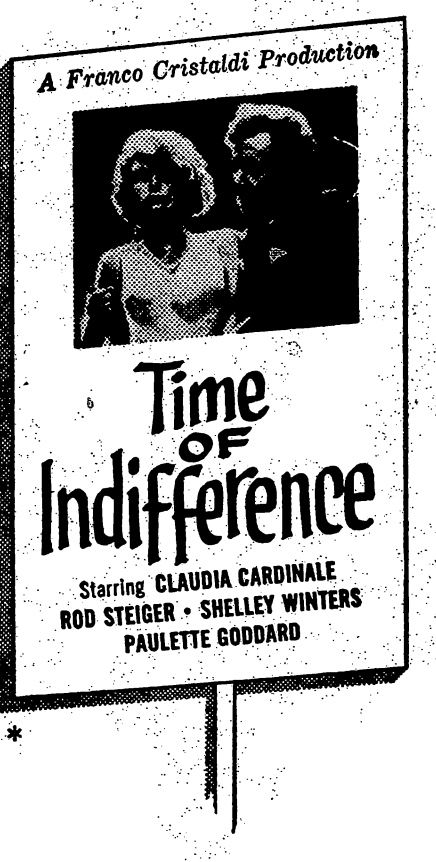












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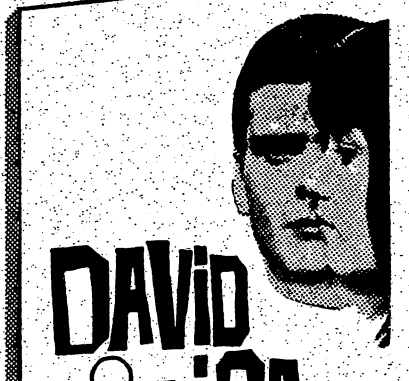


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The Festival Award-Winner
Starring
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The Off-Broadway Stage Success

A Franco Cristaldi Production



BEBO'S GIRL

Co-starring
CLAUDIA CARDINALE
GEORGE CHAKIRIS

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A Franco Cristaldi Production



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IN THE CANNES FESTIVAL

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Baron FEFÉ

Starring
MARCELLO MASTROIANNI
with STEFANIA SANDRELLI

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Pierre Roustang's

WORLD'S GREATEST SWINDLES*

(TENTATIVE TITLE)

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SAUL J. TURELL, President, Walter Reade-Sterling, Inc., at the CARLTON HOTEL, Cannes.
Office: **Continental Distributing Division, Walter Reade-Sterling, 241 East 34th Street, N.Y. 16, N.Y.**

RAOUL KATZ, Walter Reade-Sterling's European representative, at the CARLTON HOTEL, Cannes.
Office: **Carlton Film Export, 4, Rue Aguste-Vacquerie, Paris.**

REGINALD BAKER, Walter Reade-Sterling's British representative, at Les Residences du GRAND HOTEL, Cannes.

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ANTHONY MAYANS
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NINO PERSELLO
ANDREA SCIRE'

Directed by

MARCELLO BALDI

Production Manager

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★

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THE JUDGES OF THE BIBLE

(Jefte, Gideon and Samson)

(Eastmancolor-Widescreen)

With a cast of well known international names

Directed by

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THE ITALIAN CINEMA SALUTES THE INTERNATIONAL FILM FESTIVALS OF 1964

Awards to Italian Films during 1963:

MAR DEL PLATA

Best direction prize to Dino Risi for "Il Sorpasso"

CANNES

First Prize: 'Gold Palm" to Luchino Visconti's "The Leopard"
O.C.I.C. Catholic Film Office Prize to Ermanno Olmi's "I Fidanzati" Special Jury Mention to the Documentary "Di Domenica" by Luigi Bazzoni

SAN SEBASTIAN

First Prize: Concha de Oro to Alberto Lattuada's "Mafioso"

BERLIN

First Prize: Gold Bear to Gian Luigi Polidoro's "Il Diavolo"

MOSCOW

Grand Prix to Federico Fellini's "8½"
FIPRESCI International Critics Prize to Nanny Loy's "Quattro Giornate di Napoli"

LOCARNO

Silver Sail for best direction to Lina Wertmuller for "I Basilischi"
FIPRESCI Prize to "I Basilischi"

VENICE

First Prize: Gold Lion to Francesco Rosi's "Le Mani Sulla Citta"
Critics Prize to Gianfranco de Bosio's "Il Terrorista"

ACAPULCO

Andre Bazin Gold Medal—FIPRESCI Prize to Francesco Rosi's "Le Mani Sulla Citta"
Premio Acapulco (Mexican Film Critics Association) to Luchino Visconti's "Il Gattopardo"
Special jury mention for FIPRESCI award to "Il Gattopardo" and "8½"

1964 Awards:

MAR DEL PLATA

First Prize to Mario Monicelli's "I Compagni"
Best screenplay to "I Compagni"
Film critics prize to "I Compagni"
Best acting prize shared by Vittorio Gassmann and Ugo Tognazzi for "I Mostri"

HOLLYWOOD ACADEMY AWARDS

Federico Fellini's "8½" as year's best foreign film
Piero Gherardi for best costumes in black & white film for "8½"
Vittorio Nino Novarese for best costumes in color film for "Cleopatra"

UNITALIA film —Via Veneto, 108, ROME

Organization for the Promotion of the Italian Film Abroad
Foreign Offices:
Delegations: Argentina, France, Germany, Great Britain, Spain
Representatives: Austria, Belgium, Brazil, Turkey, United Arab Republic
Correspondents: Greece, Israel, Korea, Lebanon, Mexico, Pakistan, Sweden

Joseph Fryd

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Produced by
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All other territories open

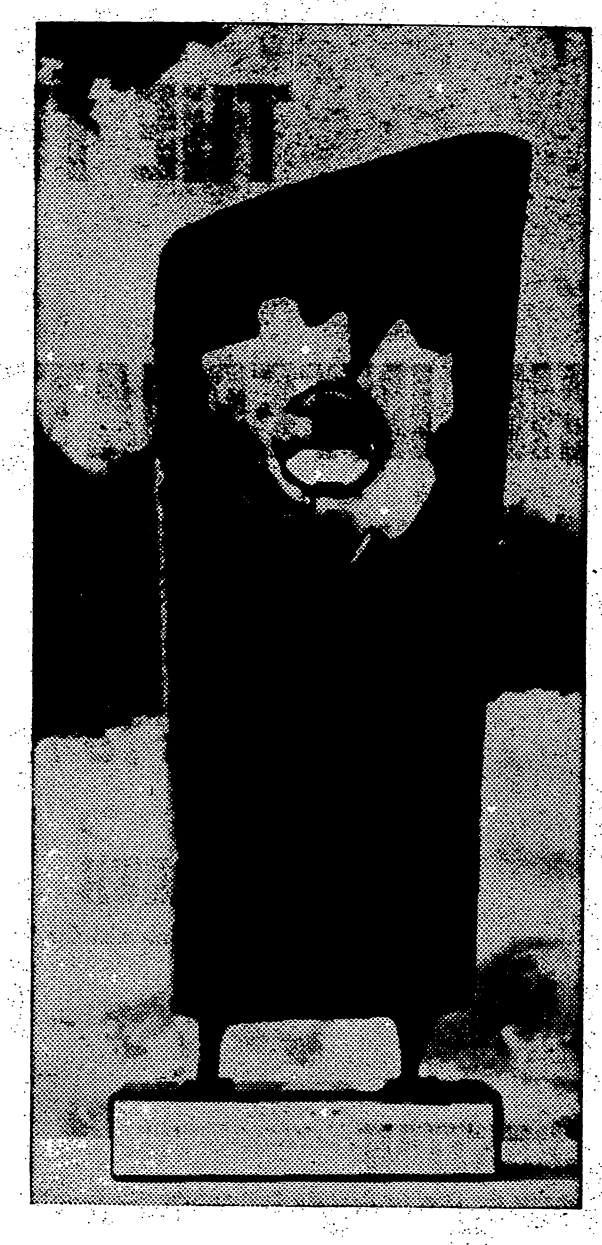
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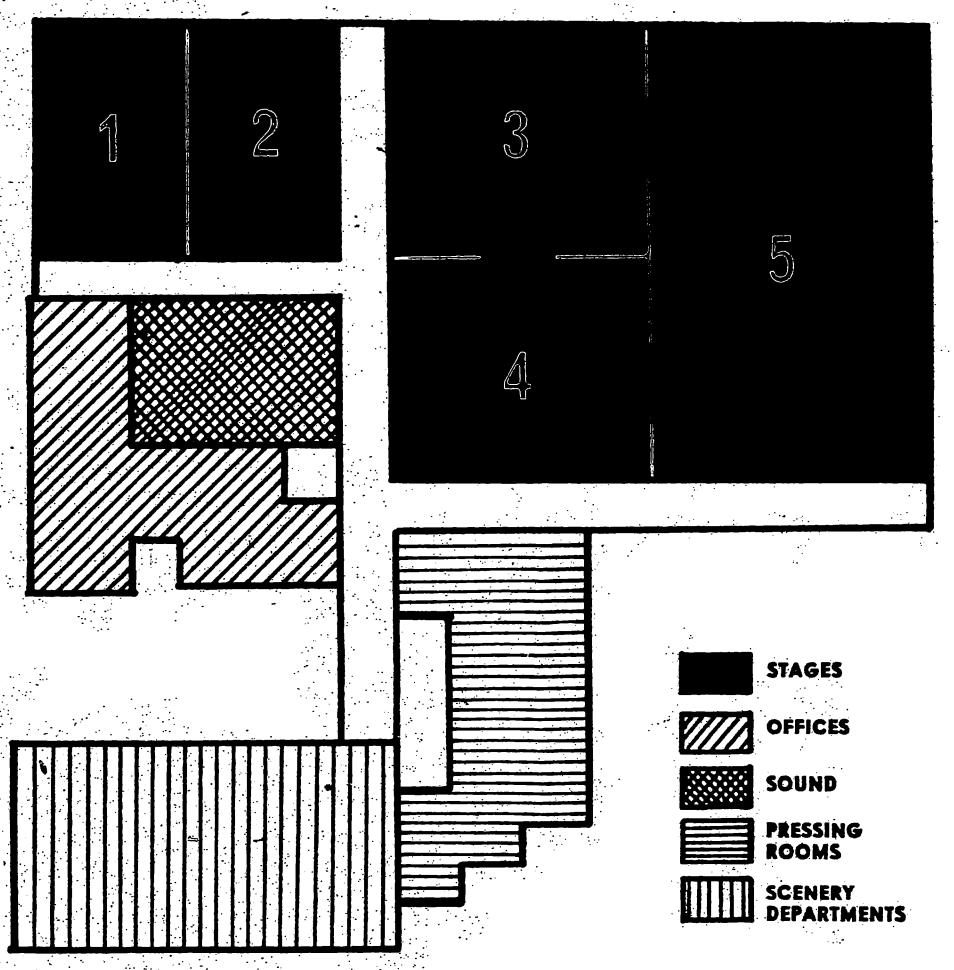
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Stage 4 94 x 80 x 43 ft.
Stage 5 162 x 94 x 43 ft.



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Mitchell and Arriflex cameras – Moviola crab dollies – Mole Richardson lighting equipment – Westrex and Nagra sound equipment – Projection rooms, dubbing and mixing rooms – Special effects department with ACME optical printer – Black and white film processing laboratory.

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YOUR STARS WILL BE COMFORTABLE

40 dressing rooms
make up rooms
bar and cafeteria
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accommodating 300 people
etc.

Venice Fest To Fit The Times

Continued from page 81

Thorold Dickinson (Great Britain), Ove Brusendorff (Denmark), Ricardo Munoz Suay (Spain), Jerzy Toeplitz (Poland), Georges Sadoul (France), and the Italian president, Mario Soldati, writer and director, are all men of recognized capacity and competence in the field of motion pictures, either by study or actual experience, and belong to seven different countries including Italy which, in contrast to previous years, when the local members were three, will this year have a single representative.

With regard to the list of prizes this jury will have at its disposal, we have given them the possibility of crowning a larger number of films; in this way we hope to meet and overcome the frequent problem encountered by the jury in having to choose between films in certain aspects of almost equal stature and merit (a problem I hope will again present itself this year). The prizes will therefore be the following: the Gold Lion of St. Mark for the best film, the two Volpi Trophies for the best performances, male and female, one or exceptionally two Special Jury Prizes for films which stand out for special values, and a prize to the Best First Film. In widening the number of prizes we have, however, abolished the so-called ex-sequo prizes, which generally satisfied neither of winners.

With regard to participation to the competition, we have confirmed the right of designation (through national organizations) by countries having an annual production total of 70 or more features of "international" scope. Besides these films, others from countries of minor film production can be entered in competition by a festival invitation. We will select the best.

There is no true and proper limitation to the number of films to be shown in competition, though its been generally so that world film production rarely gives more than 15 features of the stature required by Venice participation. But should we have a "fat" year and enjoy the embarrassment of choice, there is nothing to prevent this number from becoming 20, or even 22 . . . Another innovation this year is that the first film efforts" will no longer be relegated to a special section, but will compete with others for all prizes.

In the section reserved for non-competing films, the Festival direction, assisted by its committee of experts, will accept certain films which their producers wish to have shown out of the running, as well as certain other films of value already screened at other film events of the year that may fit the festival's programming needs. We have thought, this year, to substitute a helter-skelter selection in this sector with a more pondered grouping of non-competing films by theme or tendency, or by inviting a series of films from minor producing countries but which mirror the spirit of their country or typical problems of those areas.

With regard to this 25th edition of the Mostra it is certainly too early to make any predictions. However, by following—as we are currently doing—with profound attention the productions currently in work or about to start (and which would be completed by July), we have noted that while some countries have slowed down their production rhythm, there has been a notable renaissance in the U.S.A., both on the part of the majors as by the independent companies.

Metro, 20th-Fox, UA, Columbia, and the others have already announced elaborate plans for the current season, and among the titles that come to mind are some that could be taken into consideration for our selection, such as Richard Brooks' "Lord Jim," Alfred Hitchcock's "Marnie," John Ford's "Cheyenne Autumn," John Frankenheimer's "The Confessor," Billy Wilder's "The Dazzling Hour," the spectacular "My Fair Lady," and others.

In Britain and France production has dropped this year, but we feel it should not be too difficult to find one or two films of quality worthy of representing those countries. The Festival direction is already in touch with the American selection group, once again headed by Fred Zinnemann, which is charged with the choice of official U.S. participation at film festivals.

Italy, Japan should have a couple of good films at least, while we are hoping for a discovery or two from Scandinavia and the Asiatic areas. We are also closely following production in the U.S.S.R., in Poland, in Czechoslovakia, in Jugoslavia, though it's still to early to name titles. We know, however, that some of the top directors in these countries are at work.

To sum up, and without wanting to appear over-optimistic after a first general look around, I think we can hope for a roster of artistic and spectacular interest, varied and significant.

ITALY'S PARTNERS

COPRODUCTIONS

1958—64 features
(39 with France; 4 with Germany; 10 with Spain; 2 with Yugoslavia; 2 with Argentina; 7 tri-partite)

1959—74 features
(61 with France; 3 with Germany; 7 with Spain; 3 tri-partite)

1960—87 features
(70 with France; 1 with Germany; 5 with Spain; 2 with Argentina; 9 tri-partite)

1961—97 features
(88 with France; 2 with Germany; 4 with Spain; 3 tri-partite)

1962—112 features
(77 with France; 15 with Spain; 5 with Germany; 15 tri-partite)

1963—136 features
(85 with France; 23 with Spain; 4 with Germany; 1 with Argentina; 23 tri-partite)

TOTAL COPRODUCTIONS
(1/1/50-1/1/64)

With France:	656
Spain:	114
Germany:	30
Argentina:	5
Yogoslavia:	2
tri-partite (with Fr. and Ger.):	65
	872

More, Better Rome Studios

Continued from page 81

scene were provided in the past few months by the financial troubles of Titanus Films, which until recently held three Studios and a number of dubbing plants. Of these, Titanus Farnesina, the largest, is inoperative and most likely will go to real estate, as it's in a high rental area. Titanus Tuscolana reverts to its previous status (it was on rental basis) as pertaining to Rome's Experimental Film School. Titanus Appia, also known as Scalera, is still being rented out by Titanus, and keeps busy.

The onetime Safa-Palatino Studios on the Palatine Hill have recently been taken over by Angelo Rizzoli, who is currently refurbishing and expanding, within the limits of the areas small confines. Another switch is A.T.C.'s, which has dropped its previous setup and moved to Grottaferrata, taking over the Inter Film Grottaferrata setup in that peripheral area in conjunction with the equipment company which is indirectly linked with Sancro Films, a Rome production firm.

Ellos Film Studios is a compact new setup with two stages which has recently built a western street close to its two sound stages. De-Paolis Studios, on Via Tiburtina, is perhaps the Roman studio which has been busiest throughout the past year, perhaps because of savvy price policy and low overheads. Many medium-budgeters and spectacles were shot there during the past year.

Getting back to Rome's studio neophytes, INCOM is a most compact and eminently functional complex, whose boast is that every vital facet is within shouting distance of the other—hence rapid interchangeability in sets, equipment, and personnel. It has the latest in lighting facilities, set transport, etc. plus own labs for true full cycle operation.

The Dino DeLaurentiis Center (which some have already dubbed "Dinoland") is a vaster, massive complex, geared to mass operation if necessary, and equally outfitted with the latest equipment and functional facets. If not the all-round largest, it claims the tallest sound stages in the world. Office space range of accessory buildings and independent power plants are other boasts, not least of which—shared with INCOM—is complete soundproof-ness of the stages, something which visiting sound technicians with so-so experiences of their Rome previous stays will appreciate.

Because of the uncertainties mentioned above, the local studio situation is still not completely stabilized. Things should become clearer in the course of this year.

The principal trend, then, is towards functionality, up-to-dateness, and the consequent cutting down of overheads. Predictably, TV is well in the thoughts of anyone building — or rebuilding — studios here: both INCOM and DeLaurentiis' complexes have been designed to be specifically usable by either medium.

Outside of Rome, there is Tirrenia Studios, near Pisa which has accommodated a number of films during the past year, and which will probably be used for a series of telepix during coming months. Television and advertising films are the principal activity of the Milan and Turin Studios

Italo Format

Continued from page 81

ing up as a four-parter; Vittorio Gassmann is penned in, among others, for "L' Amazzadonne"; on an international scale, there are the already finished "Worlds Greatest Swindles" and the upcoming Sancro 3-part production, "Bettgeschichten," comprising an Italian, French, and German segment.

And Carlo Ponti, undismayed by report that comedian Toto is planning to spoof the genre with "Toto Yesterday, Today, and Tomorrow," has already registered a sequel: "Today, Tomorrow, and the Day After."

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FILMAR

Soviet Feature Releases of 1963

(Source: Novosti Press)

MOSFILM STUDIO

1. **"MORNING TRAINS"**
Script by Avenir Zak and Isai Kuznetsov.
Direction by Frunze Davlatyan and Lev Mirski.
Photography by Sergei Vronsky.
Leads by Valentina Malyavina, Anatoli Kuznetsov and Lyudmila Ovchinnikova.
Deals with Soviet youth.

2. **"AN OPTIMISTIC TRAGEDY"**
Script by Sofya Vishnevetskaya and Samson Samsonov.
Direction by Samson Samsonov.
Photography by Vladimir Monakhov.
Leads by Margarita Volodina, Boris Andreyev, Vyacheslav Tikhonov and Vsevolod Sanaev.
About Russian civil war.

3. **"AN END AND A BEGINNING"**
Script by Georgi Sevastikoglu.
Direction by Manos Zakharias.
Photography by Alexander Kharitonov.
Starring Natalya Klimova, Gennadi Voropayev and Anton Yanidis.
Resistance, Greece, 1941.

4. **"A WAYSIDE STATION"**
Script by Radi Pogodin and Boris Barnet.
Direction by Boris Barnet.
Photography by Sergei Polyanov.
Starring Vasili Merkuriev, Nadezhda Rumyantseva and Boris Novikov.
Comedy about life on a collective farm village.

5. **"IT HAPPENED IN THE MILITIA"**
Script by Iosif Metter.
Direction and production by Vilen Azarov.
Photography by Mark Dyatlov.
Starring Vsevolod Sanaev, Mark Bernes and Zoya Fyodorova.
About the militia's daily work.

6. **"THE USSR THROUGH THE EYES OF ITALIANS"**
Script by Maurizio Ferrara, Georgia Mdivani, Ennio De Concini, Romolo Marcellini, Eliana De Sabata and Leonardo Cortese.
Direction and production by Romolo Marcellini, Leonardo Cortese and Tamara Lisitsian.
Photography by Guglielmo Mancori, Sergei Vronsky, Viktor Dombrovsky and Viktor Listopadov.
Narrated by Sergei Voinovsky.
Dialogue read by Emmanuil Kaminka and Rostislav Plyatt.
Made on the initiative of Italian cinematographers in cooperation with Soviet colleagues.

7. **"A MAN WITH DOUBTS"**
Script by Leonid Agranovich.
Direction by Leonid Agranovich and Vladimir Semakov.
Photograph by Yuri Zubov.
Starring Georgi Kulikov and Oleg Dal.
About strenuous, pains-taking work of a court investigator, his search for the truth, his mistakes and doubts.

8. **"A WASTED SUMMER"**
Script by Avenir Zak and Isai Kuznetsov.
Direction by Rolan Bykov and Nikita Orlov.
Photography by Gennadi Tsekavi and Vladimir Yakushev.
Starring Volodya Yevstafiev, Seryozha Gudko, Zoya Fyodorova and Mikhail Pugovkin.
Comedy about two teenage schoolboys during vacation.

9. **"A TRUE STORY"**
(Based on Ilya Zverev's story "What Does Man Need?")
Script by Ilya Zerev, Yuli Donskoi and Valeri Fried.
Direction by Vladimir Gerasimov.
Photography by Galina Pyshkova.
Starring Zhanna Prokhorenko, Georgi Yepifantsev and Vitali Doronin.
Love of two young people who work in the Donbas (the Ukraine).

10. **"MELODIES OF DUNAYEVSKY"**
Script by Erik Pyriev and Mikhail Matusovsky.
Direction by Erik Pyriev.
Photography by Igor Chernykh and Mikhail Gindin.
Starring Lyubov Orlova, Marina Ladynina, Nikolai Cherkasov, Leonid Utyosov, Igor Ilyinsky, Boris Andreyev, Mark Bernes, and Klara Lucnko.
Musical film, based on the best episodes from many features.

11. **"THE RUSSAN FORREST"**—1st part
Script by Leonid Leonov, Vladimir Petrov and Yuri Lukin.
Direction by Vladimir Petrov.
Photography by Igor Gelein and Valentin Zakharov.
Starring Boris Tolmazov, Rufina Nifontova, Nina Drobysheva and Nikolai Gritsenko.
Based on Leonid Leonov's novel.

12. **"QUIETNESS"**—1st and 2nd parts
Script by Yuri Bondarev and Vladimir Basov.
Direction by Vladimir Basov.
Photography by Timofei Lebeshev.
Starring Vitali Konyaev, Georgi Martynyuk, Larisa Luzhina and Natalya Velichko.
Screen version of Yuri Bondarev's novel.

13. **"REGIONAL COMMITTEE SECRETARY"**
Based on Vsevolod Kochetov's novel.
Script by Vsevolod Kochetov, Vladimir Chebotaryov and Eduard Smirnov.
Direction by Vladimir Chebotaryov.
Starring Vladimir Samoilov, Andrei Abrikosov, and Lyudmila Khityaeva.
The film shows two types of Party leaders. The main idea of the novel is revealed in the development of relations between these two characters, in their clashes on the question of the style of Party leadership.

14. **"IN THE NAME OF THE REVOLUTION"**
Script by Mikhail Shatrov and Yuri Timofeyev.
Direction by Genrikh Gabai.
Photography by Sergei Zaitsev.
Starring Boris Smirnov, Anatoli Romashin, Alyosha Batenin and Rafik Sabirov.
Two peasant boys go to their godmother in Moscow in 1918 to find shelter and food. In Moscow they meet Lenin.

15. **"THE LIVING AND THE DEAD"**—1st and 2nd parts
Script and production by Alexander Stolper.
Photography by Nikolai Olonovsky.
Starring Anatoli Papanov, Oleg Yefremov, Lyudmila Krylova and Kirill Lavrov.
Based on Konstantin Simonov's novel, War 1941-1945. Dedicated to the heroic defenders of Moscow.

16. **"SECURITY MAN"**
Script by Boris Volchek, Alexander Lukin and Dmitri Polyanovsky.
Direction by Boris Volchek.
Photography by Vladimir Minaev.
Starring Alexander Demyanenko, Yevgeni Yevstigneyev, Vladimir Kenigson, Valentina Malyavina and Oleg Yefremov.
Based on Dmitri Polyanovsky's story exploits in Civil War against the White Russians' underground.

17. **"SUMMER IS SHORT IN THE MOUNTAINS"**
Script by Nikolai Atarov.
Direction by Aida Miansarova.
Photography by Pyotr Satunovsky.
Starring Gleb Strizhenov, Alla Chernova Nikifor Kolofidin.
Conscience vs. environment theme.

18. **"I WALK AROUND MOSCOW"**
Script by Gennadi Shpalikov.
Directed by Georgi Daneliya.
Photography by Vadim Yusov.
Starring Nikita Mikhalkov, Alexei Loktev, Galina Polskikh and Yevgeni Steblov.
Lyrical comedy about young men of 1963. Action takes place in the streets of Moscow in one day.

LENFILM STUDIO

19. **"KING CAIN XVIII"**
Script by Yevgeni Shvarts and Nikolai Erdman.
Direction by Nadezhda Kosheverova and Mikhail Shapiro.
Photography by Eduard Rozovsky.
Starring Erast Garin, Lidia Sukhareskaya, Svetlana Loshchinina and Mikhail Zharov.
Two friends, strolling musicians, went to Cain's country where a weapon of terrific force was invented. They helped the people there to get rid of the monstrous weapon which destroyed only the wicked ruler of the kingdom.

20. **"MEET BALUYEV!"**
Script by Vadim Kozhevnikov and Viktor Komissarzhevsky.
Direction by Viktor Komissarzhevsky.
Photography by Veniamin Levitin and Dmitri Meskhiev.
Starring Ivan Pereverzev, Nina Urgant and Zinaida Kirienko.
Based on Vadim Kozhevnikov's story about construction site of a gas pipeline. Workers and technicians.

21. **"NO. 1 NEWTON ST."**
Script by Edvard Radinsky and Teodor Vulfovich.
Direction by Teodor Vulfovich.
Photography by Nikolai Zhilin and Viktor Karasev.
Starring Yuri Ilyenko, Larisa Kadochnikova, Nikolai Kryuchkov and Yevgeni Fridman.
Contrast between petty time-serving and go-getting in science versus integrity, dedication and purposefulness.

22. **"ALL IS LEFT TO THE PEOPLE"**
Script by Sergei Alyoshin.
Direction by Georgi Natanson.
Photography by Sergei Ivanov.
Starring Nikolai Cherkasov, Alexei Popov and Elina Bystritskaya.
Scientist working on complex problems of physics. Theme: to put the atom to peaceful uses.

23. **"THE SERF ACTRESS"**
Script by Leonid Zakharov based on a libretto by Y. Gerken.
Direction by Roman Tikhomirov
Photography by Yevgeni Shapiro.
Starring Tamara Syomina, Sergei Yurski and Sergei Filippov.
A screen version of the operetta "Kholopka" by Nikolai Strelnikov. In 70mm and color.

24. **"YOUR OWN BLOOD"**
Script by Fyodor Knorre.
Direction by Mikhail Yershov.
Photography by Oleg Kukhovarenko.
Starring Yevgeni Matveyev and Vija Artmane.
Behind him is the front, and hospital, and ahead is a ten-day leave. Soldier Fedotov, the principal in the film, walks along the roads, enjoying the unaccustomed silence. His attention is attracted by a woman working on a ferry. When the war ends Fedotov comes to this town, never to part with Sonya, with her children, who had become so dear to him.

25. **"TWO SUNDAYS"**
Script by Anatoli Grebnev.
Direction by Vladimir Shredel.
Photography by Semyon Ivanov.
Starring Lydmila Dolgorukova, Sergei Filippov and Vitali Koretski.
A girl from the new city of Radiozavodsk has won on a lottery ticket and decides to use the money on a trip to Moscow. Her chance meetings give a new angle to her life, broaden her vision and enrich her spiritually.

26. **"WHILE A MAN IS ALIVE"**
Script by Iosif Olshansky and Nina Rudneva.
Direction by Grigori Aronov.
Photography by Eduard Rozovsky.
Starring Vladimir Zamansky, Nina Urgant and Sergei Plotnikov.
Subject: genuine consideration for man.

27. **"THE CERTIFICATE"**
Script by A. Vlasov and A. Mlodik.
Direction by Nikolai Lebedev.
Photography by Anatoli Karpukhin.
Starring Igor Bogolyubov, Nikolai Rozhdestvensky, Borya Shcherbakov and Natasha Arzamastseva.
In 1919. Children in grim and beautiful time when the Soviet Union moulded in the crucible of hardships and severe fighting.

28. **"A DAY OF HAPPINESS"**
Script by Yuri German and Iosif Kheifits.
Direction by Iosif Kheifits.
Photography by Genrikh Marandzhyan.
Starring Tamara Syomina, Alexei Batalov, Valentin Zubkov, Nikolai Kryuchkov, and Larisa Golubkina.
Ethical problems in Leningrad. The principals are an ambulance service doctor Alexander Berezkin, and a couple.

GORKY FILM STUDIO (MOSCOW)

29. **"THEY CONQUER THE SKIES"**
Script by Anatoli Agranovsky and Leonid Agranovich.
Direction by Tatyana Lioznova.
Photography by Valentin Ginzburg.
Starring Nikolai Rybnikov, Vladimir Sedov, Svetlana Svetlichnaya and Oleg Zhakov.
Test pilots, creation of the first jet fighter in the USSR.

30. **"THE GROWN-UPS AND THE GROWING"**
Based on A. Makarenko's "Book for Parents."
Script by Iosif Manevich.
Direction by Marina Fyodorova.
Photography by Marina Bogatnova and Boris Gokke.
Starring Vasya Gorchkov, Lyudmila Ivanova, Vitya Klimov, Nelli Menshikova and Lev Sverdlin.
Parent's responsibility for bringing up children, for setting up a close-knit, friendly family.

31. **"KINGDOM OF THE CROOKED MIRRORS"**
Based on Vitali Gubarev's story.
Script by Vitali Gubarev and Lev Arkadiev.
Direction by Alexander Rou.
Photography by Vasili Dultsev and Leonid Akimov.
Starring Olya Yukina, Tanya Yukina, Andrei Stapran and Tamara Nosova.
The schoolgirl Olya, a Young Pioneer, finds herself in a fairyland, where idleness, cruelty, falsehood and violence flourish. The girl fights this evil.

32. **"PENALTY KICK"**
Script by Vladlen Bakhnov and Yakov Kostyukovsky.
Direction by Veniamin Dorman.
Photography by Konstantin Arutyunov.
Starring Mikhail Pugovkin, Lyudmila Alyoshnikova, Vladimir Treshchalov and Vladimir Vysotsky.
Plot unreported.

33. **"IN THE COURSE OF DUTY"**
Script by Yulian Semyonov.
Direction by Ilya Gurin.
Photography by Inna Zarafyan and Bentsian Monastyrsky.
Starring Sergei Plotnikov, Lev Krugli, Marina Khatuntseva and Yuri Sarantsev.
Yulian Semyonov's story. It's principals are pilots of Arctic aviation. Story concerns two generations of pilots.

34. **"IF YOU ARE RIGHT"**
Script by Emmil Braginsky and Yuri Yegorov.
Direction by Yuri Yegorov.
Photography by Pyotr Kataev and Igor Shatrov.
Starring Stanislav Lyubashin, Zhanna Bolotova and Alexei Krasnopolsky.
A young, hot-tempered and honest telephone repairman, who comes up against injustice.

35. **"BLUE MONDAY"**
Script by Arkadi Vasiliev.
Direction by Ivan Lukinsky.
Photography by Grigori Garibyan.
Starring Ivan Voronov, Nikolai Gritsenko, Stanislav Khitrov and Lyudmila Khityaeva.
Based on a satirical novel of the same name. It exposes a case of money-grabbing, a rapacious attitude to socialist property.

36. **"ALTAI TRAILS"**
Script by Sergei Zalygin and Yuri Podedonostsev.
Direction by Yuri Pobedonostsev.
Photography by Mikhail Bruevich.
Starring Vladimir Yemelyanov, Raisa Nedashkovskaya and Igor Sretensky.
A biological expedition which spends three summer months in the Altai.

37. **"THE BLUE NOTE-BOOK"**
Script and direction by Lev Kulidhanov.
Photography by Igor Shatrov.
Starring Mikhail Kuznetsov, Nokolai Lebedev, Alexander Paleyes and Vasili Livanov.
Lenin's activities on the eve of the 1917 October Socialist Revolution.

33. **"YOUTH ALMANAC"**
(Episodic)
(1) "The Sunflower."
Script by Vitali Zakrutkin.
Direction by Pavel Arsenov.
Photography by Pyotr Kataev.
Starring Valentina Malyavina, Pavel Shpringfeld and Ivan Kuznetsov.
Shepherds are the principals in this film. Although these people have different characters they are united by their love for their difficult work.
(2) "A Lady With Violets."
Based on Zhanna Gauzner's story.
Script by Anatoli Grebnev.
Direction by Pavel Lyubimov.
Photography by Mikhail Yakovich and Mark Osepyan.
Starring Nina Sazonova, Svetlana Svetlichnaya and Vladimir Ivashev.
A group of Soviet tourists go to Bulgaria in the summer. In a short space of time they come to love that country, its past and wonderful present.

SVERDLOVSK FILM STUDIO (URALS)

39. **"THE SLOWEST TRAIN"**
Script by Yuri Nagibin.
Direction by Vladimir Krasnopolsky and Valeri Uskov.
Photography by Gennadi Chereshko.
Starring Pavel Kadochnikov, Zinaida Kirienko and Lyudmila Shagalova.
Such trains were used in our country during the war. Several people were travelling in a troop train crawling into the rear. The film tells how the mutual relations of these people take shape, about the feelings of comradeship uniting them.

BYELORUSFILM STUDIO

40. **"THE LAST GRAIN"**
Script by Vadim Trunin.
Direction by Boris Stepanov.
Photography by Anatoli Zabolotski and Yuri Marukhin.
Starring Yuri Solovyov, Tatyana Gavrilova and Alexei Loktev.
Young enthusiasts tackling virgin lands.

41. **"THE THIRD ROCKET"**
Script by Vasil Bykov.
Direction by Richard Viktorov.
Photography by Andrei Kirillov and Nikita Khubov.
Starring Stanislav Lyubshin, Georgi Zhzhenov and Nadezhda Sementsova.
Small crew of the Soviet Army stands against a whole tank column of the Germans.

42. **"FORTY MINUTES BEFORE DAWN"**
Script by R. Vikker and A. Kanevsky.
Direction by Boris Rytsarev.
Photography by Izrail Pikman.
Starring Gleb Strizhenov and Larisa Daniilina.
The film is about those who fell in battle against the Germans defending homeland, about the things which they could have achieved had their lives not been cut short by Hitler's armies.

43. **"ATTENTION! A MAGICIAN IS IN TOWN"**
Script by Viktor Vitkovich and Grigori Yagdfeld.
Direction by Vladimir Bychkov.
Photography by Mikhail Kozhin.
Starring Mikhail Yanshin and Mikhail Zharov.
A fairytale film for children of what happened in fairyland with hard-hearted and indifferent people who thought only of themselves and caused unpleasantness to others.

DOVZHENKO STUDIO (KIEV)

44. **"THREE DAYS AFTER IMMORTALITY"**
Script by Konstantin Kudievsky.
Direction and Production by Vladimir Dovgan.

(Continued on page 104)

Soviet Film Features

Continued from page 103

Photography by Vadim Vereshchak.
Starring Vladimir Zamansky, [illegible] Kryukov and Georgi [illegible]matov.
About defenders of the Sevastopol against Germans.

45. **"THE SILVER MEDAL COACH"**
Script by Georgi Kushnirenko.
Direction by Viktor Ivchenko.
Photography by Alexei Prokopeno.
Starring Mikhail Kuznetsov, Ninel Myshkova and Vyacheslav Shalevich.

46. **"THE CABIN BOY OF THE SCHOONER COLUMBUS"**
Script by Yuri Chulyukin.
Direction by Yevgeni Sherstobitov.
Photography by Viktor Kurach.
Starring Ira Mitsik, Volodya Kislenko and Miroshnichenko.
The main theme of this adventure film is to show the young spectator that there is always room for exploits in life.

47. **"YELENA BAY"**
Script by Yuri Gutin and Yuri Shevkunenko.
Direction by Leonid Estrin and Mark Kovalyov.
Photography by Nikolai Slutsky.
Starring Yuri Leonidov, Yuri Grebenshchikov, Viktor Gusev and Nona Novosyadlova.
About the life of navymen in peace time.

48. **"STORIES OF A RED HOUSE"**
Script by Vasili Zemlyak.
Direction by Nikolai Mishenko.
Photography by Nikolai Kulchitsky.
Starring Leonid Mershchi, Yuri Panich and Nikolai Volkov.
Plot undescribed.

49. **"THE PATH WE'VE COVERED"**
Script by Nikolai Zarudny.
Direction by Oleg Borisov and Vitali Voitetsky.
Photography by M. Balikov.
Starring Oleg Borisov, Yevgeni Vesnik and Pavel Shpringfeld.
Content not detailed.

50. **"A STRICT GAME"**
Script by Yevgeni Pomeshchikov.
Direction by Grigori Lipshits.
Photography by Alexander Pishchikov.
Starring Viktor Avdyushko, Kolya Burlayev and L. Kutuzova.
Comedy about boys in a small town in the southern part of the Ukraine.

51. **"NAIMICHKA"**
Based on Taras Shevchenko's poem.
Script by I. Molostova and M. Tkach.
Direction and production by I. Molostova.
Photography by S. Lisetski.
Starring V. Donskaya-Prisyazhnyuk (sung by L. Lobanova), Larisa Rudenko and Boris Gmyrya.
A film-opera. The main parts are sung by soloists of the Shevchenko Opera and Ballet Theatre in Kiev.

52. **"VERONICA'S RETURN"**
Script by Igor Bolgarin.
Direction by Igor Bolgarin and Vadim Ilyenko.
Photography by Vadim Ilyenko.
Starring M. Dobrovolskaya, Stanislav Klitrov, Vasili Livanov and Nikolai Timofeyev.
Life of Veronica Kolybelnikova, a medical institute graduate, who after working on the virgin lands goes to her native Kiev. However, she soon returns to the state farm.

MOSNAUCHFILM STUDIO
(Popular-Science)

53. **"THE BLIND BIRD"**
Script by Boris Dolin and A. Zhaden.
Direction by Boris Dolin.
Photography by Yuri Berenstein.
Starring Volodya Sgeyev, Oleg Zhakov, Alexei Gribov and Zoya Fyodorova.

ODESSA FILM STUDIO

54. **"A DREAM COME TRUE"**
Script by Oles Berdnik, Ivan Bondin and Mikhail Karyukov.
Direction by Mikhail Karyukov and Otar Koberidze.
Photography A. Gerasimov.
Starring Nikolai Timofeyer, Otar Koberidze and Larisa Gordeichik.
A popular-science film about the flight of a giant rocket to Mars.

55. **"A SECRET"**
Script by Igor Starkov.
Direction by Faik Gasanov.
Photography by Vadim Kostromenko.
Starring V. Dibrov, A. Kutilin and V. Zubarev.
Soviet children during summer vacations.

56. **"SHURKA CHOOSES THE SEA"**
Script by Y. Dubrovkin.
Direction by Y. Khramchenko.
Photography by F. Silchenko.
Starring S. Nikonenko, N. Ivanova and A. Beniaminov.
About the forming of the character of a boy who decides to become a fisherman after finishing a ten-year school.

57. **"THE FIRST TROLLEY-BUS"**
Script by Y. Shilov and I Leonidov.
Direction by Isidor Annensky.
Photography by V. Grishin.
Starring Irina Gubanova, Lev Sverdlin and Alexander Demyanenko.
How the character of a young worker, who has come to a factory for the first time, is moulded.

YALTA FILM STUDIO

58. **"DIFFICULT CHILDREN"**
Script by Yuri Sotnik.
Direction by Vsevolod Tsvetkov.
Photography by Leonid Berkovits.
Starring Sasha Kekin, Gena Biryukov and Tatyana Peltser.
The film is devoted to the upbringing of two fifth graders, the most disobedient pupils.

59. **"A ONE STREET CITY"**
Script by Dmitri Kholendro.
Direction by Yakov Bazelyan.
Photography by Boris Komyakov.
Starring Viktor Avdyushko, Rita Gladunko and Nikolai Kryuchkov.

GRUZIA-FILM STUDIO

60. **"LITTLE KNIGHTS"**
Script by Edisher Kopiani.
Direction by Neili Neonova and Geno Tsulaya.
Photography by Givi Rachvelishvili.
Starring Dodo Chovogadze, Dato Giorgadze and Nino Natadze.
The film is about children, how they grow, study, differentiate between good and evil and fight for the good.

61. **"DOLLS LAUGH"**
Script by Guram Pataraya and Aran Takaishvili.
Direction by Nikolai Sanishvili.
Photography by Levan Tatashvili.
Starring Maiya Tbileli, Sesiliya Takaishvili and N. Khvichiya.
A comedy about the "mishaps" of a tenth-grade pupil, whose parents, according to "family traditions" want him to become an opera singer, while the hero is much more attracted by a toy factory where he together with other young inventors, has the possibility of displaying his real talent and skill.

62. **"THE GENERAL AND DAISIES"**
Script by Alexander Filimonov, Nikolai Shpanov and Mikhail Chiaureli.
Direction by Mikhail Chiaureli.
Photography by Georgi Chelidze.
Starring Oya Bruno, Veriko Andzhaparidze, Andrei Abrikosov, and Nikolai Bogolyubov.
The film protests against aggression, against military preparations, shows the necessity for disarmament.

63. **"LAKE PALIOSTOMI"**
Script and direction by S. Dolidze.
Photography by D. Margiev.
Starring Sergo Zakariadze, Zeinab Botsvadze and Nigzar Shariya.

64. **"HE WHO SADDLES THE HORSE"**
Script by Ivan Tarba, Alexander Vitenzon and Shalva Managadze.
Direction by Shalva Managadze.
Photography by Felix Vysotsky.
Starring Konstantin Daushvili, Grigori Nikolashvili and Manana Managadze.
Life in a present-day Abkhazian village.

65. **"A WHITE CARAVAN"**
Script by Meraba Eliozishvili.
Direction by Elvar Shengelaya and Tomas Meliava.
Photography by Tito Kalatozishvile and L. Kalashnikov.
Starring Spartak Bagashvili, Arladna Shengelaya and Merab Eliozishvili.
Life and work of Georgian sheep-breeders.

TURKMENFILM STUDIO

66. **"AN INCIDENT IN DASHKALA"**
Script by M. Simashko and Nikolai Figurovsky.
Direction by Mered Atakhanov.
Photography by A. Tolkanov.
Starring Gulak Khodzhaev, D. Saparov and Anna Annakulieva.
Young teacher bravely fights against survivals of feudalism still to be found in Turkmenia.

67. **"SHASENEM AND GARIB"**
Script by Viktor Vitkovich and K. Burunov.
Direction by Takhir Sabirov.
Starring D. Mollaeva and K. Annakurbanov.
Based on an old folk legend.

68. **"THE CONTEST"**
Based on the story, "Shukur-Bahshi." Verse by Makhtumkuli Saadi.
Script and direction by B. Mansurov.
Photography by H. Narliev.
Starring A. Khandurdiev, A. Dzhallyev and H. Ovezgelenov.
Resurrects the past of the Turkmen people. The plot centers around the legendary bard Shukur-Bahshi.

UZBEKFILM STUDIO

69. **"FIVE FROM FERGHANA"**
Script by Nikolai Rozhkov and A Rakhmat.
Direction by Yuldash Agzamov.
Photography by M. Krasnyansky.
Starring Dmitri Masanov, U. Alikhodzhaev and A. Ledovaya.
About Uzbekistan Abdull Nabiev, who died a heroic death in the struggle against the bashmachi.

70. **"THE PLANES DID NOT LAND"**
Script by Leonid Arkadiev, Georgi Osipov and Alexander Filimonov.
Direction by Zik Sabitov.
Photography by N. Ryadov.
Starring L. Senchenko, N. Latypov and S. Mordukhaev.
Struggle of the people of an eastern country against a dictator and the "colonialists" who are setting up military bases.

71. **"YOUR TRACKS"**
Script by P. Kodyrov.
Direction by R. Botyrov and A. Khachaturov.
Photography by A Maslennikov.
Starring T. Rezhematov, O. Dodasheva and N. Kasymov.
People search for fuel gas in the entrails of Uzbekistan and build gas pipelines.

KAZAKHFILM STUDIO

72. **"IN JEST AND IN EARNEST"**
Film stories.
Script by Anatoli Galiev and Yuri Chulyukin.
Direction by D. Tnalina, Tsoi Gukin and Yuri Chulyukin.
Photography by I. Gitlevich, Jan Von Silk and B. Sigov.
Starring Y. Kosubaev, M. Burkhanova and E. Izotov.
Three short stories. "The Necklace" calls upon people to be attentive to one another. "Newlyweds" tells about the love of a young couple and their first experiences in life. "The Gift" ridicules bribery.

73. **"THE STORY OF A MOTHER"**
Script by D. Tashenov and A. Satsky.
Direction by A. Karpov.
Photography by A. Ashparov.
Starring A. Umurzakova, M. Beiseitov, and I. Shalabaeva.
On a Kazakh collective farm during the German invasion.

74. **"MY NAME IS KOZHA"**
Script by B. Sokpakbaev and Nisson Zaleransky.
Direction by A. Karsanbaev.
Photography by M. Aranyshev.
Starring N. Segizbaev, M. Kokepaev and G. Kurbaev.
The film tells about the life of village schoolchildren in Kazakhstan, and touches about the problems of bringing up the rising generation in the school and family.

RIGA FILM STUDIO

75. **"IOANTHE"**
Pyotr Chaikovsky's opera.
Script and direction by Vladimir Gorikker.
Photography by Vadim Mass.
Starring N. Rudnaya (sung by Galina Oleinichenko), F. Nikitin (sung by Ivan Petrov), Y. Petrov, (sung by Zurab Andzhaparidze) and A. Belyavsky, (sung by Pavel Lisitsian).
(Not identified in Russian data as Gilbeft & Sullivan.)

76. **"THREE PLUS TWO"**
A joint production with the Gorky Studio (Moscow).
Script by Sergei Mikhalkov.
Direction by Genrikh Oganisyan.
Photography by Vyacheslav Shumsky.
Natalia Fateyeva, Andrei Mironov, Yevgeni Zhrikov and Gennadi Nilov.
The principals in this comedy are five young people who are on their way to the seaside for a vacation and find themselves in all kinds of comic situations.

77. **"A COTTAGE IN THE DUNES"**
Script by Fyodor Knorre.
Direction by Arkadi Koltsaty and Anatoli Markelov.
Photography by G. Skulte.
Starring I. Sergeyev, H. Laur and A. Muiznek.
Friendship of an old man, a hereditary shipbuilder, and his grandson.

ARMENFILM STUDIO

78. **"THE ROAD TO THE ARENA"**
Script by Alexander Yurovsky.
Direction by Levon Isaakyan and Genrikh Malyan.
Photography by Zhirair Vartanyan.
Starring Leonid Yengibarov, an outstanding clown.

79. **"GOAR GASPARYAN"**
Script and direction by Georgi Melik-Avanyan.
Photography by Yakov Kulish.
The film is based on Goar Gasparyan's concert performances.

AZERBAIJANFILM STUDIO

80. **"ROMEO, MY NEIGHBOUR"**
Script by V. Yesman and I. Prut.
Direction by Sh. Makhmudbekov.
Starring A. Iskanderov, K. Kozmina, A. Nersesyan and A. Shengelaya.
The film is based on Gadzhiev's musical comedy.

KIRGHIZFILM STUDIO

81. **"COSMONAUTS' STREET"**
Script by Semyon Listov.
Direction by Marianna Roshal.
Photography by Ilya Minkovetsky.
Starring Arstanbek Irsaliev, Volodya Zelenin, Tolesh Okeyev and Anara Sadykova.
This comedy tells about the jolly and amusing adventures of boys and girls, young "cosmonauts" who live on a street of a big city.

TAJIKFILM STUDIO

82. **"TWELVE HOURS OF LIFE"**
Script by M. Yelenin and G. Maryanovsky.
Direction by Abdusalom Rakhimov.
Photography by V. Korotkov.
Starring T. Abidova-Gracheva, N. Aitmatov and L. Latfi.
Twelve hours in a small town where plane passengers are forced to spend some time before taking off.

TALLINN FILM STUDIO

83. **"BICYCLE TAMERS"**
Script by Yuri Ozerov, Nikolai Erdman and Yuli Kun.
Direction by Juli Kun.
Photography by Edgar Shtyrtskober.
Starring Lyudmila Gurchenko, Oleg Borisov, Eduard Pavlus, Sergei Martinson and Rina Zelyonaya.
The struggle of a young designer at a bicycle factory to introduce into production a new type of racer is solved in the form of a comedy.

MOLDOVA-FILM STUDIO

84. **"WAIT FOR US AT DAWN"**
Script by Emil Lotyanu and Iosif Prut.
Direction by Emil Lotyanu.
Photography by Leonid Proskurov.
Starring Gutsu, V. Panarin and I. Shkurya.
Undetailed.

Report on Soviet Film Industry: All There on Fixed Annual Wage But With Escalator and Bonus

By WHITNEY WILLIAMS

Los Angeles, April 21.

Society of Motion Picture & Television Engineers, which normally confines its convention agenda pretty much to technical developments, et al, expanded its interest at last week's 95th semi-annual conclave held at Ambassador Hotel here and devoted an entire evening session to the subject of the Russian motion picture industry.

Soviet report was the aftermath of three-week tour of Russian motion picture and television facilities last October-November by a trio of SMPTE members and producer-director Frank Capra. Trek was part of the cultural exchange program established by the U.S. State Dept. and the U.S.S.R., which was launched with visit of three Russians, hosted by the SMPTE at request of State Dept. Technicians making trip included Dr. Deane R. White of E.I. du Pont de Nemours & Co., Ethan M. Stifle of Eastman Kodak Co., and William E. Gephart Jr., of General Film Laboratories. Paper was delivered by first two members, Gephart being bedded with a broken leg.

Improving

The Russian film industry, it was reported, is on the upward march both in technical program and output. Conclusion of the four-man delegation was that although much of the equipment and processes seen were quite similar to those in the U.S., some of the equipment showed interesting independent design features.

Party visited 18 sites in five cities: Moscow, Leningrad, Kiev, Odessa and Alma-Ata, where they studied studios, theatres, film processing labs, a motion picture design bureau and a research center.

Strong organization is behind the Soviet motion picture industry, they found. Art committees approve or disapprove all scripts and ideas for features, and follow through during the filming of an equipment factory, a tv station, a picture, which must be reviewed by an appropriate State committee before it is allowed a release.

Salaries

All artists and technicians are paid a yearly salary, for life, subject, of course, to good conduct, which after years hits a high of $12,000. Occasional bonuses may boost this figure another $8,000.

New workers coming into the industry are trained in two schools, in Leningrad for operators and technologists, in Moscow for "creative" workers. Courses for writers, directors and cameramen is five and one-half years; for all others, four and one-half years.

Four studios account for approximately 50% of all feature production, which in 1963 was estimated at about 120 pix—about 40% in color—but is expected to rise to 150 yearly in the near future. These are located in Moscow, Leningrad, Kiev and Alma-Ata. Mosfilm, in Moscow, largest studio in Russia, turns out 30% of all product. Five stages are used here with two more under construction.

Studio For Kiev

There is a development under way, it was reported, to build a new studio in Kiev for production of educational and popular science films.

Probably the most popular camera used is the Druzhba 35m camera, but another, the Rodina, is also in considerable use. Pix of 70m are filmed in a camera of Russian design, but this includes stock of this same size, as contrasted to the U.S. practice of using negative stock of 65m.

In sound recording, Russians favor four types: original recording with magnetic tracks, and four-, six- and nine-channel stereophonic records. The four-channel system is normally employed with 35m anamorphic system; the six-channel with wide-format pix. The

(Continued on page 111)

HUNGARY'S 1964 FILMS

Budapest.

Herewith are the 17 feature films scheduled for production in the Hungarian studios during the present year. At least one of these has only a working title. One film, "The Golden Head" is a co-production with American interests, directed by Richard Thorpe. Western film observers may be struck by the title, "What's The Trouble With Hungarian Films?", which has a certain kinship in self-awareness with Fellini's "8½" of Italy.

"SMASH-UP"

Screenplay: Judit Mariassy
Director: Felix Mariassy

Terpinko, the weight-lifter is considered to be a lucky guy. People speak nearly with awe about his force, his uninhibitedness, his bravado. But suddenly his usually successful methods fail and his whole life proves a fiasco: Eva, the wife of an engineer — who herself is working in a research institute—resists his courting. He nearly causes the death of the young woman when at last he realizes that no one may live in our society without honest humaneness.

"SUCCESS"

Screenplay: Andras Kovacs
Director: Andras Kovacs

A film of sociographical character, made with methods of the "cinema verite" of France. It plays in the milieu of technical intellectuals and examines the reaction of people to the conditions which have developed.

"THE WOMEN OF SZELISTYE"

(working title)

Screenplay: Miklos Hubay. Based upon a short story by Kalman Mikszath, the famous Hungarian writer.
Director: Karoly Makk
A Cinemascope color film.

A renaissance comedy, playing in the 15th century, in the court of King Matyas.

Screenplay: Lajos Galambos
Director: Felix Mariassy

The story of a young schoolmistress who is fighting, in a little village, for the building of a new school, as the old one has grown to the symbol of spiritual and social backwardness.

"FOUR GIRLS IN THE COURT-YARD"

Screenplay: Balazs Sipkay and Jozsef Solymar
Director: Pal Zolnay

Four young school-mistresses are living at a small village. They are very lonely. The film relates their life—touching love stories and disillusions.

"YES"

Screenplay: Ivan Boldizsar
Director: Gyorgy Revesz

Engineer Janos Kiss lives a critical period of his life. His wife was taken to hospital with premature birth and he, at home, is packing his belongings: he wants to leave her, he does not want to accept the child. For him this means a "tight corner" and he cannot be "cornered." In his thoughts he debates with the members of his family, the important personages of his life, he argues against the child which is born. Suffering, he seeks in his past for the moment, when he has spoiled his life. The revived past outlines the life of a coward who, at that certain time, said neither "yes," nor "no." In this decisive moment of his life he has to realize that he lived in untruth, that his arguments are false and that there is only one possibility left to him: the child which is born. Conscious of this fact he returns to the clinics and waits for the child, the reply to the problems of his life.

"THE MONEYMAKER"

Screenplay: Imre Bencsik. Based upon a novel by Lajos Tolnai
Director: Frigyes Ban

The film is a satirical portrayal of gentry-Hungary at the turn of the century. It relates the career of a city-clerk who forged money.

"THE AGE OF DAYDREAMING"

Written and directed by Istvan Szabo

It is the story of a young man who realizes his dreams and plans after hard fights. Inbetween he grows up and his dreams and plans have changed, too.

"WIDOWED BRIDES"

Screenplay: Anna Borhy and Sandor Kovacs
Director: Viktor Gertler

A forsaken taxi is found in a Budapest suburb. The driver has disappeared. Police investigation begins. Upon notice published in the papers six "fiancees" of the disappeared man show up. Is he a marriage swindler? Police suspect murder and seek the murderers among the six women. But the driver reappears and we come to know why he wanted to marry all the six women.

"TESTIMONY"

Screenplay: Lajos Mesterhazy and Zsuzsa Biro
Director: Marton Keleti

In its essence the film plays today, but the last months of 1944 play an important role in it. A young student living from one day to the other enquires first by chance then with more and more interest about the circumstances of the death of his father who, as a private, died in action at the end of 1944. The recognition of the dead father's unknown life, of the reasons and causes of his death transform the boy into a conscious man of grown-up mentality.

"THE GOLDEN HEAD"

Screenplay: Roger Pilkington—Ivan Boldizsar
Director: Richard Thorpe

An American-Hungarian co-production. A Cinemascope color film.

British teenagers pass every year their summer holidays by navigating on their small boat upon various rivers of Europe. This year they come to Hungary and it means a special sensation to them to come "behind the Iron Curtain." Here they come to know, however, the everyday life of a peaceful people. But their holidays are not lacking adventure either. A beautiful medieval treasure, the golden head of Saint Laszlo was stolen from a cathedral. The children succeed in tracing the criminals and return from their holidays with the pleasant feeling of well spent time.

"THOSE TIMES ARE PAST"

Screenplay: Istvan Kallai
Director: Endre Marton

Chance brings that on the occasion of an official trip to the province a man—and a woman-employee get entangled into a love adventure. As they happen to discover a corruption, the man accused for same denounces them because of their love-affair. Scandal breaks loose at the office. Everybody forgets about the corruption and only cares for the love-affair, claiming under the motto "those times are past" that those two should divorce their wife, respectively husband and get married. Petit-bourgeois mentality has created a new schematism in substitution of old time marriage moral principles.

"WHAT'S THE TROUBLE WITH HUNGARIAN FILMS?"

Screenplay: Istvan Csurka
Director: Tamas Fejer

In this satirical comedy a film director and a screenplay-writer, wanting to hide their own inability, transform in the course of the usual film-studio procedures, a quite thrillingly beginning tragedy first into a comedy and then into a show.

"THIS IS HOW I CAME"

Screenplay: I. Vadasz—I. Hernadi
Director: Miklos Jancso

In the last days of the war, the liberating Soviet troops meet a peasant lad, escaping from military service forced upon him. They become friends and get acquainted with the life of each other. A Soviet soldier dies in action and the Hungarian man tries in vain to save his new friend's life, seeking desperately for a physician. Putting the red star of the dead soldier upon his own cap, he sets out to find work and new life.

"THE GIRL DANCED TO LIFE"

Written and directed by Tamas Banovich

A spectacular dance-film in color which has a highly exigent message. It shows the social situation of the woman in three various periods of history.

"THE SONS OF THE HEARTLESS MAN"

Screenplay: Janos Erdody. Based upon the famous romantic novel by Mer Jokai
Director: Zoltan Varkonyi

A Cinemascope color-film (in two parts). The story plays in the period of the Hungarian War for Independence in 1948 and focusses upon the story of the Baradlay family. In spite of innumerable manifestations of personal heroism the fight for liberty is defeated. Upon his death bed the father warns his sons to serve faithfully the Habsburg dynasty, but—in spite of this last will—the mother encourages her three sons to fight for liberty. General Haynau orders bloody vengeance. The youngest Baradlay boy—who did not participate in the fight—reports in place of his brother, who has a family, and dies in order to save him.

"10,000 DAYS"

Screesplay: Imre Gyongyossy
Director: Ferenc Kosa

The life of a Hungarian peasant which is thoroughly linked to the history of the country in the course of three decades, without becoming the illustration of same. The individual drama of the hero marks, at the same time, the heavy road of the birth of the new.

Poland Producing 30 Features Yearly; Many Story Styles Include Comedy

By ZBIGNIEW PITERA

Warsaw.

Last year provided the film industry of Poland with a number of encouraging successes. First the San Francisco Film Festival Grand Prix went to "How To Be Loved" by Wojciech Has. Then "The Knife In the Water" attracted attention at the New York Festival held in Philharmonic Hall. This Roman Polanski feature was the object of considerable attention in the American press and is currently in American playoff.

These last recent years have conferred prestige on the "Polish school of film." Our film producers and writers have their own characteristic signature on their work. One mentions a historical fresco, "The Knights of the Teutonic Order" by Aleksander Ford and a comedy, "Eva Wants to Sleep" by Tadeusz Chmielewski. Both raised lively interest with foreign audiences.

From Ground Up

There was an almost instanteous revival of Polish film production after the war in spite of a total devastation of its technical facilities (studios, etc.). Subsidized by the Government, which took over the management of nearly all branches of the film industry, new studios and cutting-rooms were built. Factories to manufacture studio and screen equipment were founded in an extremely short time. Polish film-makers were not only quick but also efficient in making use of the new equipment and facilities as proved by the first international successes of Polish Cinema brought about by films; "The Last Stage" by Wanda Jakubowska and "Border Street" by Aleksander Ford, made as early as the first post-war years.

A second spurt came in 1956. Taking advantage of the experience acquired during the first post-war decade and analysing in detail all successes and failures of Polish films in those years, the industry was able to build a new model of film production so far not known in other countries and best suited both to our economic resources and artistic ambitions and to the specific exigencies and aspects of film-art.

This new model not only eliminates the differences apparent in other film industries caused by the discrepancy between the artistic shape of a film and its economic implications, but also blends smoothly the interests of the producer (i.e. the Government), film-makers and audiences, and puts strong emphasis on the artistic level of film production. We are all aware that these often contradictory interests have for years been causing insoluble problems to World Cinema which seems to be caught in a vicious circle.

We have tried to solve them in Poland in the following way:

The Government: Which may be regarded as patron of the Polish Cinema, and although this patron supervises film production, it gives a free hand to film-makers in choosing the subjects and in moulding the artistic shape of their films. Where feature films are concerned this scheme is carried out by eight autonomous film units which consist of script-writers, directors and cameramen who work on similar lines and who have a similar approach to film subjects, mode of expression and creative methods.

The film studios: There are three of them at present, namely the Lodz, Wroclaw and Warsaw studios, and facilities of the film industry (shooting halls, equipment, cutting-rooms, etc.) are used by all the units in turn and serve them as their workshops. The units are supervised by Artistic Managers, most of them prominent Polish film directors, Aleksander Ford, Jerzy Kawalerowicz, Jerzy Bossak, and others.

What results were brought about by this system of film production?

Unit System Clicks

The system of units became a turning point by increasing the number of films produced and by developing their artistic standard. The annual production has been doubled and amounts to 30 features per year. We believe they flourish in ideas and are marked by a variety of styles. The unit system has given opportunities to the youngest directors—graduates of the State Drama and Film School, believed one of the best of its kind in the world. Last but not least, it has brought about a decrease of the cost of film production.

Steady development of the quality of our films can best be proved by "Kanal," "Ashes and Diamonds," "Innocent Sorcerers" and "Samson" by Andrzej Wajda, who is at present making "The Ashes," a historical epic of the period of the Napoleonic wars. "The Shadow," "It is Not The End Yet," "Night Train" and "Mother Joan of the Angels" by Jerzy Kawalerowicz may be cited. Latter is preparing a classic novel by Boleslaw Prus, "The Pharaoh," set against the background of ancient Egypt, but revealing some moral problems which have lost none of their applicability to human nature.

Wojciech Has who is at his best at psychological dramas ("The Noose," "Farewells," "Golden Dreams" and "How to be Loved") has for once given up his favorite genre and is at present working on a screen adaptation of a colorful, romantic adventure story in period settings.

The recent release of an unfinished film by the late Andrzej Munk ("The Man on the Track," "Eroica" and "Bad Luck") has become an outstanding event both for cinema people and for wide audiences. Munk's attitude towards the problem raised by the film was quite unconventional. The dramatic story develops almost simultaneously on two levels which mark two different periods: thus contemporary scenes are interwoven with those of a Nazi concentration camp.

In comedies we should note a new click of Tadeusz Chmielewski, director of "Eva Wants to Sleep" (awarded the Grand Prix at San Sebastian Festival), who has just recently presented his fast moving war-comedy, "Where is the General?"

Tadeusz Konwicki, Aleksander Scibor-Rylski and Jerzy Stawinski, the pioneers of so called "author film" in Poland, have made the following films based entirely on their own screenplays, "Halloween," "Their Everyday Life" and "No More Divorces," respectively.

Last but not least, talented documentalists, Jerzy Hoffman and Edward Skorzewski, Jan Lomnicki all of them winners of various prizes at short film festivals, made successful feature debuts with a comedy, "Gangsters and Philanthropists" and a rural drama, "The Dowry," respectively.

Warsaw Animators

Warsaw.

Of the three Polish studios which produce animated films, two specialize in series. First series, made for the 1962-63 season, is a 13-chapter fantasy called "Jack." This series has been sold to 26 countries, including Great Britain, which showed it on the BBC Children's Program last year.

Other series, currently in production, are all in color, without dialogue and designed for showing in black and white. Directors, mostly graduates of the Academy of Fine Arts, are also the authors of the cartoon and puppet designs and background. Among series on which work is presently being done are "On Trail," comedy detective plot; "The Knight of Red Hearts," which brings playing cards to life; "Boo and Loo," slapstick gags, and "Blue Beetle" which is fantasy with insects as principal characters.

Lively Yugoslav Film Industry

By STOJAN BRALOVIC

Belgrade.

In the period between the two world wars, the film industry of Yugoslavia amounted to not much. Production represented groping first efforts, little for export. The present vigorous film industry dates from 1947 with the completion of new studios. Since then Yugoslavian features to the number of 188 have been created. Also, of course, there has been an increasing amount of co-production with the industries and private producers of other lands.

At the outset Yugoslavia's own film stories were obsessed with the war against the Germans, much as was the film industry of Russia. This has faded with time. More varied subject-matter is now handled although patriotic themes continue as with "Kozara," of recent vintage. It details a German air raid, also a German scheme to capture Marshal, now President, Tito. Soundtracking in French, Russian and English are proposed in addition to the native Serbian.

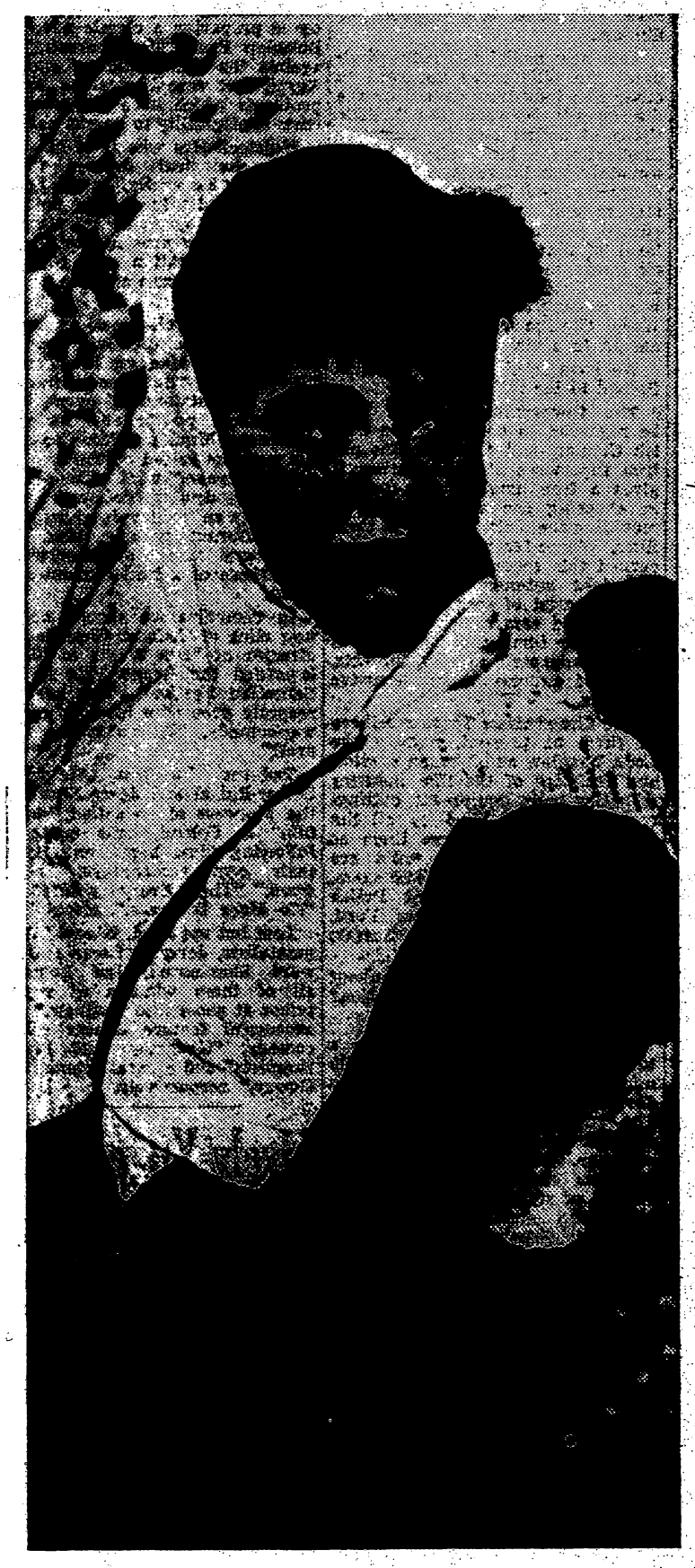
Alien product imported here during passed three to four months included these titles: "Jules et Jim," French film, "Guns of Navarone," USA, "The Man's Destiny," USSR production.

Yugoslav films doing best box-office this spring are:

"Kozara," "Sasha," "The Valley of Peace."

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Starring: Nikolai Cherkasov
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Lenfilm Production, black and white

THE DEAD AND THE LIVING

Screenplay: Alexander Stolper
Directed by Alexander Stolper
Starring: Kirill Lavrov, Anatoly Papanov,
Aleksei Glazurin
Mosfilm Production,
wide screen, black and white

THE SLEEPING BEAUTY

Music by Tchaikovski
Screenplay: Appolinari Dudko,
Konstantin Sergeev, Iosiph Shapiro
Directed by Appolinari Dudko,
Konstantin Sergeev
Starring: Alla Sizova, Yury Solovjev,
Natalya Dudinskaya
Lenfilm Production, colour, 70 mm

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Directed by Georgii Daneliya
Starring: Galina Poljskih and Aleksei Loktev
Mosfilm Production
wide screen, black and white

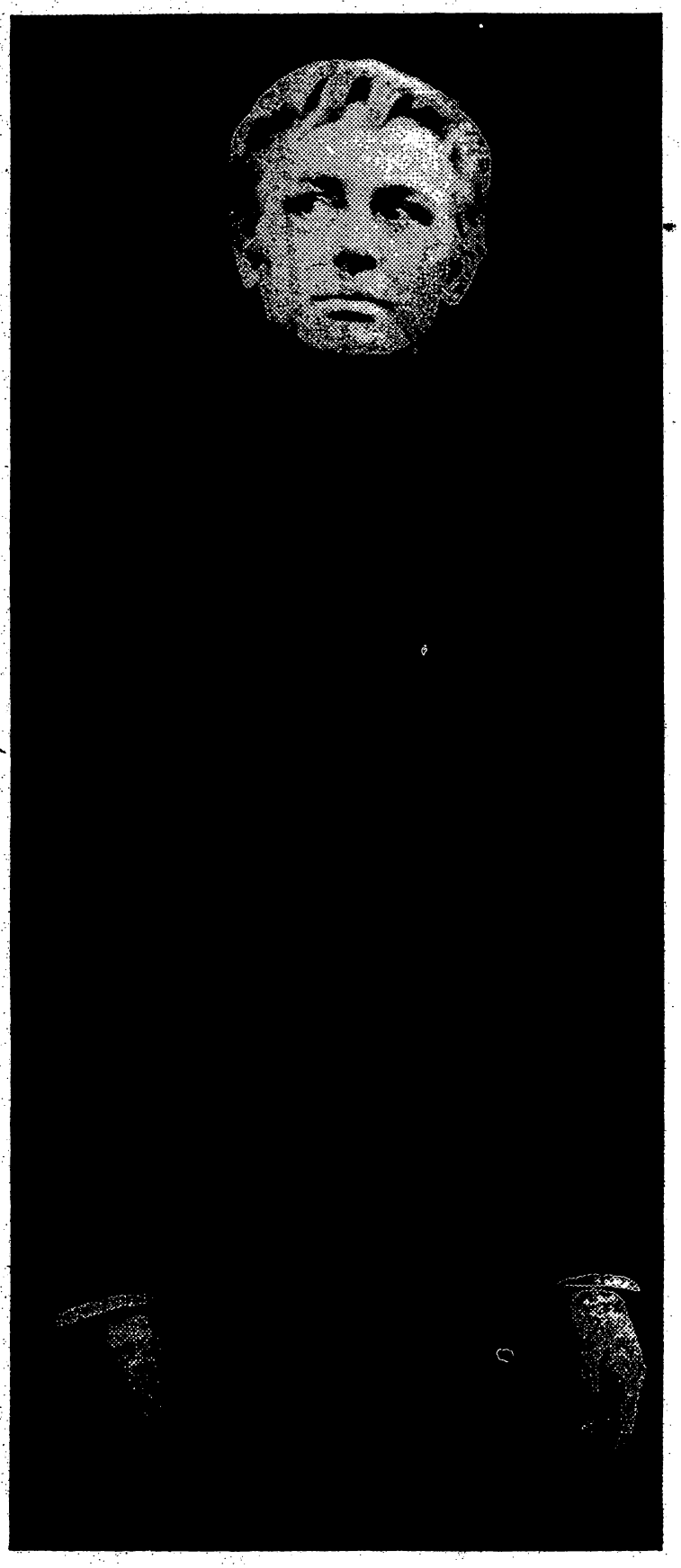
THE SILENCE

Screenplay: Yury Bondarev, V. Basov
Directed by V. Basov
Starring: V. Emeljyanov, V. Konyaev, N. Velichko, L. Luzhina
Mosfilm Production
Running Time: 210 Minutes

THREE PLUS TWO

Screenplay: Sergei Mihalkov
Directed by Genrich Oganisyan
Starring: Nataliya Kuştinskaya, Nataliya Fateeva, Andrei Mironov, Evgenii Zharikov, Gennadii Nilov
Mosfilm Production, colour, wide screen

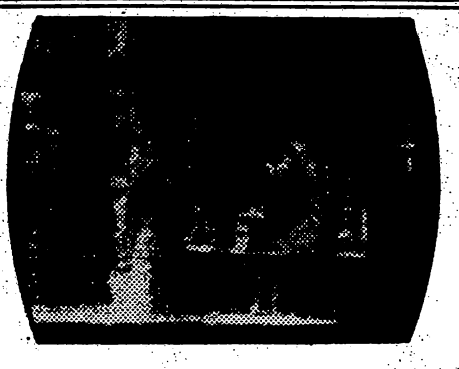
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INTERNATIONAL FILM FESTIVAL

XIV.



KARLOVY VARY

4.–19. 7. 1964

The purpose of the Festival is to draw attention to outstanding films which, by their artistic form and content, in the spirit of the Festival motto, contribute to the development of cinematography.

Part of the Festival is the Free Tribune which provides an opportunity for film makers, theoreticians, journalists and producers freely to confront their views and thereby attain mutual understanding and a better grasp of the aims of cinematographic art in the present time.

During the Festival, the IInd Symposium of the young and new cinematographies of Africa, Asia and Latin America will be held; its purpose is, on the one hand, to show in a special Symposium competition films which contribute to the development of the young and new cinematographies of these regions, on the other hand to draw attention to films which are marked by specific national or local traits in the countries of the above-named regions, regardless of the age of the cinematographies in these individual countries.

Part of the Symposium are round-table discussions which offer an opportunity to representatives from Africa, Asia and Latin America to deliberate on problems connected with the development of the cinematographies in these countries, and to creators of films, theoreticians and journalists from other countries to become acquainted with the problems confronting the cinematographies of the above-named countries and to take part in their solution.

The competition of the Symposium and the round-table discussions strengthen the connection between the cinematographies of the countries mentioned and the development of cinematography the world over.





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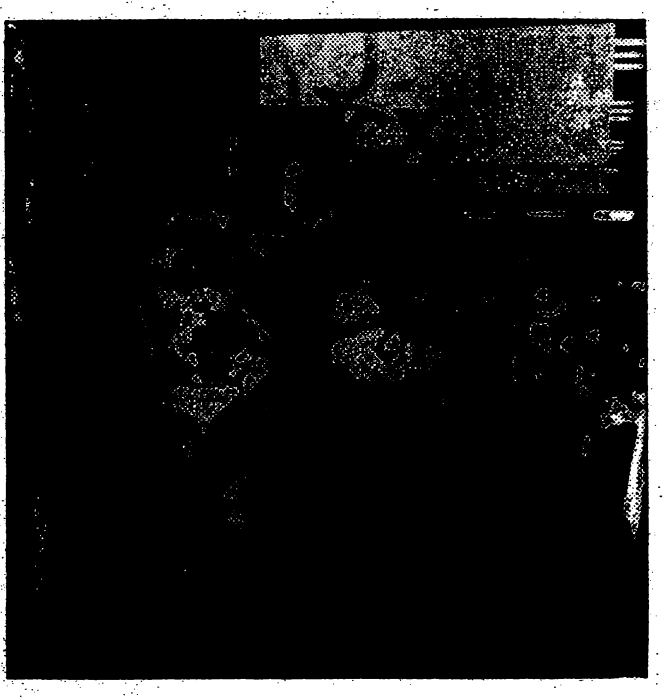
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Polish Animated Cartoon Series
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Three studios in Poland produce animated films, two of them specialize in series. The first series, "JACK THE SLEEPY HEAD", was made in 1962/63: thirteen fantastic adventures of little Jack in the world of his dreams.

Action, a simple musical background, and pleasant cartoon characters quickly made it a success. The first showings appeared on the BBC Children's Programme in 1963. "JACK" is now shown in thirteen countries and has been sold to thirteen others.

Meanwhile, Polish studios have produced further series films. "ON TRAIL" features the exciting and humorous experiences of a little detective. "THE KNIGHT OF RED HEARTS" shows a personified pack of cards fighting battles against the evil kings. "BOO AND LOO" is a slapstick-gag series describing the life of two little scamps.

"BLUE BEETLE" has a plot set in the miraculous world of the bee-princess and the romantic crickets.

All these series films are in colour, without dialogue and are adapted for showing in black and white.

In Polish studios the directors are also the authors of the cartoon and puppet designs and backgrounds. They are mostly graduates of the Academy of Fine Arts.

Subjects from all the above series will be presented at the IVth Cracow Short Film Festival in June 1964.

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Yanks Returning To Rome

Continued from page 81

Novak and Marcello Mastroianni have been paired, at least in prelim announcements; Martin Poll is likewise slated to produce for 20th here, project to be called "The Appointment," from a Paul Osborn script, with summer start bruited.

Coproduction Set

Then there's the partly-Yank set of pix which sees Embassy Pictures linked to Carlo Ponti: the current "Marriage, Italian Style," which moves to Rome after its Naples locations; "Casanova 70," "Tropic of Cancer," and other items are likewise on the rumored list for this year. Ponti links forces with Metro, on the other hand, on three: "Operation Crossbow," slated for a summer start; Peter Ustinov's "Lady L," which could go before the end of the year; and "Doctor Zhivago," which looks more likely as a 1965 starter under David Lean's direction.

The remaining field of potential local starters is at least at present more nebulous, and in some cases derives principally from news bits culled in trades on both sides of the Atlantic.

Paramount, one source informs, intends to shoot "The Greatest Job in the World" here; Sol Fielding is to produce for Columbia an item set here and titled "This Mine Oath"; Roger Corman also has been toying with a local project; "Illicit" is mentioned as a Claudia Cardinale - Omar Sharif starrer; Hal Chester has announced he'd like to make "Legacy of a Spy" in tandem with Rome's Galatea Films, with Anton Leader directing; Columbia is said interested in coming in with Ottavio Poggi this summer on "Richard the Lion Hearted"; Al Sultrizio has said he's signed no less than Jayne Mansfield for a film to shoot in Italy under the title "Killer at Large"; and last but not least, Joseph L. Mankiewicz has indicated nostalgia for Italy, where he shot "Cleopatra," and hopes to direct "Mr. Fox of Venice" in that city, perhaps late this year, and for UA.

The number of Yank and other foreign stars should also be on the rise once more here as things get back into swing. Notably, there's a current influx of oater specialists, being imported as Italo filmmakers jump on the western bandwagon.

All in all, and if only a portion of the above ideas materialize, things should be looking up soon in a sector of the local industry which has been in the doldrums for some time.

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YUGOSLAVIA'S 6 STUDIOS OFTEN RENTED

Belgrade.

Yugoslavia has six film studios which successfully cooperate with foreign foreign film producers, offering them their technical manpower and equipment services. Belgrade, Zagreb, Ljubljana and Sarajevo have one film studio each. Ljubljana studio is very good and suitable for the film producers use in Alpine parts of the country, while the remaining two studios are on the Adriatic coast, in brilliant flora and exotic surroundings.

Studios of Belgrade, Zagreb and Budva are very up-to-date in gear and have expert cadres of workers.

There have been no changes in the conditions for renting the studio space and there are no new government regulations on the prices and hiring conditions. Rentals are under the prices charged for similar services in other foreign countries. But, in Yugoslavia costs depend upon the partnership and the shooting time.

Television Importance Slight; Theatre Screen Tops With Yugo Masses

Belgrade.

Yugoslavia has 1,535 hardtop film theatres for the 35m pix. Add about 150 mobile units projecting 16m gauge. Most of the theatres, especially in the capital and the main towns of the six Federal republics, have gear for showing Cinemascope and VistaVision technique, which are very popular among fans in Yugoslavia. In the whole country there are now about a dozen modern cinemas in construction with latest facilities. Should be completed by 1964.

Yugoslav's television, after over four years of operations, is still "experimental." Hence not much damage on theatres or production. True, admissions somewhat dropped last year in comparison with 1962, but that is more plausibly ascribed to factors within the film trade itself.

Talent Bubbles

Continued from page 58

yarn a springboard for a big screen rep. And, of course, something must be done to capture the brilliantly talented Vanessa Redgrave. Dedicated though she is to the theatre, she has what it takes for a top screen career, her only problem being an undue lavishment of inches.

If, for awhile, British film producers can think of other matters than turning every male pop singer into a screen idol (forget the Beatles, who are a law unto their remarkable selves) they will also find some useful male talent waiting for the right opportunity. Terence Stamp got his with "Billy Budd" and already is in Hollywood with "The Collector." But Tom Courtenay, painstakingly building up a sound reputation here as a perceptive, young actor, is needing only the right chance to hurtle him into the Albert Finney class.

One performance by Michael Caine in "Zulu" has won this blond young man a swift passport to potential stardom. Colin Campbell, Dudley Sutton and Michael Crawford are others worth noting. Those who complain that since the late Aubrey Smith and Michael Wilding there is only one obvious, upperclass Englishman available for Hollywood films are no doubt watching James Fox with interest. He had his big break as the weak young master in "The Servant," has been named this year by Britain's Variety Club Tent as "the most promising young actor" and has shown that he can "take it" by appearing in a stage musical of short duration over which the critics were more than caustic.

James Booth, sharp, alert, very Cockney and wide-boyish as an actor, and James Villiers, quite the reverse with an aristocratic, languid voice and appearance, should soon hit the tops. And, in a slightly older, more experienced bracket, films have yet to see the best of a very able actor, Ian Bannen, now appearing in "Mr. Moses."

Tell of Soviets

Continued from page 104

nine-channel is used to meet requirement of other Russian presentations.

Plastics Used

Plastics are widely used instead of stainless steel (as in U.S.) in Russian processing equipment and control, but these seem well chosen and adequate for their function, according to the report. Throughput speeds, while not tabulated, did not seem forced as high as now common in the U.S., speakers stated.

Visitors also found that reduction printing from 35m original to a double row of 16m format images on 32m stock was in common use. Looking to the future, there was some opinion among Soviet filmmakers that the use of 70m for feature films might increase considerably.

In another paper, Sidney P. Solow, veepee-general manager of Republic Corp.'s Consolidated Film Industries, made a plea for a "common sense approach" to photography and a standard process to meet the demands of all screens.

Approximately 45% of all indoor theatres in the U.S., he said, cannot take the full width of the various Scope photographic processes, while a majority of drive-ins have a screen ratio of about 2-to-1 which results in a 15% loss in available picture and light.

To meet this general loss in theatres everywhere, Solow advocated a universal, mildly anamorphic compromise that would display all of the available image area and utilize all the projector illumination. This would allow a ratio of between 2-to-1 and 2.2-to-1.

Big Film Excitement In Hungary: Shooting First Cinerama Feature

Budapest.

It had been intended that Nicolas Reisini would visit Budapest and sign the contract. But he broke his leg. Hence, he invited Istvan Dosai, general manager of Hungarofilm, to the U.S. to sign there. Usually the redtape to obtain a visa for such a trip requires six weeks. It was shortened to four days and Dosai flew out. At stake was the first coproduction between America and Hungary and the first use of Cinerama.

Dosai was as speedy as any American enterpriser. Reisini's fracture was on Sunday. The Hungarian producer left Budapest on Friday and was conferring with the then-president of Cinerama in his N.Y. hospital on Saturday. But the pace did not fail to take the Hungarian's breath. Sick, Reisini was more results-getting than most people with all their limbs intact. Their meetings were devoted to working out agreements on the co-production of "The Golden Head," to be filmed in Hungary.

Says Dosai, "I believe that we proved to be good partners in this appealing style of working and we are pleased by this fact. We have experts, too.

"We Hungarians have always been known as being fond of our guests, of spoiling them."

"We" includes Hungarian producer Istvan Nemeskurty, head of Studio Nr. 4, Budapest, where "The Golden Head" was made. Like Dosai, he is an excellent organizer with the diplomacy needed in film production.

Nemeskurty, asked why he had embarked on this film coproduction, first between a socialist country and the U.S., answered: "So many Western Cinerama films have been produced already in Hollywood — and we wanted the first Eastern film to be realized.

An Act of Faith

"They have entrusted the Cinerama camera, completely unknown to us, to Istban Hildebrand. We liked this display of faith."

Shooting on "The Golden Head" started twice. First was stopped because of misunderstandings. The second started in autumn. As the story takes place in summer, Cinerama wanted Nemeskurty to postpone shooting until spring.

"We didn't want to wait so long," said the producer, "so I guaranteed that weather in Hungary is summerlike until November. Should I confess, now, how anxious I've been that this year it should really be so? And it was—bright sun shone during the entire autumn.

"When I met Cinerama vice president Tom Conroy in London, in February, he didn't believe that we had also had a bitterly cold winter in Hungary. I told him that the weather found pleasure in our successful co-production and wanted to help us by remaining beautiful."

Difficulty caused by difference of languages was solved by use of six interpreters who helped participants in the production. American film people learned in no time that the most important words were "Felvetel!" "Csapo!" and "Allji!"

Ten per cent of the film was shot in London. Nemeskurty speaks with highest praise of dubbing done there. "They are real artists in finding original voice-types for the actors." Asked whether coproduction would continue, he said "We would be pleased if it did."

At Hünnia Filmstudios, through production manager Andras Nemeth, an interview was held with cameraman Hildebrand, Cecilia Esztergalyos, star of "Golden Head" and Nemeth.

"In principle, films are made the same everywhere in the world," said Nemeth, "but in practice there are differences. In Hungary shooting a film is usually preceded by long, thorough preparation. There is no room for improvisation. In order to collaborate with the Americans, we pushed aside nearly all our own traditional methods.

"Each day we had to fight for the next one. This was very useful for we learned another method. The working tempo, the energy and capacity of the Americans, is simply marvellous. Our work was carried on in a fertile tension of nerves."

Exciting Experience

Hildebrand said that, to him, "the camera-technical part was most exciting. Cinerama first used their latest invention, the 'one-lens system' here, which records picture and sound on one strip instead of three used hitherto used, and projects the picture with one projector instead of three. I don't know its secret but loved working with it. The special form determines the picture composition, moves the actor and the camera. A three-times bigger field has to be lit than for ordinary widescreen. All this means many new problems. The enormous enlargement increases the gestures and mimics. The actor is put under a microscope.

"During shooting I heard how complicated was the moving of the equipment. The sound camera alone weighs about 600 pounds, but it is clear that such experimental equipment will greatly influence shooting a film."

Added Hildebrand, "Cinerama is not only a visual sensation, it is a physiological one. Still a young branch of the film industry, I am convinced that it will be tv's only real rival. The spectator is present, he lives in the film. The future belongs to Cinerama. The seven - channel stereosound also creates a sensation of living, of magic."

Acting In English

Cecilia Esztergalyos, former ballet dancer, plays the lead role in "Golden Head." She was chosen as result of performance she gave in a short, "You." In the Cinerama feature she plays a 15-year-old. Her greatest trouble was having to act while speaking English. As the director sometimes made text changes, Miss Eszterglayos didn't have the possibility of memorizing the English words.

The other important cast members are juveniles Jess Conrad, Lorraine Power and Denis Gilmore, and Douglas Wilmer, who plays their father.

Ivan Boldizsar, Hungarian cowriter of the film, suggested that the "Golden Head" be the golden sculpture of St. Laszlo, which is deposited in the Cathedral of Gyor. The Bishop of Gyor asked the film people not to give too much publicity to the art treasure, which is stolen in the film, for fear that someone would really steal it. Boldizsar, a very active writer, said that he did not consider the script "a literary task, but a new venture."

"Through the new genre of Cinerama we wanted to show as much as possible of our country's landscapes and possibilities. Each interpreter is a certain type and it was important that Hunarian types should differ from the operetta style so often used. Our American partners had the same idea but, just the same, some operetta types popped up.

"The Americans were delightful to see that our young Hungarian girls dance the twist as they didn't believe our young people dance such modern dances.

New Studios Pep Up Bulgaria

By ALEXANDER DOUNCHEV

(Administrative Head of The Bulgarian Cinema Industry)

Sofia.

The Bulgarian film actually began its existence only after World War II, with the successful completion of the "antifascist" popular uprising. Some 20 years separate us from that historic event. It is therefore fitting that the current film year will be connected with the celebration of this anniversary.

What are the salient points about Bulgaria's film production in our day? In 1963 we produced nine feature films, one full-length documentary and over 100 short documentary and popular science films. In addition, we turned out 10 cartoon films and 60 weekly newsreels. The year was marked by a milestone: the 1,000th weekly newsreel.

The newly-built film center near Sofia was recently inaugurated. Bulgaria's producers will now have improved artistic facilities to stimulate creative solutions. This film center has an annual production capacity of 14 or 15 films. Spacious studios and up-to-date equipment should permit us also to rent studio space to producers of other countries. At present orders from West Germany are being carried out, while negotiations are on foot with Poland, Austria and the East Germany. It is also contemplated that the new film base makes it possible to contract for co-productions with any other country, to the advantage of both parties. Actually, Bulgaria in the past has participated in joint productions with the USSR, Italy, and Czechoslovakia.

The young spectator was not forgotten last year. A pleasant surprise for young and old was the color film "The Captain," dedicated to present-day children's romance. So far this film has won five international prizes at film festivals in Venice and Gijon (Spain).

Algerian Theme

Something new on the Bulgarian screen was the full-length documentary "Festival of Hope," a poetic film which echoes the delirious joy of the Algerian people during the first days of freedom. This film also received international recognition, winning two prizes at last year's Moscow Film Festival.

"The Inspector and the Night" marks Bulgaria's successful debut in the field of the criminal-psychological tragicomedy. At the last Cannes Film Festival Bulgaria was represented by the epic production of "Tobacco," reflecting the turbulent social events of the '30s up to the end of the war.

Last year our Feature Film Studio again took a long look back into the nation's past all the way to the 13th century. Heroic figures from our medieval history strode across our screen in two productions Tsar Kaloyan in "Kaloyan," and the leader of what was probably the first antifeudal uprising in the world, the peasant Ivailo in "The Shepherd King."

Other new feature films worth mentioning are "Between the Tracks," "A Legend about Paissi," "There Is No Death," "The Black River" and "Unfinished Games."

Cartoons

Bulgarian cartoon and puppet films have again aroused the interest of the spectator both at home and abroad. Most outstanding among them were "The Apple," a prize-winner at the last Oberhousen Film Festival, and "Jealousy," which was noted at the recent Bergamo Film Festival, as well as "Deceitful Gosho," "Don't Blow Them Up," "Two Poles," "The Queue," "Pictures from an Exhibition," "The Wonderful Ceiling" and "History with Seals."

The documentary film makers devoted 66 titles to major contemporary events at home and abroad, or to the commemoration of historic events and personalities. For the first time they toured what was once known as the Black Continent with the camera, dedicating a number of films to the freedom-loving peoples of Africa.

In 1963 the Popular Science Film Studio also exerted itself to meet the requirements of our industrial, agricultural and cultural development. The films "My Vitosha" and "On the Tracks of History" earned international prizes at the Marseilles Film Festival, while "Nestinari" (Fire Dancers) won a special distinction at the Florence Festival of Nations.

Won Many Prizes

In speaking of prizes won at international film festivals, we may recall that they were not confined to last year's awards. Bulgarian films, both full-length and short, have won awards in the past few years, at the film festivals of San Francisco, Cannes, Moscow, Vienna, Brussels, Edinburgh, Venice, Rome, Karlovy Vary, Prague, Lille, Leipzig, Trento, Bergamo, Rimini, Rabat, Montevideo, Buenos Aires, and Acapulco.

We have entered the current year with a fairly long list of features and short films.

"The Peach Thief," a feature film drawing its theme from World War I, shows a tragic love set against the background of a senseless war between neighboring peoples.

"Midnight Adventures," a crime and adventure film devoted to Avakoum Zahov, the foremost hero of Bulgarian crime fiction, is to be released soon.

A number of films are dedicated to the social struggles of the recent past in connection with the commemoration of the 20th anniversary of Bulgaria's liberation from Germany. First among these is the monumental wide-screen production "13 Days," set against the background of the historic events surrounding the uprising of September 9, 1944. Another is "The Chain," the title of which refers both to the fetters on an escaped political prisoner, and the veritable chain of people who ultimately save him. "The Intransigents," the action of which takes place at the close of the last war, is close in theme to the other two.

The studios for short films have also concentrated their attention on marking the 20th anniversary, drawing their themes from Bulgaria's postwar achievements in the different walks of life and from her recent historic past, as well as including cultural, scenic and other films.

The Bulgarian cinema industry is preparing to hold its fourth national Varne Film Festival, as well as to take part in all the major international film festivals.

This year opens up new vistas for the development of Bulgarian film production, which has already graduated from the list of "young cinemas." As a matter of fact, last year Bulgarian films were sold to quite a few countries, including Canada, Great Britain, Eire, France, West Germany, Switzerland, Holland, Belgium, Sweden, Denmark, Finland and Israel. We hope that in the course of the current year even more spectators abroad will make the acquaintance of the productions of Bulgaria's developing cinema industry.

German Film Directors

[*A WHO'S WHO CHECK*]

By HANS HOEHN

Berlin.

West Germany's film industry has not been able to manage a truly attention-getting international hit in 1963. Also the new year has begun all but rosy. Commercially, a series of productions fared quite well. This mainly applies to a number of crime thrillers and Karl May (German westerns) for which Horst Wendlandt's Berlin-based Rialto-Film was responsible. Here the current status of Germany's pic creators:

Axel von Ambesser [53]—One of the commercial "big three" in the country. If supplied with the right material, a man who displays charm and style. Also busy in other media — he's sort of a German Noel Coward. Critics didn't like his "Kohlhiesel's Daughters" but this country's masses went for it. He also made "Breakfast in Double-Bed."

Franz Antel [51] — Nothing for the elite. German and Austrian slapstick routine. Turned producer with "Full Heart and Empty Pockets" which laid an egg. Although a maker of mediocre movies, Antel manages to keep busy.

Karl Anton [65] — Oldtimer who hasn't made a feature film in quite some time. More busy in the tv field.

Helmuth Ashley [44] — Former cameraman. His last feature, "White Freight for Hong Kong," not shown here as yet. Also busy in the video field.

Helmut M. Backhaus [?] — Quite busy, but no particular status. Must still struggle for prominence.

Josef von Baky [62] — Still enjoys prominence but hasn't done anything lately.

Peter Beauvais [48] — Now better known as a tv film director.

Wolfgang Becker [43] — Ditto.

Alfred Braun [76] — Has long given up directing films but still active as a writer in the video field.

Eduard von Borsody [?] — Oldtimer of whom nothing has been heard for quite some time.

Geza von Cziffra [63] — Mere escapist routine. One of his last efforts was an Austrian remake of the seemingly never dying "Charley's Aunt."

Volker von Collande [50] — Tv has become his bread too.

Thomas Engel [?] — "My Daughter and I" was his last effort. Nothing special.

Erich Engels [75] — Vet pic director. His last pix date back many years now.

Wolfgang Glueck [34] — More active in the tv field.

Peter Goldbaum [50] — Nothing heard of him since his ill-fated "Golden Monkey."

Juergen Goslar [37] — Actor-director is more interested in television.

F. J. Gottlieb [33] — One of the busiest directors in the land. Mostly thrillers such as "The Black Abbot," "Secret of Black Widow" and "Phantom of Soho." His name still doesn't mean much but he is still very young and producers seem to like him.

Hans Grimm [?] — No 1963 status.

Guenter Graewert [?] — Directed "Two Whiskies And One Sofa" and "Attention, Mr. Todd" which didn't command attention.

Horst Haechler [38] — Hubby of Maria Schell still lacks directorial prominence. His "Deadly Carneval" is awaited.

Rolf Haedrich [?] — His "Delay At Marienborn" didn't do too well. He too is active in the video biz.

Veit Harlan [64]—It cost him his career to direct "Jew Suess" for Goebbels. Just died.

Dr. Falk Harnack [51] — Tv has become his major medium. But he says that he still believes in the German film — despite its murderous crisis!

Karl Hartl [65] — Nothing heard of this oldtimer recently.

Bostjan Hladnik [35] — Talented Yugoslav director whose first German pic "Erotikon — Carousel of Passions") revealed that he could be able to achieve something different or even special.

Kurt Hoffman [53] — Still rated as one of Germany's better directors. Produced and directed "Love Will Be Taught" and "The Gripsholm Castle" via his own producing Independent-Film) outfit. "Gripsholm" proved a very amusing pic.

Werner Jacobs [55] — Very active pic director. Made the Austrian "Merry Widow," the Jayne Mansfield starrer "Homesick for St. Paul," among others. Yet nothing special.

Rudolf Jugert [56] — Once a good name in the country. Then on the decline. More busy in the tv field now.

Helmut Kaeutner [56] — Despite his failures still one of the most popular pic directors in Germany. What was said last year can still be said: He seems to have lost his knack. His "House in Montevideo" was just so-so.

Werner Klinger [60] — Also joined the tv field and directed a series of vidpix. His last theatrical feature, "Night At the Sea," co-directed with Peter M. Thouet, not shown as yet.

Hans H. Koenig [51] — Nothing seen of him lately.

Hermann Kugelstadt [52] — More busy in the video field.

Fritz Lang [73] — His name still means plenty, thanks to his classics. Eventually there is talk that he'll come back and make another film.

Wolfgang Liebeneiner [58] — His last pic was "Schwejk's Cubhood," an Austrian production. It didn't contribute to his prestige.

Franz Marischka [?] — The busiest of the Marischkas. Conventional comedy stuff

Georg Marischka [41] — Son of Hubert and nephew of Ernst Marischka. His films didn't rate much attention yet he has not lost his ambition.

Paul Martin [65] — He said something like that: The German directors are not as bad as the scripts which they have to film. That the scripts are so bad, however, isn't the scriptors' fault.

Paul May [55] — Still active but hasn't been able to achieve something special in recent years.

Imo Moszkowicz [39] — Has been busy in both media. Last theatrical pic was "It Was My Pleasure," which the public liked.

Wolfgang Neuss [?] — He returned to his original trade — the cabaret.

Raphael Nussbaum [32] — Producer-director who turned out a good full-length documentary and a feature entitled "The Invisible" which didn't make the big grade

Eric Ode [53] — Average stuff for home consumption.

John Olden [45] — Is rated as one of the better German tv directors.

Rolf Olsen [?] — An active man in German and Austrian studios. His pix are tailored for the home market.

Michael Pfleghar [33] — Became known via a series of lavishly produced and imaginatively directed German musical tv programs. His first theatrical film, "The Dead One of Beverly Hills," is very anxiously awaited.

Harald Philipp [?] — Still some years ago, he showed much promise. He too a victim of the notorious German film crisis.

Hans Quest [49] — Such tv series as "The Scarf" in 1962 and "Tim Frazer" last year have made him a prominent director name in the native video field

Arthur Maria Rabenalt [59] — His last local activity was staging an operetta.

Geza von Radvanyi [?] — One of those who couldn't maintain former good reputation.

Gottfried Reinhardt [55] — His last film, "Eleven Years and a Day," proved a disappointment.

Dr. Harald Reinl [56] — Commercially the biggest director name in the country. Thanks to the German western successes, "Treasure of Silver Lake" and "Winnetou." Austrian-born Reinl will make "Winnetou, Part II" and "Winnetout, Part III" for Rialto-Film, Berlin. Asides that he'll direct more thrillers. A busy, busy man His last thrillers included such pix as "The White Spider," "The Strangler of Blackmoor Castle" and "Room 13." His activity, in fact, is amazing.

Juergen Roland [?] — Busy in tv ("Steel Net" series) and cinema field. Last pix were "Black Panther of Ratana" and "Pirates of "Mississippi." Roland skilfully combines tv with film activities. His next theatreal feature "Davidswache."

Wolfgang Staudte [58] — One if not Germany's most compromiseless directors. He'd rather do a risky pic which flops than a conventional film. His last efforts included a remake of the John Gay-derived Brecht-Weill "Three Penny Opera" (which wasn't very convincing) and the still to be released "Unternehmen Herrenpartie" (Operation Gentleman's Party, verbal translation) which got some good advance notices.

Wolfgang Schleif [52] — Also can't complain much about lack of assignments. "Holidays Like Never Before" his last pic. An ambitious man. But he too a victim of the German film crisis.

(Continued on page 115)

Germans Upset At Yank Demand For Upped Terms

Frankfurt.

While the West German film theatre owners have become relatively conditioned to higher terms for American color films which run beyond the normal time limit, they are furious at the Americans' request for higher percentages on what they consider "normal black and white" films.

Latest objections offered by the West German cinema owners are aimed at a couple of American pictures, Universal's "The Birds" and Paramount's "Seven Days In May," for both of which the distributors have asked for 50% rental.

The increase from the usual 42 or 43% has been asked because, the distributors maintained, these were both expensive productions. But in the minds of the German exhibitors, they are standard-length black and white productions, and as such should rate only the normal rental.

The house owners point out that they have considerable difficulties just to stay in business these days, with the grosses down in Germany and more houses closing every week. And if they cannot ask for additional box office prices or for roadshow terms, they feel that the Americans are additionally handicapping them by asking for the "excessive" rentals.

And it looks as if new American films being brought in for the same above-the-normal rentals will meet with additional objections from the crisis-ridden German theatre industry.

Jukeboxes Spin $27,000 Monthly Jackpot for GI Europe Post Exchanges

Nuremberg.

Post exchanges in Germany, Italy and France are earning about $27,000 a month via nickle-a-spin jukeboxes, according to an official with the European Exchange System here.

The EES maintains 270 jukeboxes, mostly Wurlitzer, that carry from 100 to 200 records. It buys the boxes outright, and figures that in a good location a jukebox in a military snackbar can earn up to $300 a month.

Not only that — but the GIs in Europe are among the few people in the world who can still hear the most popular platters for 5c, since elsewhere it's usually now up to a dime a disk.

BERLIN-MUNICH-HAMBURG AND WIESBADEN STUDIOS

Berlin.

Statistics show that 64 West German films (coproductions included) were made last year. Of these 64 features, 20 were produced in Berlin, seven in Munich, one in Hamburg, two in Austria and eight in other foreign places. The remaining 26 films were made on locations throughout the country. Of the 20 features made in W-Berlin, 12 were shot at Artur Brauner's CCC studios at Berlin-Spandau, one was produced at UFA studios and seven films were made out at Arca studios, Pichelsberg. The seven films made in Munich were all produced at Bavaria studios, Geiselgasteig.

Here is a check-list of Germany's studio facilities:

WEST BERLIN

ARCA STUDIOS

(Owner: Arca-Atelier GmbH; Manager: Hans Oppenheimer)

Stage 1: 600 square metres, nine metres high
Stage 2: 220 square metres, six metres high
Outdoor grounds comprise 30,000 square meters

CCC STUDIOS

(Owner: CCC Film GmbH; Director: Artur Brauner)

Stage 1:	500 square metres	8.5 metres	high
Stage 2:	410 " "	13.3 "	"
Stage 3:	660 " "	11 "	"
Stage 4:	1,350	13.6 "	"
Stage 5:	350	5	"
Stage 6:	660	9.5	"
Stage 7:	510 "	5	"

Outdoor grounds comprise 45,000 square metres

UFA STUDIOS

(Owner: Universum-Film AG; Managers Dieter Charisius and Heinz Orlich)

Stage 1:	655 square meters	8 metres	high
Stage 2:	900 " "	8 "	"
Stage 3:	500	7 "	"
Stage 4:	240 "	4.5	"
Stage 5:	1,100 "	10.6	
Stage 6:	550 "	11	"
Stage 7:	715 "	7.5 "	"

Outdoor grounds comprise 95,000 square metres

MOSAIK FACILITIES

The Berlin picture would be incomplete without mentioning the big Mosaik Studios at Lankwitz, perhaps the Continent's biggest dubbing facilities. Founded by the late Ernst Wolff shortly after the war, this enterprise consists of seven studios. That W-Berlin became W-Germany's dubbing centre after the war is Mosaik's achievement.

BAVARIA STUDIOS

(Owners: Bavaria Filmkunst GmbH; Westdeutsche Werbefernsehen GmbH; Rundfunkwerbung Stuttgart; Managers: Dr. Heinz Savelsberg, Walter Pindter, Dr. Helmut Jedele)

Stage 1:	570 square metres	8.15 metres	high
Stage 2:	815 " "	8.5 "	"
Stage 3:	815	8.5 "	"
Stage 4:	2,100	12	"
Stage 5:	704	7	"
Stage 6:	704 "	7	"
Stage 7:	287 " "	6.3 "	"
Stage 8:	171	4.5	"
Stage 9:	390 "	7.5 "	"
Stage 10:	400	7.5	"

Outdoor grounds comprise 370,000 square metres

ARNOLD & RICHTER STUDIOS

(Owner: Arnold & Richter KG; Managers: Dr. Hans Schloetzer and Richard Quaas)

Stage 1:	380 square metres	7.9 metres	high
Stage 2:	200 " "	8.5 "	"
Stage 3:	1,000 "	6 "	"

Outdoor grounds comprise 20,000 square metres

RIVA STUDIOS

(Owners: Dr. Ritter, Dr. Vaillant; Manager: Otto Buehler)

Stage 1:	600 square metres	8 metres	high
Stage 2:	600 " "	8 "	"
Stage 3:	250	6 "	"
Stage 4:	250 " "	6 "	

Outdoor grounds: 20,000 square metres

TELESTAR STUDIOS

(Director Walter Trimmel)

Stage 1:	418 square metres	10 metres	high
Stage 2:	265 " "	5 "	"
Stage 3:	132	4 "	"

No outdoor grounds

SCHONGER STUDIOS

(Located at Inning am Ammersee)
(Owner: Hubert Schonger)
Stage 1: 280 square metres, 6 metres high
Outdoor grounds: 20,000 square metres

HAMBURG

STUDIO HAMBURG

(Managers: Gyula Trebitsch, Joachim Frels, Claus Kuehn, Robert Fehrmann, Erwin Jasse)

Stage 1	260 square metres	7 metres	high
Stage 2:	840 " "	9 "	"
Stage 3:	1,000 " "	12.5 "	"
Stage 4:	350 " "	9 "	"
Stage 5:	400 " "	9 "	"
Stage 6:	500 "	9 "	"
Stage 7:	360 "	9 "	"
Stage 8:	360 "	7 "	"
Stage 9:	400	9	"
Stage 10:	400 "	9 "	"

Outdoor grounds 15,000 square metres

BENDESTORF STUDIOS

(Owner: Horst R. Fink; Manager: Peter Meier)

Stage 1:	200 square metres	4 metres	high
Stage 2:	200 " "	4 "	"
Stage 3:	1,000 "	8 "	"

No outdoor grounds

WIESBADEN

TAUNUS-STUDIOS

(Owner: Taunus Film GmbH; Director Adolf Hannemann)

Stage 1:	800 square metres	9 metres	high
Stage 2:	750 " "	12.5 "	"
Stage 3:	250	7 "	"

Outdoor grounds comprise 65,000 square metres

BERLIN MUST KEEP 'A' STATUS

Exports of German Features Better, But Not In America

Frankfurt.

It's a constant source of disappointment to the German filmmakers that, although American-made pictures are Number One money-makers in West Germany, the United States market isn't particularly receptive to the German film product.

Only a brief five years ago, Germans were speaking optimistically of "the invasion of the German films in the U.S. market," as there appeared to be some major clicks. The lurid story of a Frankfurt prostitute and the effect of the booming economy on her and her sin sisters, "Rosemarie," was a big hit even if many sensitive Germans felt that it did more to distort their image than it benefitted in the cash boxes.

Others like "The Captain from Koepenick" and "The Devil's General" promised to help the German film industry keep going, but of late the going has been more difficult for German product in America.

Right now, the German industryites are pinning their hopes on a recent quartet that did big business in 1963 at home, and which it hopes will be smashes in the States. "The Knowledge of a Man in a Furnished Room," "The Treasure of the Silver Sea," "I Am Only a Woman" and "The Black-White-Red Four Poster" are the big hopes at the moment.

But on other fronts, the German films are succeeding.

Even though the Germans complained that the Italian filmmakers were on an all-out "German hate kick" and trying to revive the animosities of World War II with unfair or inaccurate films about Nazi atrocities, the German films did well in Italy last year.

During 1963, there were 24 new German films premiered in Rome, not bad when it's considered that the German output for the year was only about double that number. Take-home pay for the Germans ran to about 2% of the year's business, with excellent results reported from "Treasure" again along with "The Door with Seven Keys," "Guesthouse on the Thames," "Secret of the Yellow Narcissus," "The White Spider," "Marriage of Mr. Mississippi," "With Raspberry Syrup All Goes Better" and "The Last of Mrs. Chaney," as the best money-makers last year with the Italians.

Yugo's German Westerns

Big new love-affair is that between the German and the Yugoslav producers, with the latest trend in Germany to make "westerns" shot in Yugoslavia, and with a portion of Slav money. Last year, for instance, 24 German films played to good business in Yugoslavia, and at another advantage money-wise — the films were only inexpensively subtitled, instead of dubbed, as the small Yugoslav audience doesn't warrant the expenditures of the $7,500 needed to synchronize a film in this lingo.

Meanwhile, the two countries are working hand-in-hand in subsequent film deals. Twenty pics made in Yugoslavia in the last two years counted on German funds, either by a co-production deal or by some splitting of costs.

And of the profits being taken out of Yugoslavia via the German films in the cinemas, a part of the money is paid in cash, the rest used to bring Yugoslav documentaries to West Germany, thus sending more profits up the two-way street.

Business with Spain was also relatively good last year, and the German filmmakers were delighted to tote up export business to the amount of about $6,000,000 last year.

While the foreign grosses were down about $400,000 from the year before, the German production had dipped considerably, too. And all things considered, that looked like a nice round figure for German films to do outside the homeland.

Totals Down In 1964

Frankfurt.

Both the American distributors in Germany and the German producers are down to about half the number of films which were marketed in the peak postwar years here. U. S. reached a postwar high in 1958, when the MPEA members and the independents imported 242 films into West Germany (as against the 109 German productions that year). Best for German films was 1955, when the native sons came up with 122 films.

It's estimated that the Americans will in 1964 have about 120 new pictures in West Germany. German volume should be about 60 features.

Bonn Stays With 'Encouragement,' Though Dubious

Bonn.

The Federal government's scheme to stimulate better productions hasn't worked so far, but the "certain date" to qualify has been extended. Hope is to get "outstanding" German features in the works, based on a reading of scripts.

Originally the plan offered $50,000 apiece to seven German films that the West German Ministry of the Interior thought were "worthy" in 1962, with the added regulation that the films must start production by the end of 1963. Only two of the seven made the production date — partly because the government subsidy would be paid only when the films were finished, and the hard-pressed German producers were unable to round up the starting credit by the deadline.

Now, though, the Ministry of the Interior has selected 10 more films for 1963, which have to be started by the end of 1964, and has declared that it is extending the deadline for the previous five from the year before.

That means the German government will have to come up with aid in the form of a hefty $750,000 by the end of this year, if the fifteen films actually get into the shooting stage.

On the other side of the budget, though, the German Interior Ministry has stated that it is cutting the entire budget for aid to German films to about $1,500,000 for 1964—and that will have to include the support for the Film Festival in Berlin, citations for the documentaries, and prizes to the winning pics at Berlin. Just how half of the total can go to the 15 outstanding pics, and the other half be split for all the various other film activities supported in some way by the German government is a problem no one seems to have solved as yet.

Meanwhile, the film industryites are noting sourly that it's a pretty slim budget that the government is offering to support its troubled home film makers.

UFA HOUSES REPORT BIZ UP IN GERMANY

Duesseldorf, April 28.

Last year turned out to be "the best business year for the UFA theatre chain since the combine was founded in 1955," according to chairman of the board Baron von Ostman here. Chain now includes four houses on ground owned by UFA, 25 under contract to the chain, and four partly owned by UFA. Total seats are 24,100.

The houses reported that busi-

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BAUER DESPERATE FOR BIG STARS

By HANS HOEHN

Berlin.

Berlin Film Festival, or "Berlinale" as it is called in the local trade lingo, has been criticized for its "abundance of inferior films" and/or "lack of quality pictures" in recent years. In order to raise the festival's artistic standard, there were (also local) scribes who even suggested that Berlin give up its "A" festival status. This move, the scribes felt, would enable Berlin to get better films. (Under the regulations for an "A" festival, a film can only be entered in competition if it has not been shown outside of its country of origin at the time. This, quite naturally, militates against the showing here of many a good one).

Dr. Alfred Bauer, the head of the annual Berlin FilmFestival, has never left any doubt that he feels it important that Berlin sticks to its "A" status even—if necessary—at the expense of quality films. His rationale is that it took Berlin seven years to get its "A" status in 1957 and that such recognition from the Federation of International Film Producers) is certainly not lightly to be regarded in the light of so many film festivals all over the world at present.

Said Bauer: "I think if Berlin would surrender its 'A' rating, it would lose all international importance. It would become a second-rate event. It is true that we then could show big films that ran at other festivals before but it is rather doubtful whether the international press would be interested in coming to Berlin to see films that they have seen before. Also, if we give up the 'A' rating there is the possibility that another German city will launch a feature film festival of its own." (In fact, there have been suggestions to "move" the Berlin film festival to Munich. Berlin, of course, stood up at once against these Munich-inspired suggestions.)

The suggestions that Berlin give up its "A" status were advanced after the 1962 festival and again last year.

Bauer gathered the elite of the Berlin film press at a special meeting. The meeting also saw the presence of city's No. 1 critic, Friedrich Luft, who had once published the above suggestion in his influential paper. Bauer first discussed the matter and then asked the pressmen that everyone who's in favor of the "A" status should raise his hand. Two did not vote (Luft included) but otherwise all showed a clear pro-"A" attitude.

At this occasion, incidentally, the question came up why Berlin has been seeing so few worthwhile American films. In Cannes or Venice, for example, one can see quite a variety of interesting new American films via the information sections. Even San Sebastian often gets better American product than Berlin.

The Whyfore

There is a simple answer to that. The import of U.S. features into such countries as France, Italy or Spain is subject to a certain contingent. Every American film that is running at the above mentioned festivals gives the Americans an additional import license. This is why the Americans are more interested in these festivals. In Germany, they haven't got those fundamental import worries. The German market is fully liberalized and they can import into the country as many pix as they wish.

Quite apart from that, one cannot actually compare Venice and Cannes with Berlin. In view of Berlin's position as an isolated city, it is involuntarily also a political festival. Also, it is not a child of tourist-conscious city fathers. It has no Lido beach as at Venice and no Croisette as at Cannes and has consequently also in this respect a different climate.

Tax-On-Theatre-Ticket-Volume (Martin Plan) Confronts Yanks With Odious German Decision

By HAZEL GUILD

Frankfurt.

U.S. Motion Picture Export Assn.'s situation is "very cloudy" in West Germany at the moment, with the income that the American distributors earn in this country possibly to be reduced by a significant three to five percent. "Everything depends on the Martin Plan, whether it goes through and in what final form," explained Stephen Beers, MPEA chief in West Germany.

"There is still some question as to whether it will pass in its present form, and we have been under some pressure to come out one way or another on the proposed plan," Beers noted.

In effect, the plan was initially proposed to levy a special 5% fee on the grosses of all the cinemas in West Germany, the money being raised from the fee to go into a fund to aid the West German producers.

Under the initial change, it was decided that this 5% would be levied only on the film houses with a yearly gross of over 200,000 German marks (more than $50,000). Now it is being proposed that there be a sliding scale, with 3% take from the theatres in the annual category of 200,000 to 400,000 marks (from $50,000 to $100,000), 4% for those grossing from 400,000 to 600,000 marks annually ($100,000 to $150,000), and the maximum fee for those earning more than 600,000 marks (over $150,000) a year.

Some of the American distributors in Germany quietly feel that it would be to their advantage to oppose the plan because in effect it is taking money from their grosses in order to subsidize their competitors.

In theory, though, the attitude of the American distributors abroad has been that a good German film industry with which the U.S. films can compete is desirable. Yanks have been quick to stress that the existence of a local industry means that the native theatres will have added interest in films, as such, native and foreign.

Some Subsidizations

In Italy, France, Spain and Britain there is some federal subsidizing of pictures. And the West German films, struggling along without similar support, are in the difficult position of having to come up with product good enough to compete for rentals in Common Market lands and in Britain, and also to compete with the big films turned out by the Americans.

According to Beers, official decision on this would come from New York via Paris, and that of course "MPEA wouldn't want to be the whipping boys in case that the plan is defeated, and the German producers could then claim that we had sabotaged the German films."

If the plan went through in the form now proposed with the sliding scale for cinemas with differing annual incomes, the MPEA members would be just about the hardest hit of all the distributors vying in the German market. This is because its product plays off in the larger houses and the big cities, doing less well in a smaller community. Hence, the American films would usually be subjected to the maximum bite.

In some of the German states, the entertainment tax that once claimed a piece of the initial profits has now been ceased. In the state of North Rhine-Westphalia, for instance, if the film has a "predicate" meaning that the proper German authorities have deemed it "worthy" or "particularly worthy," and it played along with a similarly classified documentary short, there is no tax.

Martin Plan was initially described as a replacement for this tax, but since some areas have dropped the entertainment tax, the Martin Plan would mean a brand-new levy on grosses.

Last year, the Americans earned about $25,000,000 on their films playing in West Germany. And with about 120 films due to come in for the 1964-65 calendar, they could hope to earn about the same amount again.

$25,000-Per-Film Cartel Sends Stars Out of Germany

Frankfurt.

How're you gonna keep 'em down in the Black Forest, after they've seen Beverly Hills?

That's the big question the German film industry is asking. With the much cussed-and-discussed salary levels still maintained by the German Producers' Union (so that a top German actor or actress cannot be paid more than $25,000 for a film role) it seeems that more and more of the talented people are turning to the greener hills of California.

Recent German filmites who have deserted their native lands for American films include Elke Sommers and Christine Kauffman, the latter having renounced her film career since marrying Tony Curtis.

Romy Schneider, too, is no longer seen in German films, instead concentrating on American pictures and French stage appearances.

One of the first to renounce Germany was big money-maker Curt Jurgens. Ever since the salary controls were clapped on, Juergens has refused to work here. He would do so only if he could get a bigger slice of the take by being the producer, he noted recently.

Once the German films have built a star, it's getting customary for that person to check out, leaving the German film industry with another problem to surmount of where to get the new celebrities willing to work for scale.

'INTERNATIONAL' STARS IN GERMAN FEATURES

Berlin.

German films themselves may not seem very international but stars in German films are. Of the 20 most popular (according to last "Starometer") male and female German players, three are Swiss, three are Austrian, two are British, one is American and one bears a Liechtenstein passport—in other words: Every second player is a foreigner.

Top female position is held by Swiss Liselotte Pulver, followed by Austrian Nadja Tiller and German Ruth Leuwerik. Then comes British citizen Lilli Palmer, Swiss Maria Schell, Marianne Koch and Johanna von Koczian, two German actresses. German-born Hildegard Knef or Neff, married to British actor Dave Cameron, has become a British national. Next on that list are Elisabeth Flickenschildt, German, and Australian Romy Schneider.

In the male field, Germans Heinz Ruehmann and Gert Froebe hold fop positions, then come American Peter van Eyck, Austrian Peter Alexander, Austrian-born O. W. Fischer whose passport reads Liechtenstein, followed by the Germans Goetz George, Walter Giller, Hansjoerg Felmy and Hardy Krueger. Then comes Swiss Maximilian Schell, Maria's Oscar-decorated brother.

There are also various foreigners among th runners-up such as

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Austria's Incurable Lethargy; Studios Serve German Video; Imported 448 Foreign Films

By EMIL MAASS

Vienna.

The diagnosis on the motion picture production industry of Austria is very simple: aggravated, long-neglected lethargy. Nobody ever manages to effect a cure. Not that there have not been a certain number of ideas proposed. One of these advocated the creation of an Austrian Film Institute. It sounded imposing. But it broke down under public discussion when the question of financing, ever crucial here, developed that nobody could think of anything but the old, old, old idea of taxing theatre admissions, already well taxed needless to say.

The Austrian Film Institute was conceived in the brains cells of bureaucrats and immediately took the form of contemplated craeyoj of 10 sinecures "necessary" to run the Institute, plus an "archive official." These personages, typically immune from dismissal, once appointed, would have made the decisions of what to produce.

When this idea was shrugged aside, the situation remained about where it has been for the past five years.

In 1963, with 15 feature films, the lowest production figure was reached. Most active are Franz Antel and Stadthallen with their comedies. Some of them actually are quite good, but only intended for the German language countries. Sascha Film is on the same level. VARIETY was told over and over again—and we quote "The Austrian producers are not interested in selling their output to art houses abroad. The extra $1,000 does not interest us."

Local politics entered into the production field of Stadthallen (Sport City Hall) Company, operated by Adolf Eder. Conservative members of city council charged misuse of public funds, as the Stadthallen company was founded by the Socialists. But Socialists proved, that their lightweight comedies earned a slight profit. He ended up saying "It's better to produce bad motion pictures, than none at all—and besides, there is a lack of good writers."

With 448 foreign films imported during 1963, Austrian theatre owners did less than a so-so business. More than 60 closed down. MGM leads with 53 films in playoff. AFEX presented 35, Rank 21 (15 in original language). Total American imports were 148, West Germany supplied 49 and France 48.

For the first time, a sliding scale on rentals was agreed upon between distributors and house owners. Top rent was 47.5%. The new system will start with 40% and according attendance, the distributor might reduce it to a minimum of 30%.

Film studios exist practically on rentals paid by tv companies of West Germany exclusively. VARIETY was told, that this situation is unbearable for the future, as tv productions demand much less time, the result being, that many Austrian film stages are vacant for weeks, if not months. Wien Film Studio, as well as Otto Duerer studio in Salzburg, point out, that operation costs remain stable, due to the one year contracts with their employees and workers. Mere occasional appearances of American producers cannot ameliorate the financial situation, "regular" renting is necessary.

With rentals, living costs and general expenses having risen to international average, Vienna and all Austria now has less to offer. Its own motion picture industry moves along, unnoticed and unmentioned on the international market.

Television Says 'We Saved German Film Industry'

Frankfurt.

"The television industry is the salvation of the German film industry," claimed General Manager Werner Hess, chief of the Hessischer Rundfunk, Frankfurt outlet of the First German Radio and TV Net. His statement recently has set off a blast of counterclaims from the hard-pressed German film producers who constantly object to the unfair tax-free competition offered by the German television, by the lack of controls on the age limits for viewers (while attendance in German cinemas is strictly regulated for various ages for different films), by the many films playing on tv.

But generally, it looks as if Hess has some points on his side.

Since 1960, Bavaria Studios, with the largest film and television technical equipment in Europe, have done over 400 television plays, entertainment shows and series for the two West German television nets. Of the founding capital of Bavaria Studios there is 49% owned by the Bavaria Filmkunst Corporation, and 25.5% each in the hands of the advertising organizations of South German Television of Stuttgart and the West German TV of Cologne, assuring that those two stations will utilize the property to the maximum.

Bavaria for instance now offers 10 halls for film and television production plus five special studios for synchronization and mixing, a special music studio and trick studio, 37 cutting and showing rooms, plus copy factory for redoing 16mm and 35mm films in black and white. The group was founded with $3,750,000 and has added another $2,500,000 in investments since 1960, and is running well in the black, thanks to tv.

The Assn. of Technical Workers for Films and Television have just filed an objection against the tendency of the West German television stations to build their own studios for production and copywork, thus beginning to set up their own little empires.

They note that there is a danger of over-capacity, while the studio facilities that once made films exclusively should be utilized for television. In 1963, for instance, the studios with a capacity for making 70 full-length feature films, made only 50 German cinema films, and rightly had to fill their time with television. Now the technical workers fear that in the future the studios will be faced with unbooked space, and eventually there will be insufficient work for the technical employees.

'Runaway' Here Too?

They noted, too, that while the American film producers had formerly used the German studios, they are now going more toward Spain and Yugoslavia, where the costs are lower.

Meantime, there is no difficulty — but they foresee it.

In another way, too, television is helping the films, claims a German television industryite. Television is snapping up films, old and new, foreign and local. Producing a full-length film for television costs about $125,000 in Germany — while a film can be purchased for from $7,500 to $10,000 now.

German television last year was "kind enough to the film industry"

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IDLE-MOOD FANS AND FILMS IN KIND

Frankfurt.

"To kill the time" was the reason avowed by one in five persons for going to a film, in a recent study conducted in West Germany. Most of the people were just looking for a way to pass a couple of hours, without too much concern for the subject matter of the picture—only that it be light diversion.

That, to the world film producers who feel they must come up with weighty, significant, and timely stuff, is a bitter blow. But it explains why more and more the German film producers are letting their sights sink lower toward the murder mystery and cowboy themes that are proving popular here.

Of the cinema-goers questioned in the study (made at seven first-run theatres), about 46% noted a special interest in the drama or the book on which it was based, or in the stars, or the locale in which the film was made. Another 29% had been attracted to the picture because of advertising or film critiques or comment from friends.

Largest group of visitors, incidentally, fell into the 10 to 30 age group, which bought 49% of the tickets; 31% were in the 30 to 50 category, and 20% over 50.

"The cinemas are becoming more gruesome all the time," a West German film critic noted recently. He explained that the film titles, and the theatre ads, were accenting the horror, the murders, the killing and shooting more than ever before.

While only nine of the 400 film titles that appeared in the 1963-64 calendar used the word "Love," the word "Murder" or "Killing" appeared 24 times—up from the nine times it was used the year before. Words like Hell, Devil, Satan, Horror appeared in another dozen film titles.

Women, Girls, Virgins were used in 17 titles (as against Man or Men only eight times), there were 13 Secret Nights, and Bed cropped up six times, with Sex and Sin each coming in for two title appearances. And there were four "Nakeds."

Big words for the upcoming calendar are "Karl May," with the revival of interest in the western novels written by the German dramatist starting a "Karl May Wave" here.

And with the interest continuing in "krimis," two courageous German producers are risking their capital with a pair of productions costing over a million marks — $250,000 — a high investment for a local film.

Int'l Stars

Continued from page 113

Swiss Paul Hubschmid (in Hollywood once Paul Christian), Argentinian-born Carlos Thompson, Hungarian-born Marika Roekk, Danish Vivi Bach, to name some.

Also quite a number of foreigners among the directors, especially Austrians such as Harald Reinl, Georg Marischka, Georg Tressler, Edwin Zbonek, Franz Antel, etc. The Hungarian element has always been substantial in the German pix. To name some: Geza von Cziffra, Joseph von Baky, Geza von Radvanyi, Madrid-based Ladislao Vajda, etc. Quite a few Americans too, such as Frank Wisbar, Gottfried Reinhardt, Victor Vicas, Werner Klingler, Robert Siodmak most of them former Germans anyway.

German Film Theatre Shrink

Berlin.

Census of West German (including West Berlin) cinemas amounted to something like 6,000 last year. An exact figure as of Jan. 1, 1963 showed the number 6,300. One year before (1962) the number ran to 6,675. The below statistics indicate that there is a downward trend in all W-German cities:

	1959	1960	1961	1962
W-Berlin	265	261	232	208
Hamburg	179	173	164	134
Munich	126	122	112	106
Frankfurt	83	80	74	69
Stuttgart	54	57	56	53
Bremen	53	51	48	43
Nuremberg	44	42	40	38
Wuppertal	33	32	31	31
Mannheim	38	36	37	34
Wiesbaden	33	30	27	25
Augsburg	23	22	21	20

German Pix Tops In Germany

Frankfurt.

At least eight films will run over the 3,000,000 mark of tickets sold in West Germany this year. Big news is that of these eight, only two are American, (and even of that pair, one is technically British). Other six are German.

Surprise German clicks (several of which have already been sold for distribution in the U.S.) include . . ."Heimweh nach St. Pauli" (Homesick for St. Pauli, the nightclub district in Hamburg), a Rapid production; a mystery titled "Das Haus in Montevideo" (The House in Montevideo) from Hans Domnick Productions; Team production of "Das grosse Liebesspiel" (The Great Love Play); two of the Rialto "westerns" that have caused a whole new trend in Germany, "Winnetou I" and "Der Schatz im Silbersee" (Treasure in the Silversea); and the Ulrich production of a comedy about twin sisters titled "Kohlhiesel's Toechter" (Kohlhiesel's Daughters).

Two U.S. films making the grade are United Artists' "Irma La Douce" and Columbia-Bavaria's "Lawrence of Arabia," which is brought into Germany as a British film and hence not included in the American grosses this year from West Germany.

Munich Studios Hum: Much Work For TV

By JOHN KAFKA

Munich.

It remains remark-worthy no doubt that a country divided in half, as is Germany, has such extensive production facilities. West Berlin, Munich and Hamburg is each a film-producing center while across that ashbrick wall there is still another film center in East Berlin.

Munich's studios go back to before World War I and were very active during the Weimar Republic period. Much of the work here has had a co-production flavor in recent years.

Of the earliest plants here, Trafilco, Weiss-Blau, and Bayrische Filmindustrie definitely belong to the past. Arnold & Richter, abbreviated to "Arri," can be found today one block away from the place where their silent flickers were made half a century ago. There are three stages with floor space of 1,100 square yards, and buzzing with activities.

The studio founded in 1919 by Peter Ostermayr (still around as a producer), subsequently and for a long stretch of time the home base of Emelka Films, has grown on the same spot to Europe's second largest film factory under the monicker of Bavaria Geiselgasteig. This has at present 10 stages with a floor space total of 6,100 square yards (Stage 4 alone covering 1,900) plus a 333,000 sq. yd. of outdoors shooting area at its disposal.

Among the accumulation of more recent studios that clustered around the endurable nucleus of Bavaria and Arri as time went on, note, a new Riva-Unterfoehring's of six stages (floor space: 2,600 sq. yd.), Telstar-Tulbeck, formerly named Carlton (three stages, 735 sq. yd.), Divina-Baldham (three stages, 925 sq. yds.), and a number of well-equipped one-stage plants in neighboring communities such as Schonger (floor space: 260 sq. yds.), Ammersee (315 sq. yds.), and Elan-Sauerlach (216 sq. yds.).

Arri concerns itself principally with the invention and development of novel lenses and camera processes ("Arriflex") and rents its stages to tv productions, abiding by a command of the times which all but one of the other Munich studios cannot escape, either.

Lone exception is Bavaria-Geiselgasteig. Although this plant according to its tie-ups with the West-German and Southern-German outlets of the first video network as well as with the whole of the Second (Mainz) Program has turned out, in 1963, no less than 33 video plays of one-hour length or more, 30 popular entertainment features, and 37 short subjects, it still maintained its status as numerically strongest manufacturer of films for theatrical consumption in this country.

After discharging the physical production of such American features as "One, Two, Three," "The Wonderful World of the Brothers Grimm," "Captain Sinbad," and "The Great Escape," a total of seven German theatrical film productions, or co-productions, came off the Geiselgasteig floors during the past 12 months, to wit:

"My Daughter and I," Gloria's Heinz-Ruehmann starrer; **"The House in Montevideo,"** another Ruehmann epic, produced by Hans Domnick for Constantin release; **"Vacation from Myself,"** Franz Seitz—Constantin; **"Two Whiskeys, One Sofa,"** Maria Schell vehicle, Star Alliance — Constantin; **"A Man In His Best Years,"** Maran Films, Schorcht Distribution; **"Full Heart and Empty Pockets,"** Loewant Productions, Columbia-Bavaria release; and **"Watch Out, Mr. Dodd,"** Heinz Ruehmann once more, Divina-Gloria.

Bookings for the immediate future forecast a much higher total in 1964, there is a sharp upward trend in evidence. Two years ago, the studio's budget set aside $4 million for technical innovations and further stage enlargements half of which has already been spent at this time.

West Germany OK With Shorts And Documentaries

Berlin.

In general, the West German short film enjoys internationally a better reputation than the feature film. It is also more successful as evidenced by the fact that quite a number of German shorts have been able to win prizes at international festivals while, in turn, feature pix of W-German origin hardly rated attention. There are obviously young talents in the country's short film camp. Not to overlook, of course, the short film makers have it easier in so many respects. For one thing, they can dedicate themselves more to experiments. Experiments, however, in the feature film camp are a considerable risk under the current conditions in this country.

Hello (a combination of his first two names, Helmut and Lothar), Berlin documentary filmmaker who also produces industrial and other pix of commercial calibre, said this: "For various reasons it is unfortunately very difficult in Germany to make a good feature film. That's why I am still waiting. I prefer producing documentaries to mediocre feature films."

In view of the present low artistic standard of the German feature film, the question has often been raised whether there aren't any good short film makers who eventually could turn out a good feature in this country. And there was action: In February 1962, a bunch of young German intellectual short film makers got together in Oberhausen (at the then 8th W-German Short Film Festival), signed a manifesto and declared "Papa's cinema is dead." They prophesied a new era. Except for one film ("Bread of Former Youth") nothing happened. These young filmites who seemed to burst with new ideas are still mainly concerned with shorts. They keep proving that they are good technicians but they go overboard with formalisms. This also applied to the above mentioned pic, "Bread of Former Youth." This production gave them the chance to work as they please, but it proved a big disappointment.

In fact, more or less the only young German film director who achieved something that stirred interest was Will Tremper. His first two feature films were "refreshing departures" from the conventional cliche in several respects. It may be noteworthy to add that Tremper has nothing to do with the "Papa's cinema is dead" movement and

(Continued on page 136)

MUNICH: (1) ACTION AND (2) HOPE

By JOHN KAFKA

Munich.

Munich's business directory lists exactly three dozen filmmaking companies with headquarters in this city. As shown on the chart below, only 20 of them are actually engaged in production. Other 16 await the long-promised governmental support of the film industry. So-called "Martin Bill" is far from becoming law as last year at this date. So the "mark-timers," with veteran producer Peter Ostermayr, Aura-Molo, Rhombus-Tischendorf, NDF-Schwarz (after scoring heavily with their "Black-white-red Fourposter"), and Georg Witt notably prominent, are either idling or turning to comparatively greener fields such as tv or to dubbing. As for the active crowd, the term "production" must be stretched wide enough to cover also those coproductions for which all the essential work is being done in Munich while the particular setup of the team might necessitate shooting in Paris, Rome or (most frequently) Yugoslavia. Even so, coproductions or not, more than half of the number turned out during the past twelve months were also "physically produced" in Munich.

Here is the compilation:

JOHN ALBIN

Last year Albin combined with Hollywood's Peter Bernays to write, produce, and direct jointly "No Survivors, Please," for Schorcht distrib, with Maria Perschy and Robert Cunningham. This year, the same duo in the same triple capacity readies "Lost Lady," starring Paul Christian and Boy Gobert.

BALK-NEUE EMELKA

Having overcome its wait-and-see period, this outfit teamed up with Avala Productions of Belgrade, to put Germany's outstanding "angry middle-aged man" in the directorial field, Wolfgang Staudte, to work again. "Stag Party" (Schorcht distrib) is a bitter war story taking place 20 years after the war. Next on the slate: "The Tyrant and Justice," based on a Werner Bergengruen novel.

PETER BAMBERGER

Completed and world-preemed, both in Salzburg, "Encounter in Salzburg" which brings up to date the medieval miracle play, "Everyman," still better known by the tag of "Jedermann" as adapted by Hugo von Hofmannsthal and presented at the Salzburg Dome Square during the annual festival. Curd Jurgens plays the lead supported by French femmes Nadia Gray and Danielle Gaubert. Direction: Max Friedmann. Currently preparing "The Flying Carpet," an Arabian Nights tale retold in terms of our times.

H. J. BOLDT

Specializes in "hard-school" sexploitation mellers financed, partly coproduced and exported by Boldt. Completed (in collaboration with Rewa Films): "Devil in the Body." Coming up: "The Caves of the Living Dead" (co-produced by Objective Films, Munich-London), with Akos von Ratony handling directorial chores, and Erika Remberg, Carl Mohner, John Kitzmiller in the principal roles; then an "erotic espionage" feature tagged "Secret Weapon," and offering Nadia Gray as a "new Mata Hari."

CONSTELLATION

Columbia's Middle-European filmmaking enterprise, formerly headed by Hermann Schwerin, now with Walter Proehl at the reins, is not a motion picture company in the term's precise meaning. It rather acts as midwife and nurse at other producers' creations as it helps in bringing the basic project, the scenario and, eventually, the casting to light, and then feeds the fledgling with 50% cash financing plus 25% studio credits. With exporter Carrol Hellmann's "Omnia" also being on the team and providing another 15% in advances on foreign sales, this might be all any struggling filmmaker could be wishing for, except that the outcome is still dependent on the quality of the finished product which in the case of the recent "Full Heart and Empty Pockets" (see below "Loewant Films") turned out to be poor. Constellation's plans for the immediate future (with no producers singled out as yet) include: "The Boss Had an Idea," with Jean Seberg and Jean-Paul Belmondo; a comedy with the whimsical title "Baby Hamilton," and a picturization of an actual mass murder case that once kept the city of Duesseldorf in horror, as yet untitled. Awaiting release (through Columbia-Bavaria) is "The Wastrel," the 19th Century play by Austrian classic Ferdinand Raimund, a faithfully photographed Viennese Burg-theater performance, with Kurt Meisel directing and Joseph Meinrad in the title role.

CORONA

Mainly engaged in coproductions with French and Italian companies, Alexander Grueter's outfit produced, with Copernique Films, Paris, "My Uncle, the Gangster," and, aided by Gaumont, Paris, and Sancro Films, Rome, "Monsieur," the latter supposed to be Jean Gabin's swan song in the motion picture medium. (Rest assured, he meanwhile already announced his next film.) Lilo Pulver, Germany's b.o. magnet No. 1 plays the femme lead. At this time, Corona has settled preliminaries for "The Weary Transgressors," another coproduction with Copernique, Don Siegel directing, Nadja Tiller heading the cast, and, teamed up with Avon Films, London, "the One-eyed Soldiers."

DIVINA

This is Gloria Distributions' production mill which yielded its own Baldham Studios to tv feature fabrication and therefore had to work out its Heinz Ruehmann starrer, "My Daughter and I" at the Bavaria-Geiselgasteig plant. Recent accomplishments also include collaboration on "Piccadilly, Twelve Minutes Past Midnight," London-located whodunit under the direction of Rudolf Zehetgruber, with Ann Smyrner and Peter Van Eyck in the leads. Future projects, although numerous, are still in too early a planning stage to be announced at this time.

HANS DOMNICK

Creator of deservedly successful travelogues "Dream Roads of the World" and sequel set up headquarters in Munich to make "The House in Montevideo," second filmization of the Curt Goetz comedy, this time with Heinz Ruehmann and Ruth Leuwerick as the leading couple and ace director Helmuth Kaeutner governing the takes at Bavaria-Geiselgasteig. Domnick's future schedule seems to pass by Munich again.

GLORIA

Aside from Divina (see above), this distribution company has a production outfit under its own name. Principally reserved for coproductions, it is joining forces with French C.I.C.C. to turn out a picture, "Angelique." Shooting has started early in April, in Paris.

PETER GOLDBAUM

Last year, this company did "The Breadwinner," based on Somerset Maugham's "The Golden Ass," directed by Mr. Goldbaum, with Gerd Froebe and Hilde Krahl prominent in the cast. Subsequently a switch was made to the procedure of acquiring plays with film possibilities and trying them out on the legit stage before eventual conversion into motion pictures. Francois Campeaux' comedy "Les enfants du coeur" ("Heart's Children"), having had a successful run in Munich's "Arcades Theatre," is now the next item on the company's film production schedule.

LOEWANT FILMS

Nursed by Constellation (see above) and teamed up with Italian Geos and Sincar Productions, this Munich-based outfit made "Full Heart and Empty Pockets," with Alexandra Stewart, Linda Christians, Dominique Boschero, Francoise Rosay; Giovanni Mastrocinque directing. Producers Karl Antel and Carl Szokoll now laying the groundwork to a couple of comedies: "Hullygully in Tyrol," and a variation on the Lysistrata team, set against a football background, and aptly titled "A Six : Sex Tie."

MARAN

Schorcht, Munich's very active and, accordingly, upcoming distribution company, set this one up as their film-producing department. First result was a social-significance-slanted comedy. "Man in His Best Years," piloted by tv-master Franz Peter Wirth, starring Germany's most promising young character actor, Karl Michael Vogeler. Plans for the immediate future still under cover.

MCS-KG

Modern Cinema Systems provides the historically unique instance in filmmaking wherein motion picture production does not stem from a financial opportunity, nor a desire for new accomplishments in any field of art and showmanship but merely from the need of commercially exploiting a new technical invention. MCS 70, a fresh large-screen process, apparently could not get off the ground unless it were demonstrated to a worldwide cinema public in a screen epic. Then, "Flying Clipper," turned out just for such gadget-promoting purposes by MCS heads Travnicek and Hardt, and directors Nussgruber and Leitner, scored on the artistic side even more heavily than on the technical one. Meanwhile the company developed "MCS Studio Camera," allegedly another great innovation in the lensing field. While this is going to be put to the test already on loan-out to other filmmakers, it will advance final proof like its predecessor only through another motion picture. On their forthcoming production slate, MCS-KG have a monumental item depicting the life of Italian air general Umberto Nobile and his two history-making polar flights in 1926 and 1928.

ERNST NEUBACH

Just wrapped up: "Dog Eats Dog," coproduction with Unione Cinematografica, Rome, Carl Szokoll producing, Hollywood's Albert Zugsmith handling directorial chores, with Jayne Mansfield and Cameron Mitchell. This was preceded by "The Cavern" (jointly with Cine-Doris, Rome), with Rosanna Schiaffino, John Saxon, and Brian Aherne, piloted by Edgar Ulmer. In course of preparation: "Your Body Is Not Yours," Hildegard Neff in the lead, Leonide Moguy directing, a German-French coproduction, and "Manuela and the Rebels" to be brought out by German-French-Italian teamwork.

OMNIA-EICHBERG

This film-producing arm of Carrol Hellmann's export firm, Omnia, does not turn out pix on its own but exclusively in conjunction with other German as well as Roman and Parisian companies, e.g. "See Venice and Die" together with French Cocinor and Metzger & Woog, and Italian Adelphia) with Sean Flynn, Karin Baal, Madeline Robinson, Hannes Messemer, under the direction of Andre Versini, or "Kali Yug, Goddess of Vengeance" (Serena, Rome, and Criterion, Paris, piloted by Mario Camerini, cast including Senta Berger, Lex Barker, Paul Guers, and Ian Hunter.

ROXY

Luggi Waldleitner's ambitious and quality-conscious production outfit came pretty close to becoming the only casualty on the Munich film scene. Aside from the poor showing some Roxy features like "Always on Weekdays" or "Eleven Years and One Day" made at the b.o. difficulties besetting Nora Distributions and, recently, the unexpected closing-down of Playhouse Productions (which were supposed to salvage Roxy-Project "24 Hours in the Life of a Woman") forced Waldleitner into a temporary stoppage and an arrangement with his creditors. However, with Nora put back on a sound financial basis by a new association with Viennese Stadthalle Productions, Roxy is resuming its program much earlier than expected. Next on the schedule: a Lido Pulver feature.

FRANZ SEITZ

At this time, Munich's most prolific production mill running the whole scale from director Rolf Thiele's "artistic nudies" like "Venus Mountain" or "Morals 1963," through strictly home-consumption comedy stuff ("Vacation From Myself," "Tales of a Bad Boy") to some picturizations of literary masterpieces such as Thomas Mann's story "Tonio Kroeger" (with Nadja Tiller and Jean-Louis Brialy) or "Watchword: Heron," based on the Charles Morgan novel. And back again, unearthing a forgotten Italian sex dispenser, "Pitigrilly" by filming his "Chastity Belt," with Brialy again, and Jeanne Moreau. A cinematic department store, catering to as many different tastes as audiences will relish, but always proving competence and good workmanship.

HENRY SOKAL

With Aldous Huxley's "The Genius and the Goddess" on his producing schedule for a long time, Mr. Sokal at present is switching over from the wait-and-see period to actual preparation of this picture.

STAR ALLIANZ

Only German instance of a female star incorporating herself in a film-producing company. "Two Whiskeys, One Sopha," Maria Schell's first attempt at leading the cast and supervising the making of a picture at the same time, turned out a little short of successful. Next two items on her outfit's schedule, "General Frederick" (by Benjamin Constant) and "The Rebellion of Lost Souls" (this in coproduction) might present somebody else than the company boss in the distaff lead.

UTTERMAN-HARDT

Turned out, 1963, "Watch Out, Mr. Dodd," an amusing whodunit in the parody vein, starring Germany's best-loved comic, Heinz Ruehmann, with deservedly rewarding b.o. consequences. Nonetheless, this company has by now joined the "mark-timers" scouting for tv possibilities and leaving the cinema market alone until further developments.

German Film Directors

Continued from page 112

Rudolf Schuendler [58] — A routine man. Also active in the tv field.

Robert Siodmak [?] — His last locally made film ("Tunnel 28," M-G) dates back to 1962.

R. A. Stemmle [61] — Hasn't made a theatrical feature in several years. But directed several tv films. Also scripts for pix.

Rolf Thiele [46] — Has a predilection for "erotical" themes and mostly if not always goes overboard with them. His line-up of "sex-loaded" movies includes "Venusberg," "Moral 63" and "Black-White-Red Four Poster." The latter brought him the Berlin Ernst Lubitsch Prize, a strange prize: Lubitsch never had trouble with the censors, Thiele has.

Will Tremper: [35] — Last film was "The Endless Night" which was not so bad. He is a busy writer and has several projects. It's occasionally said that more or less the only young and new German film director who achieved something that stirred interest was Will Tremper There is some truth to that.

Luis Trenker [71] — His last feature pic, "His Best Friend," dates back to 1962. Trenker is often seen on television.

George Tressler [45] — His last feature dates back a couple of years now. But he too found substantial utilization in tv.

Fritz Umgelter [?] — Works in both films and tv biz. Hasn't rated much attention lately.

Ladislao Vajda [?] — Hungarian-born director. His last pic seen here, "A Nearly Decent Girl," a German-Spanish coproduction, was unfortunately a rather dull movie Before that he made "The Light-Ship" which was not so bad. If supplied with good material, Vajda is able to turn out fine film fare.

Paul Verhoeven [63] — Kept busy with tv work.

Herbert Vesely [33] — Nothing special heard of him since he directed his highly disappointing "Bread of Former Youth."

Victor Vicas [46] — "Jack and Jenny" was his last German-made movie. It didn't rate much attention.

Alfred Vohrer [45] — One of the land's commercially most successful directors. Known to make thrillers which the public likes. His remarkable activity includes such detective thrillers as "The Squeaker," "Indian Cloth," "An Alibi Fails," "Waiting-Room of Beyond" to name a few. On his 1964 list is a big western for Horst Wendlandt.

Alfred Weidenmann [47] — Was commercially highly successful with a number of comedies. One of the country's most active and (if given the right material) most able directors.

Helmut Weiss [57] — More active and quite successful in the tv biz now.

Bernhard Wicki [44] — Still benefits from his "Bridge" success although it dates back several years. His Ingrid Bergman starrer, "The Visit," is eagerly awaited.

Jochen Wiedermann [39] — Still hasn't achieved particular prominence as yet. Quite active in the video field

Franz Josef Wild [42] — No particular status in 1962.

Franz Peter Wirth [44] — His "Confessions of a Subtenant" wasn't bad. He's kept busy, both by film and tv producers

Kurt Wilhelm [40] — More active in the tv biz.

Frank Wisbar [61] — His last film, "Durchbruch Lok 234," which depicted the flight of East Germans to W-Berlin based on authentic happenings, found praise for quite a few things. Wisbar believes in a comeback of the German film.

Eugen York [?] — Nothing heard of him for quite some time.

Edwin Zbonek [36] — He didn't click with his ambitious "Man and Beast" and is now on the commercial path. His last film was "Henchman of London" which is based on a Bryan Edgar Wallace yarn

Rudolf Zehetgruber [?] — Quite busy. "Black Cobra" (Austrian pic), "The Nylon Snare," "Piccadilly At Twelve," etc. as the titles indicate, all thrillers which are currently high in demand in Germany.

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$60,000,000 Subsidy For Legit, Opera But German Films Get Nothing

By HAZEL GUILD

Frankfurt.

West Germany's state and federal governments, quick to subsidize the municipal legit and opera, are dealing the film spots no bonuses. Film expert Max Knapp recently declared that "The German films are the stepchildren of the government's cultural politics," noting that the West German government is currently levying high entertainment taxes on film theatres, which need help while at the same time providing government subsidies up to $3 per seat for every one of the German "live" stages.

Knapp noted that there are outstanding cultural films being made, citing such pictures as Gerhart Hauptmann's "Before Sundown," and noting that this ran for 18 months in Berlin and attracted 745,578 visitors. Had the drama been done on a Berlin stage, for instance, it would have had to run over four years at one of the major city stages. "The Captain from Koepenick," another noted German film, attracted 1,159,922 visitors and would have had to run three years at a government-supported city stage to be presented before that large an audience.

Nonetheless, the German repertory stages now receive support of over $60,000,000 per year, and there is no support in sight for the troubled German film industry, even though it can be a much more important cultural influence in the country.

Last year there were about 450,000,000 tickets sold in German cinemas—and taxes of over $16,000,000 levied on the houses, a hard financial blow for the houses to cope with.

But just as the German government takes money away from the cinemas, it gives that money—and much more — to the stages. The Hamburg Opera, for instance, gets 40.1% of its costs underwritten by the city and state, and every seat in the Bavarian City Opera in Munich received an average $6 in subsistence per year.

Why aid the stages at the expense of the cinemas, when the cinemas can reach so many more people with the same kind of cultural productions, reason the theater experts.

Germany's Cinema Keep Shrinking

Frankfurt.

West Germany's cinema count dipped again in 1963. There are now 6,025 houses. Some 328 closings during the year were offset by only 26 houses opening new or rebuilt. Count at the end of 1962 was 6,307.

In the state of Hesse alone (of which Frankfurt is the chief city), the closings during 1963 numbered about one house per week. (In the first two months of 1964, an addltional seven houses have shuttered). Most were converted into supermarkets or storage warehouses.

In Munich, where 30 houses closed during 1963, the favored reason given was excessive taxes. For every dollar made at the box office, it was noted, 30c went on the average to the distributor, about 60c to various taxes and insurance, and only 10c stayed with the theatre owner.

In Frankfurt, there remained only 66 houses at the end of 1963, down from 83 in 1959.

While in 1948, at the height of the country's depression after the war, each theater seat was 74% occupied, last year it had dropped down to only about 16% utilization.

UFA Houses

Continued from page 113

ness was down 9.2% in 1962 over the previous year, and the business downtrend in 1963 was only 5.6% over 1962. However, the houses were in the black because they had showed more films of exceptional length for which the ticket prices were raised.

Thus the 1963 turnover for the chain came to $5,055,000, almost the same as the $5,070,000 that it reported in 1962. Because of the higher film rentals that went hand-in-hand with the over-length films shown, the turnover to the distribution firms came to $2,152,000, the report indicated.

The chain also has a 50% arrangement with the ALI newsreel theater chain. And total profits for the year came to $437,500 for the operation or 10% of the turnover, an increase from the 8.6% of the turnover that the UFA theaters could retain in 1962.

TV Says

Continued from page 114

to show an all-time high of 205 full-length features over Networks One and Two, arousing added ire from the cinema owners who saw this as unequal competition. (The two nets got into a private squabble about who sent the most, or oldest, films — and Second Net claimed its films were an average of only 9.3 years old, while those on First Net were an average 13.4 years old).

Meanwhile, another blow from the Oberhausen Documentary Film Festival — 30 percent of the films shown were bought by the television, and will probably never appear in cinemas.

Synchronizing these, and other foreign films, for the television is another major industry that is helping keep the German film technicians busy, claim the pro-television-crew. At Studio Hamburg alone last year, about 100 full-length features, cultural and documentary shows were synchronized for the second tv Net and the other tv stations. This provided work for German actors as well as for the technicians, and helped aid employment, they note.

German writers are turning toward television as a source for their income, since so few German films are being turned out. And pay has increased since the Second Net came into being a year ago, on April 1, 1963, with two outlets now competing for the talent.

Like to Believe TV Tide Receding

Frankfurt.

The good old days when 70 or 80% of the television set owners were glued to the little screen —or the bad old days as the German cinema owners score it—are just about over in this country. Recent look at who's looking revealed that for some television productions, there were only 5% of the country's 8,500,000 television set owners watching.

While West German exhibitors are exceedingly vexed at the competition from video, they sighed with relief at the recent statistics indicating a film made especially for German television and starring Jose Ferrer, "Delay in Marienborn," attracted only 63% of the viewers, and Chris Howland's "Candid Camera" show, which has not been taken off the channels, brought 61% of the audience in.

However, grim side of the television scene, from the standpoint of the theatre owners, is that the most popular programs on Germany Television Nets One and Two continue to be—old movies. "People, Animals, Sensation" (a circus pic) attracted 68% of the set owners, while "His Best Friend" and "Papa Will Object" got 66% of the sets tuned in. Films are not only a bargain for the German television stations, who can buy them for a tenth of the cost of producing a program or even less, but are the favorites for the viewers as well.

Tout a la Yank, A German Need, But Neglected

Berlin.

"In the light of the film crisis in Germany, publicity work for films has become very difficult in this country," commented Hans Krueger-Franke, chief of Ringpress, the top touter organization. When his organization is trying to plant story or picture material with newspapers or magazines, editors put him or his men often the ironical, discouraging question: "Film?—Is it still alive?"

Krueger-Franke admitted that he is especially interested in working for American companies and the reason is simple: "American producers show more understanding. They have realized the value and importance of publicity and don't argue so much about the costs."

Of course, the Americans don't have those big financial worries. And there is no denying the fact that most German producers are in poor financial shape. Krueger-Franke: "It is also true that they often try to keep down the expenses at the wrong end."

Publicist mentioned the Darryl F. Zanuck film, "The Longest Day," as a particular example of American publicity work. "It was costly but great," he said. It made people curious and led to the impulse: "I must see this film!" There was probably not a single paper which didn't report at least once about "The Longest Day" prior to its premiere. (Ringpress, incidentally, didn't have anything to do with it, so its impartial comment.)

Another admired American publicity campaign was for Stanley Kramer's "It's a Mad, Mad, Mad, Mad world" whose international Hollywood junket last November received world-wide coverage.

BERLIN

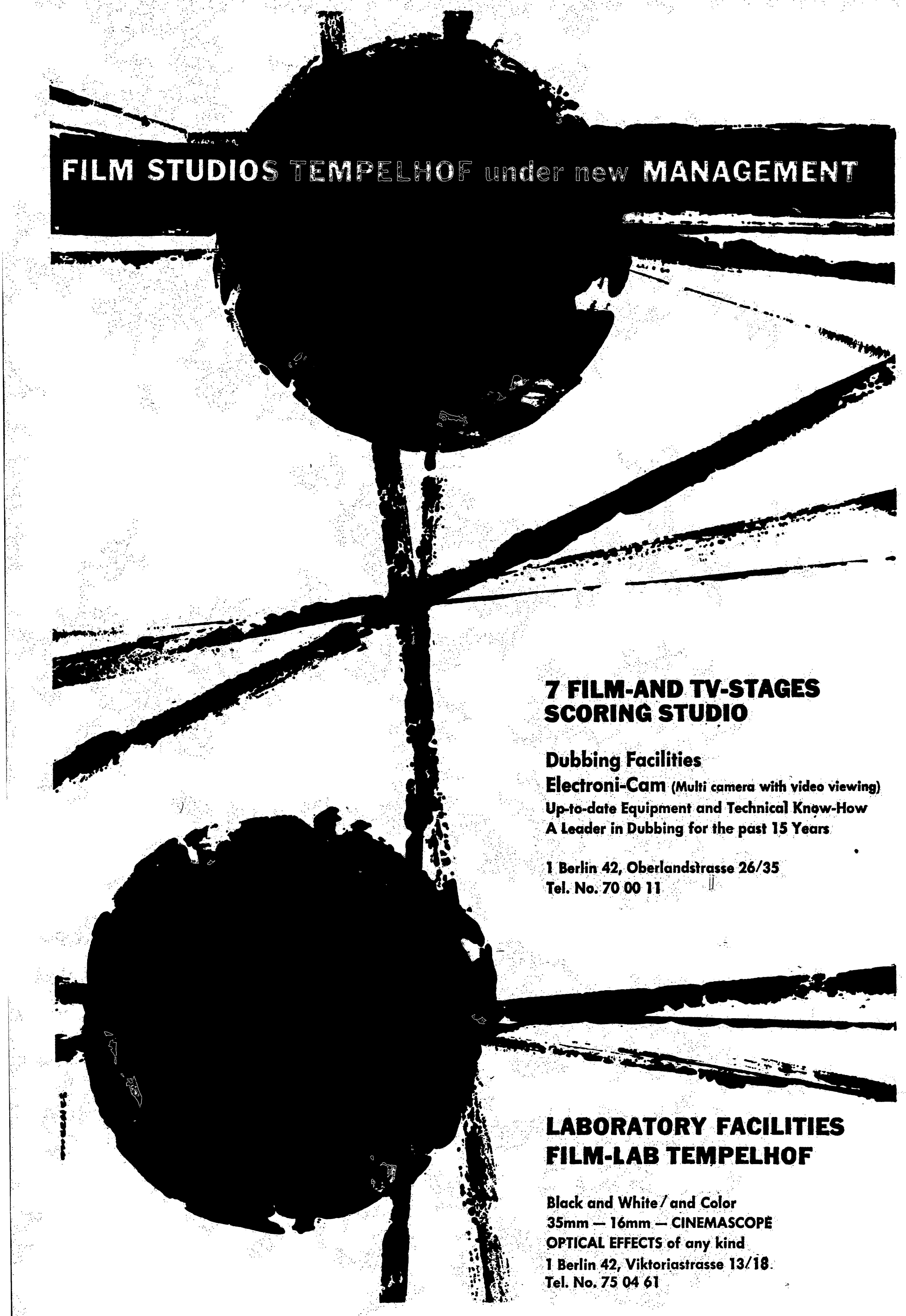
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Changing Ground Rules in Spain: Relate Aid More to Grosses

By HANK WERBA

Madrid.

Spain will officially promulgate a new film law within a matter of weeks. It contains many drastic reforms, some unexpected innovations, and specific objectives.

Primary aim of government law writers is to shed the burden of direct subsidies to film producers and relate state aid to public support for Spanish product at the boxoffice. In a foreword to the first of several drafts, the Director General of Cinema, Garcia Escudero, stated that past protective measures did not achieve a consolidated film industry sufficiently fortified to acquire market leadership at home or market footing abroad.

It is widely accepted in the industry that the majority of filmmakers combined their programs with an eye to the Subsidy Classification Board, rather than to moviegoers. Since the former aid law made it compulsory for Spanish distributors and exhibitors to protect national product, many producers could turn a profit on the strength of a distribution guarantee before filming and an outright subsidy at the end of production, regardless of how the film fared in release.

The new law was elaborately spelled out in a first draft, amply modified in a second on the strength of recommendations from the three Sindicato wings of the industry, and considerably altered in a third and final text now en route from the Director General's office to the Minister of Information and Tourism. It's worth noting that the Director General for Cinema sounded all areas of cinema opinion. After Sindicato recommendations were incorporated, the Director General clocked 39 hours of discussion on the final draft within the State Film Council, augmented to include 20 industry leaders and experts without council seats. In this stage, 64 amendments were accepted out of 112 submitted. There is no precedent in Spanish film annals for such extensive discussion and collaboration in formulating new policy.

Except for specific references to coproductions that exist in film clauses of commercial agreements with other countries, the new law will abrogate all past measures and serve as a complete text on all film laws and procedures. It can still undergo modification before the Minister affixes his signature and the law approved by Franco's Council of State. At the moment, the Minister is embroiled with a far-reaching press law. It is thought that final film approval will suffer delay while Minister Frage Iribarne gives battle to lighten press restrictions.

Medium-Term Credit

The first major chapter in the new law deals with economic aid, and the first major item under this heading, is credit. Medium-term credit will be extended to producers with one or more films in blueprint. Also benefiting, are film studios, dubbing studios, laboratories, distribution companies, and exhibitors. The producers are primary beneficiaries and will receive credit up to 50 per cent of budget. In most instances, a distribution contract for future release is acceptable as guarantee for the loan. In others, two separate bodies—Film Aid Committee and the credit Committee have authority to approve credit requests merely on the strength of the project's commercial possibilities.

The Film Aid Committee will have the Director General for Cinema at its head, and membership drawn from the National Film Institute, Director General's office, the Sindicato, film industry and credit authorities. The Credit Committee will come within the National Film Institute under the presidency of Undersecretary of Information, with all top film authorities, Sindicato chief, and representatives from the Treasury, Economic Development Office, and the Credit Bank as voting members.

Major reform is the method for granting producer subsidies. The law states that the producer will receive as subsidy anywhere from a minimum of 15% to 50% of the boxoffice gross. While the variables are broad, they offer leeway to fix a definite percentage as soon as experience teaches both film authorities and film makers the average gross peseta intake of Spanish films in exhibition. Implementing the subsidy clause is compulsory ticket control at the boxoffice to reveal precision figures for the first time in the industry. Film law writers are prepared to wait for results and then arrive at an average percentage that will afford protection and not provide a miscalculated bonanza. Subsidy percentages will come out of the Film Institute's Aid Fund which draws its annual revenue of approximately 450 million pesetas from dubbing taxes on foreign films, and a special aid tax at the ticket window.

Additional subsidies will be carved out of the fund balance (if any) at the end of the year and go to producers in proportion to the boxoffice business their films chalked up during the course of the year.

Spanish coproducers will be entitled to the full subsidy percentage from gross returns only in coventures with Italy and France, where film pacts accord reciprocal treatment. Also, producers in these countries enjoy similar subsidy percentages and the subsidy clause in the new law merely extends the reciprocity. Spanish coproducers partnering with U.S.A. or Germany, where state aid is nonexistant, will not receive the full subsidy percentage but merely that portion of what they have invested in a co-venture. A 30% Spanish investment in a coproduction with these two countries will bring the Spanish coproducers 30% of the subsidy percentage of boxoffice gross.

The big innovation in subsidy grants is the extension of this protective measure to include exhibitors releasing Spanish productions. Eventually, exhibs will get a small but sufficiently attractive portion of the salle gross out of aid funds to induce showmanship exploitation of native product. This will not go into effect, however, until ticket machines are installed throughout the land and controlled receipts become a matter of industry record. Period of exploitation is set at five years from the date of national release.

Advance Against Subsidy

Since producers cannot wait five years to acquire their subsidy, the law establishes a system of peseta advances to tide things over. Producers will receive an advance of one million pesetas per pic, to be repaid out of subsidy percentage returns over a period of three years. Failure to repay this advance disqualifies film makers from further state aid. The Aid Committee has the authority to refuse an advance if, in its judgment, the release print offers no assurance of commercial returns. This does not disqualify the producer from a subsidy once the questionably commercial product goes out on the screens.

Fully cognizant of the time span required to install ticket counters in close to eight thousand movie houses, the law makers added transitional flexibility to basic intent of speeding new policy into execution. For the balance of the current year, producers may choose between past subsidy procedures and a makeshift estimate of exhib gross based on the boxoffice tax for the protection of minors. Administrated by the Ministry of Justice, this tax offers the only clue to receipts. Starting next year, the law makes it mandatory to install ticket machines (for a legal count) in six major cities currently accounting for half the national ticket window take. These cities are Madrid, Barcelona, Valencia, Seville, Bilboa, and Zaragoza. At that time, authorities will calculate percentage subsidy from a gross returns in the cities mentioned, as well as an estimated gross count from the tax on minors in other provinces.

For distributors, the law continues to grant the Director General for Cinema the authority to fix a quota of dubbing permits, after getting recommendations from the State Film Council, and Sindicato. In a sweeping change, this chapter of the new film law eliminates the current computation point system (baremo) for the allocation of dubbing licenses, and sets up a simplified code, limited to the number of Spanish films distributed annually, and the annual gross of the Spanish films distributed. The new computation will become effective partially in 1966, and completely in 1967. The current point system remains in effect until the end of the next year. In 1966 the new system takes over, but in that one year, size and total capital of the distributing company will be incorporated in the final point rating to qualify distribs for dubbing licenses.

An incentive quota of dubbing licenses, in one-third excess of the annual quota, becomes available in 1966 to producers and distributors for the release of Spanish pix in foreign markets. Benefiting under this clause, are Spanish films competing in Int'l film festivals. Producers earning incentive licenses will have the right to dispose of them as they see fit.

The protective four-to-one measure requiring distributors to release one Spanish film for every four imported will become extinct in 1966.

Exhibition

The four-to-one-formula passes from the distributors to exhibitors. With the promulgation of the new law, the latter will have their compulsory screen time for Spanish pix increased to a day for every four days of foreign film exhibition. This new formula boosts compulsory screening from 56 days for showcases in Madrid and Barcelona, to 90 days a year. The Director General is authorized to set a quota for compulsory screening of children's programs at such time as a sufficient number of specialized pix become available in the local market.

Films of Special Merit

Films of special merit hold a prominent place. In this category are films with moral, social, or political values; films particularly appropriate for young moviegoers under the age of 14; films unusually offbeat in theme, or artistic in quality, or involving Film Faculty graduates making their debut as directors, cast members, or film technicians; and, finally, films that win main awards in Int'l film festivals.

Films of special merit will receive very special aid. The government will act as guarantor for medium-term credit, and for the peseta advance against percentage subsidy. Furthermore, there will be no penalty for failure to repay the advance. Also, the advance against subsidy can be as high as the total budget—but not exceeding five million pesetas. To foment such quality pix—either favorable to the regime or compelling with Int'l fest juries and adult world audiences, additional aid is contemplated. Films of special merit will have a double point value in the distributor's annual baremo score; for the exhib, it counts for double the compulsory screen time as compared to an ordinary Spanish picture in release.

Finally, a special jury of screen writers and critics will be formed to designate 10% of Spanish pix in exhibition for any given year as films of special merit—automatically bestowing the full complement of economic benefits, if previously overlooked by government special merit classifiers for one reason or another.

Short Features

By law, the government will also subsidize short features and documentaries. The best shorts in this specialized field will qualify for credit, subsidies, and compulsory screen time. Exhib must show one short or documentary for every four days of normal programming.

This, in substance, is the new film law that will govern the Spanish motion picture industry when it is officially promulgated in the near future. For a long time thereafter, the Director General for Cinema will be hard put to spell out detailed procedures for the many fundamental changes, but all of the directives, and people assigned to carry them out, should be functionable by the end of the year, when the new law will become effective in fact.

Spanish Market Statistics

Title	Days In First Run
"West Side Story" (Roadshow release)	204
"How the West Was Won" (Roadshow release)— still running	380
*"Splendor in the Grass"	210
*"The Apartment"	142
"Some Like It Hot"	140
*"Sweet Bird of Youth"	105
*"Peyton Place"	102
*"V.I.P.'s"	95
*"The Parisienne" (Bardot)	84
*"Counterfeit Traitor"	84
*"Phaedra"	79
*"The World of Suzie Wong"	77
"Buddha" — Japanese	77
"World By Night" — Italian	77
"Imperial Venus"	49
"The Leopard"	49
"Jumbo"	46

* Indicates multiple first-run release

FILM PRODUCTION IN SPAIN 1953-1963

Year	Annual Total	National Black & White	National Color	Coproduction Black & White	Coproduction Color
1953	43	34	2	5	2
1954	69	53	3	6	7
1955	56	43	6	4	3
1956	75	47	6	13	9
1957	72	29	21	15	7
1958	75	18	33	16	8
1959	67	21	29	6	11
1960	73	25	30	10	8
1961	91	44	28	8	11
1962	89	30	33	13	13
1963	113	32	26	20	35

Bronston Says 'I'll Be Producing Again'; Madrid Echoes 'Amen'

Madrid.

One year ago, Spain was heralded in these columns as the new film empire. Production activity in 1963 amply substantiated glowing predictions. Samuel Bronston produced two mammoth films—"The Fall of the Roman Empire" and "Circus World." The Spanish film industry achieved its highest production mark in history with 113 national and co-partnered features.

At the outset of the new year, the situation took a drastic reversal. Most graphically missing from the scene—at this moment—is the high-powered Bronston activity. For the past four years, the producer assembled a brilliant roster of screen stars, film directors, script writers and technicians in the Spanish capital city where he averaged a blockbuster and a half a year.

The impact of Bronston's continuous production effort is as dramatically reflected by the sudden, sombering silence at his headquarters studio as it was at the giddy height of film-making activity from which emerged "King of Kings," "El Cid," "55 Days At Peking," "The Fall of the Roman Empire" and "Circus World."

On the local front, the 1963 boom deflated fast as Spanish authorities worked on a new film law containing radical changes in state aid policies. After a four-month standstill, production is resuming again—encouraged by government concession offering subsidy aid either under the new or old standards. (See commentary on Spanish production scene and new film law in this section.)

Bronston has emphatically asserted he will resume production this year. Properties once listed for future production include "Brave New World," "Battle of the Bulge," "Nightrunners of Bengal," "Paris—1900." "Blue and Gray on the Nile" and "The French Revolution." Word here is that "Brave New World" will lead off under the direction of Jack Cardiff, when production lights again flash green.

Only other foreign producer with a continuing program is Phil Yordan. In work, is "Crack in the Earth," a sci-fi feature starring Jeanette Scott and Kieron Moore with Andrew Marton directing. Len Sansom and Bernie Glasser are Yordan's Security Pictures producers on "Crack" and upcoming "The White Savage" and "Dear and Glorious Physician"—all slated to roll in Spain this year.

Completing preparation for an early May start is Jean Negulesco's "Pleasure Seekers," produced by David Weisbart for 20th Century-Fox. A Hollywood cast of young stars will travel Spanish locations for a month and then return home for interiors on 20th Fox sound stages.

Ex-Bronston associate producer Alan Brown also has an early May start for his Universal feature, "Miss Jude," set to roll on the Costa Brava with John and Haley Mills under Richard Thorpe's direction.

United Artists will location the British production "The Shabby Tiger" on the Levantine Coast this summer. David Niven stars and Basil Dearden will direct.

Recent location surveys add the possibility of two big productions being scheduled for Spain. One is "The Centurions," for which producer-director Mark Robson has already marked off locations in Southern Spain; the other is "Dr. Zhivago," slated for director David Lean late this year on locations he selected up North.

Jerry Fairbanks Productions starts the first of several Yank-Spanish coproductions next month, when director Daniel Petrie rolls cameras for "The Tom Dooley Story." This joint feature with Tecisa will be filmed entirely in Spain. Some second unit background footage is scheduled for Laos and Viet-Nam.

Mel Ferrer turns exec producer with "El Greco" and will star in the title role. Filming, probably locations only, will begin shortly after Ferrer winds his title role in the current Eurofilms production of "Monsieur La Salle."

The Yank film community has considerably shrivelled in size as compared to last year. And there are no concrete signs that U.S. production in Spain will regain activity levels of recent years in the coming months.

PUBLIC IN SPAIN BUYS MORE DUCATS

Madrid.

Film theatre attendance curve in Spain has manifested a slight but encouraging increase during the past calendar period. The box office setback during 1961 and 1962, largely attributed to the rapid growth of television and large scale installment purchasing of small utility vehicles and motor-scooters, has been upset by a reverted interest in spectacles and quality films.

Heavy ticket window trade engendered by the big ones such as: "How the West Was Won," "Westside Story," "Cleopatra" and "55 Days at Peking" spilled over the success runs of Spain's "La Paloma Street Fair," "From Rose to Yellow," and "Marisol Goes to Rio," the satiric comedy "El Verdugo" and "The Tarantos."

An important novelty factor in upswinging attendance was filmgoer curiosity to view a considerable number of films formerly banned from Spanish screens and released during the past season

(Continued on page 122)

SPANISH FEATURES FOR 1964

ADA

Fernando Fernan-Gomez directs and stars in "El Mundo Sigue" (The World Goes On).

AGATA

Producers Antonio Cuevas and Jose Luis Dibildos believe in sizable coproductions following their initial co-venture, "Cyrano y D'Artagnan," starring Jose Ferrer. They last produced the Alain Delon-starrer, "The Black Tulip," and Carlos Saura's "Weep for a Bandit," starring Lea Massari, Francisco Rabal, Serge Reggiani, and Lino Ventura. Both were coproduced with France and Italy. "The Black Tulip" is the first Spanish coproduction to open here in 70m and at advanced prices.

ALBATROS

Cooperative filmmaker called on Jesus Franco to direct a pair of action mystery pix. "Rififi in the City" stars Jean Servais and Fernan-Gomez. In "The Hand of a Dead Man," Howard Vernon, Paula Martel and Hugo Blanco are top-billed.

ALESANCO FILMS

European-based Yank actor Frank Latimore heads the cast of "Cerco de Muerte" (Stagecoach Passenger). A western directed by Jose Elorrieta.

ALFYEGA

"Juego de Hombres" (Game for Men), is a modern drama directed by Jose Luis Gamboa with a cast including Pedro Sanchez, Roberto Camardiel, and Loura Granados.

ARGOS

"Bueno para Nada" (Good for Nothing). Coproduction with Italy directed by Walter Santesso who also stars with Nuria Torray and Antonio Prieto.

ARO

"Confidencias de un Marido" (Third Floor Left) Spanish set constructor-turned-director, Francisco Prosper, makes his debut as director with this light comedy. The cast is headed by Lopez Vasquez and Amparo Soler Leal.

ARTURO GONZALEZ

"Las Hijas de Elena" (Helen's Daughters). A farce comedy directed by Mariano Ozores with cast headed by Isabel Barces, Antonio Ozores, Laura Valenzuela, and Lopez Vazquez. The producer's second film last year, "El Diablo tambien Llora" (The Devil also Weeps), is a more ambitious entry that earned the Spanish Oscar for Nieves Conde as best director of the year. Strong cast of this coproduction with Italy stars Francisco Rabal, Eleonora Rossi-Drago, Alberto Closas, and Mabel Karr.

ASTURIAS

"Piedra de Toque" (Touchstone) was named one of the two Spanish Oscar winners for its tale of colonial life in Spanish New Guinea. Yank actor William Marshall stars under the direction of Julio Buchs with Arturo Fernandez, Susana Campos, and Angela Bravo.

ATECA

"Eva 63." A modern comedy directed by Pedro Lazaga and stars Laura Valenzuela, Elisa Montes, and Jorge Rigaud.

ATENEA

"Los Invencibles" (Invincibles). A 50-50 coproduction with Italy directed by Alberto de Martino. Stars Tony Russell, Helga Line and Gerard Tichy.

ATLANTIDA

Coop comedy, "Hot Summer for Sr. Rodriguez," stars funster Lopez Vazquez under Pedro Lazaga's direction.

BALCAZAR

Francisco Balcazar had an active production slate last year turning out three Spanish films and two in coproduction. Young director, Perez-Dolz helmed "A Tiro Limpio" (Clean Shot), starring Jose Suarez, Luis Pena, and Maria Asquerino. "La Revoltosa" is a screen adaption of a popular light opera. "Piso de Soltero" (Bachelor Apartment) is a comedy directed by Francisco's brother, Alfonso Balcazar and stars Alberto Closas, Cassen, Irene Daina, Maria Anderson. "Un Balcon sobre el Infierno" (Hell's Precipice): Young French director Francois Villiers directed this modern drama with a strong cast headed by Michele Morgan, Simon Andreu, and Dany Saval. "Noches de Casablanca" (Espionage in Casablanca) is a melo musical coproduction with Italy and France. Int'l cast includes Sarita Montiel, Maurice Ronet, Franco Fabrizzi, and Leo Anchoriz. Gallic Henry Decoin directed.

BOSCO

"El Camino" (The Way Ahead) is a sweet and light social drama directed by and starring Ana Mariscal. Others in the cast are non-pros.

BIG-4

"El Llanero" (The Plainsman). A tale of the open spaces in Venezuela directed by Jesus Franco and starring Jose Suarez, Silvia Llorente, and Todd Martin.

BUCH-SANJUAN

Roman Gubern marks his debut as film director with "Brillante Porvenir" (Bright Future), a dramatic story of modern Spanish youth, produced in Barcelona with German Cobos and Serena Vergano at the top of the cast. "El Proximo Otono" (Next Autumn) is also a first assignment for director Antonio Ezeiza. Stars are Sonia Bruno and Manuel Manzaneque.

CARABELA

All-European cast, including Annie Giradot, Richard Johnson, Alida Valli, and Jose Menendez, appear in "La Otra Mujer" (The Other Woman), an ambitious coproduction with Italy and France directed by Francois Villiers.

CARTHAGO

Coop western directed by Leon Klimovsky. Jack Taylor is the skilled mount-up, aided by Jorge Martin and Junt Brunell.

CASTILLA

Mystery drama "Pact of Silence" comes in as a coop venture under the direction of Antonio Roman, with a cast headed by Yvonne Bastien, Pierre Brice, and Carlos Estrada.

CENTAURO

"Taste of Vengence" is a western coproduced with Italy. Yank actor Richard Harrison tops the cast.

CESAREO GONZALEZ

Veteran film maker Cesareo Gonzalez was the busiest producer last year with one Spanish pic and six coproductions to his credit. "Blackmailing a Bullfighter" stars El Cordobes, hottest matador in the arena today. "Summer Cruise" is loaded with Sun Coast paysage, and a big cast starring Carmen Sevilla and Gabriel Farzetti under the direction of Luis Lucia. Lola Flores stars in "De Color Moreno" (Latin Complexion), filmed entirely in Mexico as a coproduction. "Tony's Secret" is a custom-made entry for young Spanish singer Joselito. "Nunca pasa Nada" was one of the pix representing Spain at the last year's Venice Film Festival. Juan Antonio Bardem is the director; Corinne Marchand is the star, ably assisted by a talented Spanish cast. Big grosser on the Gonzalez list to be released this Fall is the Sarita Montiel-starrer, "Samba," a coproduction with Brazil, where director Rafael Gil filmed exteriors.

CHAMARTIN

Coproduced "An Almost Serious Gal" with Germany and the modern comedy stars Lilo Pulver, Alberto de Mendoza, comic Gila, and Juanjo Menendez under the direction of veteran Ladislao Vajda.

COPERCINES

Film chief Eduardo Manzanos set the pace last year in mass producing westerns. His two coop companies, Copercines and Fenix, turned out six—all coproduced with Italy. Ty Hardin directed and starred in "Boudine," newcomer Jose Luis Borau helmed "Brandy," Agustin Navarro took the reins for "Four Bullets" and Italy's Stefani Vencini directed Walter Chiari, Aurora Sarasa anc Silvia Solar in "Western Heroes" under the Fenix banner. Copercines westerns included "The Californian's Revenge" and the Geoffrey Horne-starrer "Three Good Men."

DELFIN

"Bridge of Time" stars German Cobos, Susana Canales, Maria Mahor, and Delfin coop topper, Julio Pena.

ECO

Miguel Picazo has a solid first credit as director with "Aunt Tula," a dramatic tale of provincial life from the novel by Miguel Unamuno. Stars Aurora Bautista and Carlos Estrada.

E.C.A.

Jose Luis Font debuts as a director with "Vida de Familia" (Family Life), using a cast of legit stars.

EPOCA

"Girl in Clover" is a coproduction with Italy built around Rocio Durcal, Spain's popular young songstress.

ESAMER

Coproduced two last year with Yank filmmaker Sidney Pink. First came "Pyro" with Barry Sullivan and Martha Hyer. Second was the comedy spoof at Castro, "Operation Delilah," with Rory Calhoun and Gia Scala.

ESTE

Barcelona production banner has three for release — "The Skirt Chaser," with comic Cassen, Paloma Valdes and Milo Quesada; "The World at Night," an assortment of variety numbers on film and a coproduction with Italy modestly called, "World's Superspectacles," a coproduced potpourri of circus acts and ballet.

ESTELA

Brett Halsey, Gianna Maria Canale and Conrado Sanmartin star in "Bridge of Sighs," a Spanish-Italian coproduction.

EUROFILMS

"Frontier of God" is a modern religioso drama directed by Cesar Ardavin and starring Enrique Avila.

GUION

Marisol-starring vehicles have a ready return in the Spanish lingual market. The young singer-dancer starred in two last year for producer Manuel Goyanes. "Marisol Goes to Rio" was followed by a more ambitious project, "The New Cinderella," also starring Hollywood's Bob Conrad and Flamenco star Antonio under the direction of George Sherman.

HESPERIA

Coproduced "Game of Truth" with France. Madeleine Robinson and Sami Frey top the cast. Co-stars Maria Asquerino and Jose Bodalo. Director is Jose Maria Forque.

HISPAMER

Active through the year, Sergio Newman prefers the three-way coproduction with Italy and France. In this vein, he partnered in the Brett Halsey starrer, "The Magnificent Adventurer," the terror-laden "Curse of Karnstein," the four-segment "Four Truths" and "Horsemen of Terror."

I.F.I.

Producer Iquino assigned Miguel Lluch to direct "Crime" and "Girl Hitchhiker" and called on young director Mario Camus to helm "Farceurs" and "Young Sanchez." Latter was Spain's selection for Buenos Aires Film Festival and Film Week in Valladolid.

IMPALA

Debuter Manuel Summers reaped a glowing success with "From Rose ... to Yellow" so Impala assigned him to "Girl in Mourning," Spanish entry at Cannes this year.

INTERNATIONAL FILMS

Coproduced "The Wedding" with Argentina. Male stars Jose Suarez, Jose Guardiola and Jose Rubio are Spanish; Argentina's Garciela Borges and Susana Campos are femme leads. Lucas Demare directed.

IZARO

"Summer Sun" was filmed on the Costa Brava with Arturo Fernandez and Luz Marquez heading the cast.

LUVI

Veteran Rafael Salvia directed "Her Name Was Dulcinea" with a cast starring Susana Campos, Juanjo Menendez and Ramsay Ames. Second project was a coproduction with Puerto Rico called "Verdict for an Angel," directed by Ferrerico Curiel.

NAGA

Paul Kohner packaged Naga's coproduction with U.S.A. "Strangers Came to Die," starring Katy Jurado, Robert Brown, Alberto Blosas and Conrado San Martin under the direction of Harald Philips. "El Verdugo" (The Garroter) was official entry at Venice last year. Ably directed by Luis Berlanga the black-tinted comedy stars Nino Manfredi, Emma Penella and Jose Isbert.

OCEAN

Opened shop with a slate of two big coproductions and added a Spanish film to round out calendar year. "Sandokan," has action and adventure. Stars Steve Reeves and Genevieve Grad. "Pariahs of Glory" also teamed Ocean with Italy and France for filming in Barcelona and on the Costa Brava. Cast was topped by Curt Jurgens, Maurice Ronet, Falco Lulli and German Cobos under Henry Decoin's direction. Ocean chief Jamie Comas rounded out first year with "Matador in Street Clothes," a low-budgeter helmed by Jorge Grau. As Productions co-financed.

PEDRO MASO

Fernando Palacios directed "Operation Embassy," an Alberto Closas comedy co-starring Analia Gade and Lopez Vazquez.

BENITO PEROJO

Perojo's commercial flair has become a byword in Spain. He scored with Sean Flynn in "Captain Intrepid," a three-way coproduction and followed up with two big Spanish hits— "La Paloma Street Fair," adapted from a light opera classic by Saenz de Heredia, and a first film for the Pili and Mili twins "Like Two Drops of Water"—a comedy musical heavily exploited in the local market.

PROCINSA

Another new banner started life with a coproduction — "The Cruel King." Ferdinando Baldi directed a cast topped by Yank actor Mark Damon and Argentine Carlos Estrada.

PROCUSA

Policy here is coproduction only. Teamed with Germany for the "Black Spider," starring O. W. Fisher and Karin Dor and directed by F. Gottlieb. "El Ataco" (Holdup) brought in Italy and Germany with a mixed cast headed by Barbara Steele, Christiana Doermer and Dino Mele. "Boy Wanted," is Antonio Mercero's first try as director.

M.D. PRODUCTIONS

Had good box-office results locally with "The Scandal." Espartaco Santoni produced and starred with Mara Cruz, Lorena Valazquez and Luis Davila.

TARFE

"Llegar a Mas" (Reach Higher) added Jesus Santos to film director ranks and increased growing roster of young filmmakers.

TECISA

Producer Jose Maesso teamed with veteran Lester Welch to coproduce "Gunfighters of Casa Grande" for M-G-M release. Western was entirely filmed in Spain by Roy Rowland with a cast starring Alex Nichols, Jorge Mistral, Mercedes Alonso and Steve Rowland. Maesso coproduced two others—"Gringo" and "Straits Mission."

TEIDE PRODUCTIONS

Producer-director Jose Maria Forn adapted last year's legit hit, "Empty Fishing Boat" for the screen.

TIBIDABO

Another newcomer, Jaime Camino, directed "Los Felices 60" (Happy Sixties) with a cast led by German Cobos, Yelena Samarina, Juan Capri and Daniel Martin.

VERTICE

"Donde tu Estes" (Blind Man's Bluff) is a coproduction with Italy and France. Maurice Ronet stars with Claudi Mori, Amadeo Nazzari, Angel Aranda and Katia Loritz. Director is German Lorente.

WALKYRIA

"La Cesta" (The Basket) is a coop comedy musical starring Ana Esmeralda, Antonio Garisa, and Perla Cristal under the direction of Rafael Salvia.

Actors 'Orphaned'; Outside Spanish Workers' Laws

By HANK WERBA

Madrid.

The actor in the Spanish film industry is in a class by himself but he would gladly exchange the privilege for legal labor status. Standard contract with producers clearly establishes the actor's duties and obligations. He gets a role to play, a fixed amount of pesetas for performances, he lives by a shooting schedule, he must qualify as a professional, he must be available for call at all times during filming, he must accept orders from the director, and he must go before cameras punctually and fully prepared.

Despite this partial list of pre-established conditions for rendering services, the actor receives no protection under Spanish labor laws. All others in the industry have fixed status—including the director who orders the performer around throughout the course of film production.

Confusion regarding this state of affairs was, for a long time, administrative and bureaucratic. Under the film law of 1948, the actor was placed in a category of his own. A year later the Director General of Labor wrote off this clause with a sweep of the pen. It was not until John Derek found himself replaced by Rory Calhoun in the "Colossus of Rhodes" and sued his co-producers that it was finally determined a director general lacked authority to abolish a state-approved law.

Derek won relief before two labor tribunals but lost the producers final appeal to a supreme court in 1960.

Further administrative attempts in recent years to qualify the actor under the rights of labor were again frustrated late last year by the supreme court.

In a study published recently by film attorney Vizcaino Casas, reference is made to the most expert findings among European top film advocates in questioning the justice of the high court's ruling. According to the Spanish legalite, few actors will attempt a civil suit. Legal costs are prohibitive and crowded court calendars inflict interminable delays. Action is speedier in the labor tribunals, where the actor can seek redress for free.

In commenting on the latest verdict, Vizcaino Casas thought the judges were unduly influenced by the literature and publicity about Hollywood film stars who give the impression of having achieved independent power and considerable victories in their legal battles with producers. Unfortunately, he pointed out, this is not true in Spain, where the supreme court ruling covers not only the Spanish film star, but all the other support actors down to and including bit players.

Latest Catholic Score On Upcoming Product

National Legion of Decency has condemned two imports, the French "Mistress For The Summer" and the Italian "Of Wayward Love" and has given a B classification to Metro's English-made "Of Human Bondage." The Landau Co.'s British "The Servant," classified as A, Section IV, was described as "a cinematically brilliant examination of the corrupting power of an evil character . . . requires certain reservations; its portrait of human corruptibility may be overdrawn, and for some its treatment would be occasionally shocking."

Objections to "Bondage," which stars Kim Novak and Laurence Harvey, was that film "tends to compensate for weakness in credible character motivation by exaggerating sensational aspects of story development."

General objections to "Mistress," an American Film Distributors release, and "Wayward Love," a Pathe release, were their "blatant sexual misbehavior, gross suggestiveness, marital infidelity, seduction and illicit sex."

On plus side are Metro's "Rhino" (A); Universal's "Bullet for a Badman" (A-II); AIP's "Torpedo Bay" (A-III).

SPANISH PRODUCTION-1963

Spanish title	Translated titled	Producer
ATRACO A LAS TRES (Black and White)	HOLD UP AT THREE O'CLOCK	Hesperia Films
BIENVENIDO PADRE MURRAY (Color—CS)	WELCOME FATHER MURRAY	Cooperativa Cinematografica Union
PERSEDO Y MEDUSA (Color—CS)	PERSEUS AND MEDUSA	Copercine
SCHEHEREZADE (Color—WS)	SCHEHEREZADE	Tesisa-Speva Dear
BOCHORNO (Color—WS)	SCORCHING HEAT	Juan de Orduna
LAS GEMELAS (Color—WS)	THE TWINS	Apolo Films
LOS DERECHOS DE LA MUJER (Color—WS)	WOMAN'S RIGHTS	A. del Amo Anabel Films
LOS TARANTOS (Black and White)	THE "TARANTOS"	Anabel Films
LA NOCHE DE MALAGA (Color)	NIGHT IN MALAGA	Cesareo Gonzalez Producciones
SUPER ESPECTACULOS DEL MUNDO (Color—WS)	SUPER SHOWS IN THE WORLD	Este Films Cineproducciones Associate
JOSE MARIA (Black and White—WS)	JOSE MARIA	I. F. I. Espana
EL PRECIO DE UN ASESINO (Black and white—WS)	THE PRICE OF A MURDERER	I. F. I. Espana
VIDA DE FAMILIA Black and white—WS)	FAMILY LIFE	E. C. A. Films
MARISOL RUMBO A RIO (Color—SS)	MARISOL GOES TO RIO	Manuel G Goyanes Cesareo Gonzalez Producciones
LLEGARA A MAS Black and white—WS)	HE WILL GO FARTHER	Tarfe Films
PACTO DEL SILENCIO (Black and white—FS)	SILENCE DEAL	Cooperativa Cinematografica Castilla
INTRIGA EN ROMA (Color—WS)	INTRIGUE IN ROME	Apo-Film-Roma Midega Films, S. A. Madrid Dicifrance, S. A. Paris
LA MASCARA DE SCARAMOUCHE (Color—WS)	THE MASK OF SCARAMOUCHE	Benito Perojo Madrid Fides—Paris C. C. M.—Roma
LA TELA DE ARANA (Black and white—FS)	SPIDER'S WEB (Cobweb)	Hispamer Films
EL LABERINTO (Black and white—WS)	THE MAZE (Labryrinth)	Rioplet
EL TURISTA VAGABUNDO (Black and white—WS)	THE VAGABOND TOURIST	Juro Films Benito Peroxjo Madrid Argentina Sono Films—Buenos Aires
CAMINO HACIA LAS ESTRELLAS (Color—WS)	WAY TO THE STARS	Cooperativa Cinematografica
ESCALA EN HI-FI (Color—WS)	HI-FI SCALE	Delfin Sevilla Films
PROCESO A LA LEY Black and white—WS)	PROCESS TO LAW	Picasa-Madrid Testa-Buenos Aires
LA CONQUISTA DEL PACIFICO (Color—WS)	THE CONQUEST OF THE PACIFIC	Cooperativa Cinematografica Nnion
DEL ROSA . . . AL AMARILLO (Color—WS)	FROM PINK . . . TO YELLOW	Impala Films Eco Films
F U E G O (Color—WS)	F I R E	Esamer, S. A.
RIFIFI EN LA CIUDAD (Black and white—FS)	RIFIFI IN TOWN	Albatross Films
EL ESCANDALO Black and white—WS)	THE SCANDAL	Producciones M.D.
RAPTO T. T. (Black and white—FS)	T. T.KIDNAPPED	Precisa
CYRANO Y D'ARTAGNAN (Color—WS)	CYRANO AND D'ARTAGNAN	Agata Films Madrid C.O.S.I. Champion-Roma Circe-Paris
HORROR (Black and white—FS)	TERROR	Llama Films
EVA 63 (Black and white—FS)	EVE 63	Ateca, S.A.
SOL DE VERANO (Color—WS)	SUMMER SUN	Izaro Films
LOS PARIAS DE LA GLORIA (Black and white—FS)	THE OUTCASTS OF GLORY	Ocean Films, Madrid Paris-France, Paris Sagitario Films Roma
SANDOKAN (Color—WS)	SANDOKAN (Pirate's yarn)	Oceans Films, Madrid Filmes-Roma Comptoir Cinematographique (France)
BRILLANTE PORVENIR (Black and white—FS)	BRIGHT FUTURE	Buch-San Juan Studios
LA CHICA DEL AUTO STOP (Black and white—FS)	AUTO-STOP GIRL	I.F.I. Espana
EL REY CRUEL (Color—WS)	THE CRUEL KING	Procinsa-Madrid Alexandra, Roma
LA NINA DE LUTO (Black and white—FS)	THE GIRL IN MOURNING	Impala, S.A. Eco Films, S.A.
EL HOMBRE DE LA DILIGENCIA (Color—WS)	THE MAN OF THE MAILCOACH	Producciones Cinematograficas Alesance
EL MUJERIEGO (Black and white—WS)	THE LADIES' MAN	Este Films

FIRST QUARTER—1964

EL SECRETO DEL DR. ORLOFF (B&W—flat screen)	THE SECRET OF DR. ORLOFF	Fernando Somoza
TE CON NUBES (Eastmancolor—CS)	TEA WITH CLOUDS	Manuel Perez
ABAJO ESPERA LA MUERTE (B&W—flat screen)	DEATH IS WAITING DOWNSTAIRS	Jose G. Gorgoles
JULIETA ENGANA A ROMEO (Eastmancolor—CS)	JULIET DECEIVES ROMEO	Uranzu
EL CALIDO VERANO DEL SENOR RODRIGUEZ (B&W—flat screen)	MR. RODRIGUEZ'S WARM SUMMER	Cooperativa Atlantica
CHANTAJE A UN TORERO (Eastmancolor—CS)	BLACKMAIL TO A BULL FIGHTER	Suevia Films Cesareo Gonzalez
LA CHICA DEL TREBOL (Color—CS)	THE CLOVER GIRL	Sergio Griego
COMO DOS GOTAS DE AGUA (Eastmancolor—CS)	LIKE TWO DROPS OF WATER	P. C. Perojo
LA NUEVA CENICIENTA (Color—CS)	THE NEW CINDERELLA	Orion Films
EL ESPONTANEO	THE SPONTANEOUS	Ocean Films, AS Films

Spaniards Hurt By Italo Blackball Of Market Wish

Madrid, April 28.

Deteriorating film relations between Italy and Spain are clouding the horizon for film makers in both countries. May even upset existing distribution accords and extra-curricular film activities.

Reason for the film tangle is attributed to Italy's rejection earlier this year of Spain's bid to enter the Common Market. Spain now appears to be re-appraising its entire commercial alliance with Italy, prepared to make modifications an unfriendly climate imposes.

Though film authorities carefully avoid official talk, they have not hesitated unofficially to predict a creeping breakdown in joint film-making.

Trade circles go further in assessing the situation. Present estimates, sources say, list 30 to 40 coproduction deals pending final government approval. Of these, not more than 25% are expected to survive rigid examination of contract terms and delays.

Some Spanish producers have turned to France and Germany for film partners after recent trips to Italy where, they say, authorities are also looking at coproduction agreements with letter-of-the-law magnifiers that water down past economy savings of extended location shooting in Castile and minimum sound stage filming in Rome.

Other sources believe Spain might well ask for substantial revision of the agreement now governing all phases of film activity between the two countries, when the pact commission meets next fall. Revision would not only set stern limits on co-ventures but would also reduce Italian imports for local distribs, and make more import and dubbing licenses available to friendly film nations.

Concrete expression of strained situation will come soon if, as reliable reports predict, Spain turns down the Venice Film Festival invite. One producer recently asked Spanish festival selectors to earmark his entry for Venice, only to be told unofficially that participation looks doubtful.

Last year, Spain coproduced 21 features with Italy and partnered with Italy and France in 17 three-way pix.

Spanish Public

Continued from page 120

with approval from a less-rigid censor board. Fan favorites included three Billy Wilder pics—"Some Like It Hot," "The Apartment," and "The Seven Year Itch." Others showing boxoffice strength were "Peyton Place," "Suzie Wong" and "Sweet Bird of Youth."

Of the spectaculars, "How the West Was Won" and "Westside Story" remained on the big screens for over a year of premiere run. "Cleopatra" is continuing in its seventh month, and "55 Days at Peking" is still a major grosser.

The increasing popularity of giant screen films, the continued public support of quality Spanish film entertainment, and the newly developed interest in Spain's younger generation of film-makers add up to a heartening hypo for movie exhibitors who have watched the exploitation screen deteriorate under the initial impact of television and weekend motoring without recourse to tax remedies and ticket scale increases that have helped ameliorate attendance decline in other countries.

Optimistic resutls, however, indicate greater audience selectivity. The movie-going habit, once a dependable factor in filling salles around the country, no longer exists on any appreciable scale. Filmgoers will line up for productions unavailable to small screens, but the average entry is no longer an automatic draw for entertainment-minded Spaniards. But, as long as exhibitors can continue to present the blockbusters, quality office bid fare, adult themes, and highly-touted native pics, the movie graphs will continue to show progress curves.

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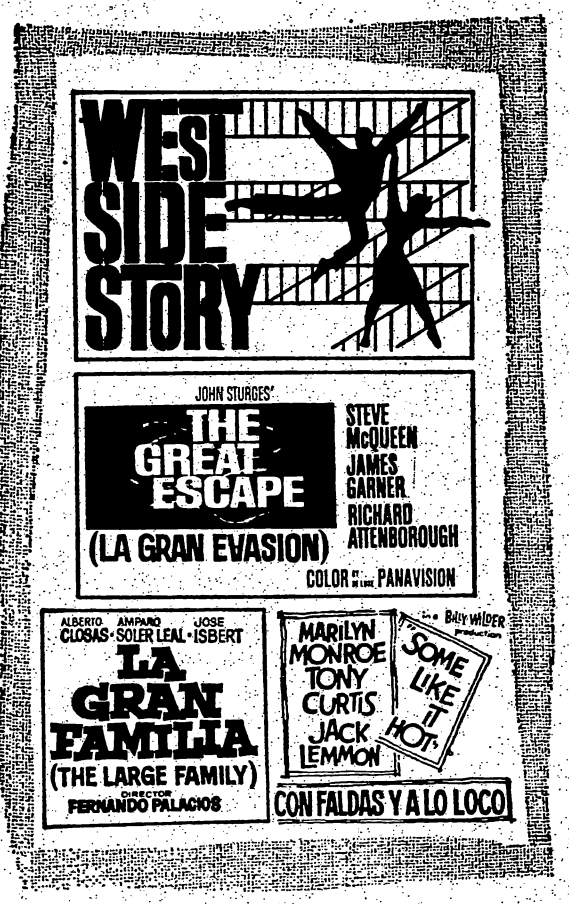
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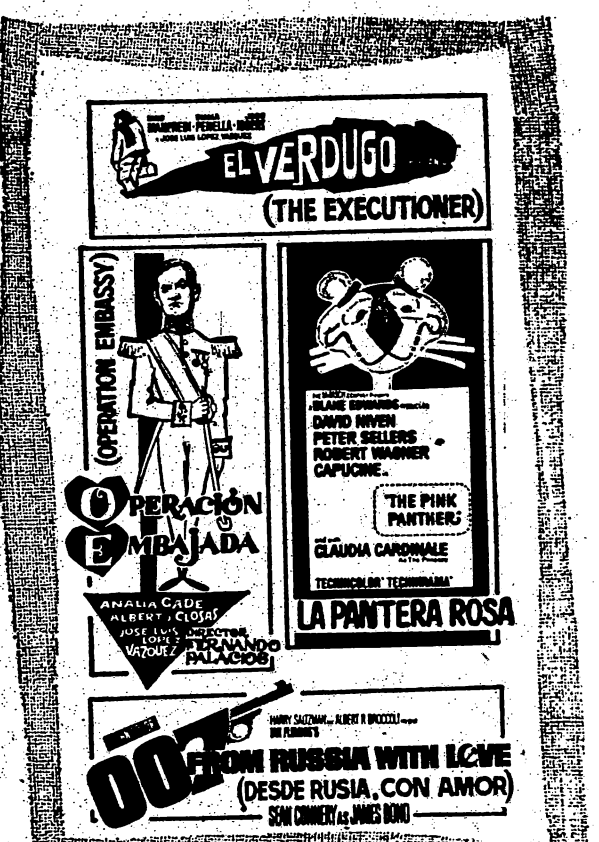
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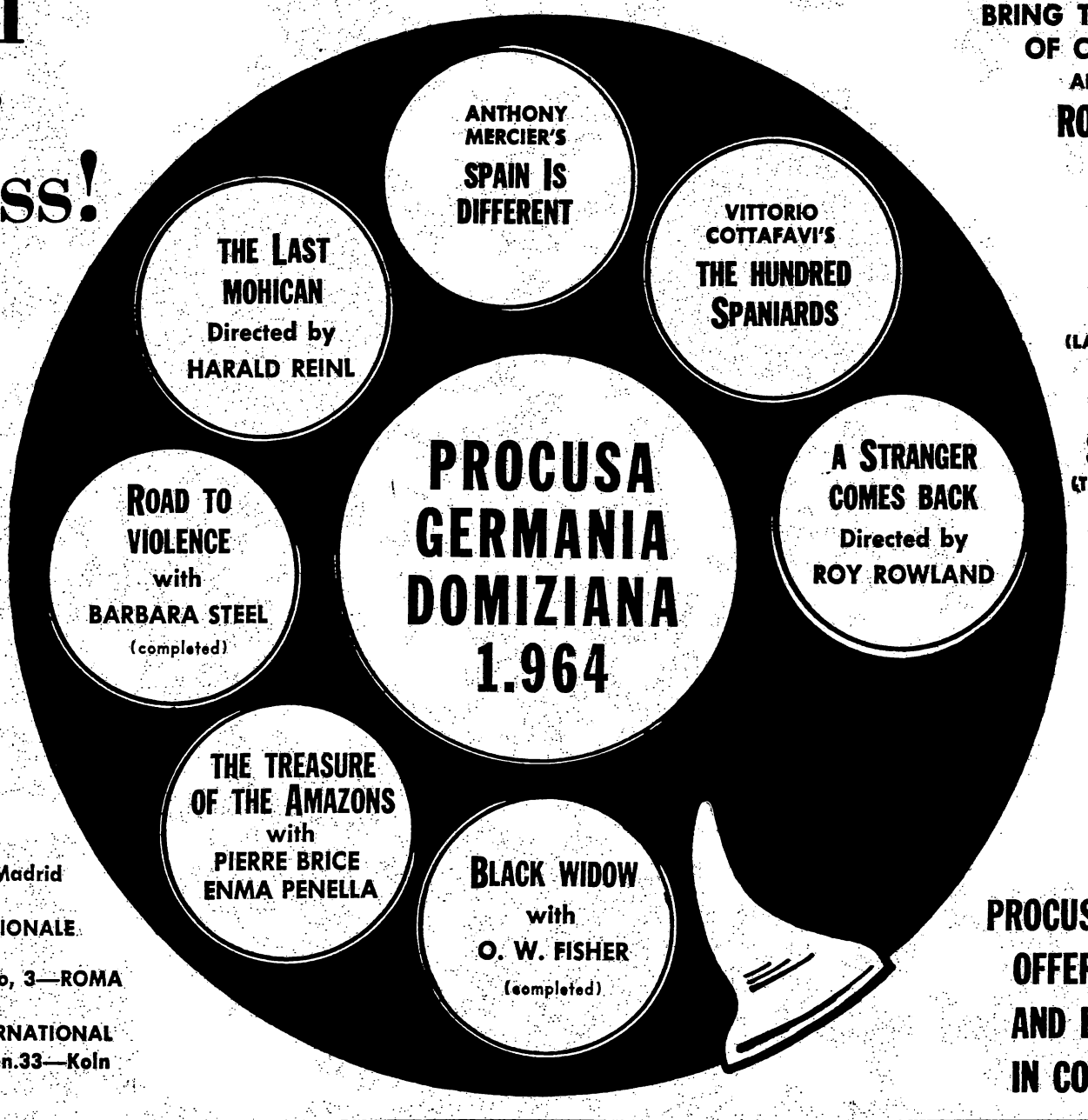
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Directed by UMBERTO LENZI

"STREET CLOTHES MATADOR"
(El Espontaneo)
Written and Directed by JURGE GRAU

PRODUCTION IN 1964

"THE MAGNIFICENT STRANGER" *(In Color)*
Starring CLINT EASTWOOD
Directed by SERGIO LEONI

"JOAQUIN MURRIETA" *(In Color)*
Starring JEFFREY HUNTER
Directed by GEORGE SHERMAN

"PIRATES OF MALASIA" *(In Color)*
Starring STEVE REEVES
Directed by UMBERTO LENZI

"INFERNO STREET" *(In Color)*
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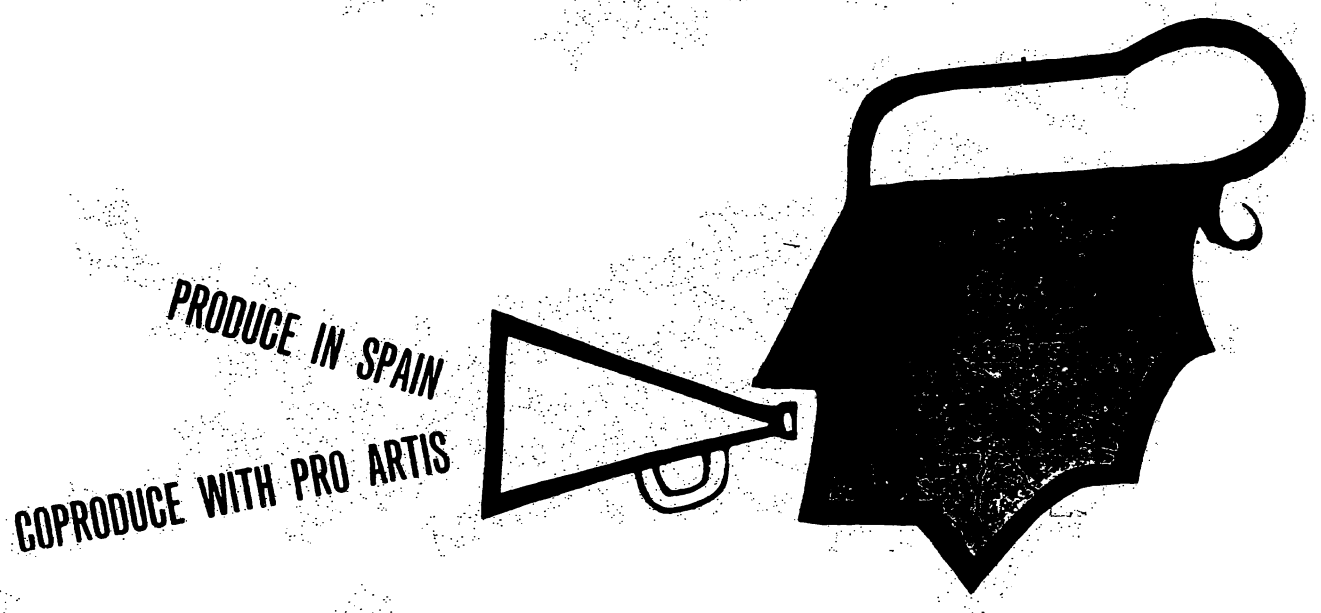
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BUREAUCRATS SUPREME IN DENMARK: THEY PROFIT ON ALL FILM LOSSES

By J. R. KEITH KELLER

Copenhagen.

The film situation in Denmark today is "tragic." Studios lie dark and vacant. In front of one of the biggest, Johan Jacobsen's Flamingo, sits a For Sale sign. Several theatres are closing down for good. Henning Karmark's decision to suspend production at his Asa Studios, the country's second biggest, has worked as a kind of button for general panic. At the moment, the industry is certainly sick.

And it could all be cured, film industry leaders claim, if only the Danish Government would suspend the crippling amusement tax. But the government is dragging its feet on the issue. The government gets its amusement tax on all films whether they show a profit or not, and to be on the safe side the government collects directly at the boxoffice.

Following Karmark in the immediate future are such film makers as Johan Jacobsen who intends to make films for other countries and Bent Christensen who will throw in the towel as a producer to concentrate again on directing films for Germany's Danish film king, Preben Philipsen.

Bent Christensen, one of the most daring and progressive of young Danish film makers, has a sad but typical story to tell. It is the story about his latest film, the avant-garde, Henning Carlsen-directed "How About Us?":

Estimated cost of the picture is 450 000 Kroner. This is the average cost of a black-and-white, non-spectacular Danish feature film. From a bank the producer obtained a first priority loan of 200,000 Kroner. A second priority loan is obtained from the Ankerstjerne Copying and Cutting Laboratory. This loan is of 75,000 Kroner and corresponds to what the laboratory would be paid by the producer for its work anyway. The remaining 175,000 is added by the producer, the director and a private angel who enter the deal on a one-for-all-and-all-for-one agreement. They will not be paid back till after the bank and the laboratory are paid back with interest.

The Only Winner

"How About Us?" was released but never really made it at the boxoffice. Its net rentals share a half after its release is, in Denmark, about 150,000 Kroner. The producer is then 125,000 Kroner short in being able to meet the priority claims. The director is already personally in the red because his worldwide critical hit, "Dilemma," has not paid back its costs yet. The producer has a few rights on previous films that he can sell to get some immediate cash, but the "angel" is the one who will really have to foot the bill. He is Preben Philipsen and he can afford it although it naturally does not encourage him to further risks in Denmark. But Christensen and Carlsen are, at present, through as active film makers.

But state and local taxes amounting to 140 000 Kroner have already been paid without state or local governments having risked one cent or without even having moved a finger to collect. The money is handed over every night by the theatre managers.

The amusement tax is an old institution in Denmark, but in the big days of Danish films before, during and immediately after World War II, the film makers paid it though always with much protest—because they could afford it. Today they cannot. Of the latest 20 Danish feature films, only six are expected to come out in the black or just to come out even.

Self-Favoring Goot

Danish film makers lost an estimated five million Kroner on the 20 films released during 1963. The Government, nevertheless, collected a little over six million Kroner on the same films. This makes the situation not only tragic but downright grotesque.

Items from last year's crop of Danish films:

"The Dear Family" from Nordisk Film. Production cost. Kr. 1,328,572. Deficit: 290 500 Kroner. The Government's take: 303,394 Kroner. (This film may make more money later when foreign rents are paid).

"South of Tana River" from Asa. Cost: 1,000,000 Kroner. Deficit: 450,000 Kroner. The Government's take: 168,000 Kroner.

"Miss Nitouche" (Saga Studio) is out ahead with a cost of 1,575,000 Kroner, a profit of 525,000 Kroner and 599,000 for the Government.

"The Girl and the Press Photographer" (Merry) made a profit.

"The Crazy Paradise" of Palladum did, too. Profitable films feature Denmark's beloved comedian Dirch Passer. "The Duel" by Knud Leif Thomsen (Nordisk) made 91,066 Kroner while it gave 114,500 Kroner to the Kingdom after an initial cost of 598,401 Kroner.

A case in point when it comes to whether the Government's severe tax claims are reasonable or not is "The Word" by world-renowned director Carl Th. Dreyer This film was first shown in 1955. Its production costs were 669,000 Kroner. In the film's Danish account books "The Word" today still shows a deficit of 200,000 Kroner while the Kingdom has collected a healthy 450,000 Kroner. Money made by international sale of the film is not considered here. The most important thing remains that the Government claims its tax money before any money at all is made for the producer, and that any investment is taxed regardless of loss or gain for the investor.

Poul Hansen, minister of finance, recently stated that he "would like to see the amusement tax suspended." So have other government leaders for the last six years. This is an election year in Denmark, and nobody seriously believes that a relatively minor matter like the amusement tax will be tackeld by the Folketinget till after the election this summer.

All told, the Government collects only 34 million Kroner in amusement tax per annum, and of these the 30 million are paid by the film makers. If the film makers were allowed to pay their taxes after and not before they make any money, they would most likely be able to pay much more to the Governments. However, local governments that collect about half the amusement tax, are less ready to give up a safe buck today even with the prospect of making two bucks tomorrow. How shortsighted they are, is aptly proved by the number of film theatres that have recently closed down. (See separate story).

The number of tickets sold in the Kingdom of Denmark is steadily declining. In 1958 48.7 million tickets were sold, in 1962 38.5 million, in 1963 34.5 million. The Danish films are the hardest hit. American spectaculars and international avant-garde films still make money here. As expressed by Jörgen Nielsen, manager of Copenhagen's 1521 seats Imperial Bio: the audience want either the really awe-inspiring show or they want artistic truth. If a filmgoer must be cheated, it must be in a big way, if he must be thrilled, it must be The Big Thrill.

SVENSK PARTY'S VISIT TO SOVIET WORKERS

Stockholm.

Svensk Filmindustri's director Vilgot Sjoman, cameraman Gunnar Fischer and export manager K. H. Lindqvist, with Volger Jonsson Sovexportfilm rep here, flew to Moscow recently as guests of the Soviet Film Workers' Union. They took four Swedish features —Ingmar Bergman's "Smiles of a Summer Night" and "Throug'. A Glass Darkly" and Hans Abramson's "Dream of Happiness" and "Alskarinnan" (released in the U.S. as "The Swedish Mistress"). The films were screened for the Soviets last week at Moscow's Dom Kino (Cinema Palace). A few Swedish short subjects were also shown.

There have been many recent attempts to increase Soviet import of Swedish films but few have interested the Russians so far. Most recent sale was "The Wonderful Adventures of Nils."

It is unique for a single Swedish company to be given such a chance to visit Moscow to present a part of its production. However, it is not the first time SF delegates have visited Moscow for studies. Last year, SFWU invited cameraman Sven Nykvist and costumer Max Goldstein to study Soviet color film processes

Dreyer's Unused Genius Lamented

Why Has No Foundation Responded to the Challenge Of Denmark's Master-Director—Greater Than Bergman Of Sweden But Long Without Financing?

By HENRY HART

(The appreciation which follows is by the Editor of Films In Review, the monthly organ of the National Board of Review, founded in 1909, the oldest surviving body of private enthusiasts for the cinema in the American nation.—Ed)

Western civilization has allowed one of its most sentient artists to be inactive for the greater portion of his greatest maturity. I refer to Carl Theodore Dreyer, who, I deeply believe, is the greatest of living motion picture directors.

He was 75 on Feb. 3 last, and there was some observance of the day in his native Denmark, but elsewhere—nothing. Our culture is indeed poorer because of our neglect of so fine an artist. The pictures he might have made would have enriched all who saw them, and become as integral a part of our cultural heritage as da Vinci's "Mona Lisa," Shakespeare's *Lear*, Beethoven's "Fifth," and Einstein's $M=EC^2$.

How is it possible for so great an artist to have been so impotent? I do not know enough of Dreyer's psyche to answer, nor enough of Danish economics. Whatever the reasons, human life has been the loser.

It is shameful that Dreyer has not been supported by the public, but even more shameful that he has not been the recipient of one of the private or governmental grants-in-aid which have gone to so many who are so totally unworthy. Compared to Dreyer, whom he sometimes imitates, Ingmar Bergman is a lazy and corrupt adventurer. For Dreyer possesses the artistic *sine qua non*: integrity.

Dreyer is best known in the United States for his second best picture: "The Passion of Joan of Arc" ('27). I do not wish to detract from the very exceptional achievement by exalting "Day of Wrath" ('44) above it. Both belong among the greatest films of all time. But to me "Day of Wrath" is a more unified, and profound, artistic entity.

It has been almost a decade since Dreyer's last film ("Ordet" '55). Because that picture contains a scene representing the resurrection of the dead it has been brushed aside by the critics in all countries, including those who usually defend *any* content on the ground that the art which surrounds it is paramount. Art is omnipotent in "Ordet."

For a decade Dreyer has been trying to raise money for a film about Christ's life that would exempt the Jews from responsibility for His crucifixion. But not even the Jews, or Israel, have enabled him to make it. Nor has anyone else. DeMille's "The Ten Commandments," Bronston's "King of Kings," Stevens' "The Greatest Story Ever Told," DeLaurentiis' "The Bible"—but not Dreyer's "Life of Christ."

The reason, I regret to say, is that producers in all countries fear Dreyer's artistic integrity constitutes too great a commercial hazard.

The Ford Foundation could fulfill one of the purposes for which it was created by helping Dreyer *before it is too late.*

NORWEGIAN B.O. ESTIMATES

	Oslo.
"The Longest Day" (Fox)	$150,000
"Mutiny on Bounty" (Metro)	100,000
"Backicks" (Norwegian)	80,000
"Lovers" (Norwegian)	70,000
"Pan" (Swedish)	57,000
"West Side Story" (UA)	50,000
"55 Days at Peking" (Bronston)	41,000
"Mondo Cane" (Italian)	39,000
"The Great Escape" (UA)	29,000

Favoring Own TV, Government Of Finland Nearly Rubs Out Native Theatrical Film Trade

By FREDERIC FLEISHER

Helsinki.

Cinema attendance in Finland has dropped by an estimated 54% since 1958. The decrease was about 24% in 1962 and 29% during 1963. At present there are some 525 film theatres in the country. Last year 55 closed up and 14 closed during the first two months of 1964. Before the end of 1964 the total shutterings may hit 100.

The main reason for the drop in attendance is the growth of television. The government-regulated video networks in the Kingdoms of Denmark, Norway and Sweden normally transmit one feature each week whereas the Finnish government tv transmitted 135 features during 1963. It transmitted 1,372 hours of programs, theatrical product used up 198 hours and 47 minutes of the time. Add 1,370 documentaries and other shorts representing 280 hours of air time. All in all, filmed material took up 566 hours and 41 minutes of the total Finnish television.

More than a year ago Finland's actors banded together to demand that they get a money share of the sale of Finnish features going to Finnish tv. During the dispute following no Finnish theatrical features have been made with a professional cast. The handful of documentary-type features that have been made have failed at the box offices.

The nub of the dramatic performers' demands came clear late last spring when Suomen Filmiteollisuus Oy, Finland's last producer, unloaded 222 features, which represented a nearly total sellout of backlog to Yleisradio, the government tv. This transaction alone made Yleisradio the owner of more than half of the Finnish features ever made.

Belatedly the government of Finland realizes that measures must be taken to save the film industry it helped cripple. Seeking a rapid cure, the government has introduced a plan that calls for a drastic tax-cut on tickets and slapping a tremendous tax on films shown on television.

Elastic 'Tax'

At present tickets are taxed in relation to whether the authorities regard a film as good or bad, whether it is made in Finland or imported. Only educational, scientific and certain children's films are not taxed.

In theory a 10% tax should be added to tickets to a Finnish film. In practice if the film is morally, artistically and technically sufficiently good the tax is cancelled. recent years most Finnish films have been considered to fulfill these requirements.

A tax of 15, 30 or 50% is added to tickets to foreign films — 50% on gangster films and but 15% on those that have anti-war themes. If a feature is preceded by a short that fulfills certain requirements the entrance tax is reduced by 5%. A so-called "theatre reduction" of 5 to 10% is also available.

To stimulate the film industry the Finnish government plans to reduce the taxes but it does not want to abolish them. For one thing government officials claim that taxes can exert "a desirable influence" on quality films.

There will be a 10% tax on tickets to most films, while a 20% tax will be added to tickets to films that are considered morally and artistically "inferior."

At the same time the government has proposed that Finnish tv should pay a tax of approximately $30 a minutes on all films that belong to the 10% tax category and $60 a minute on films in the 20% tax group. Films made by the Finnish tv would go tax free.

Television administrators have protested the proposed plans. They claim that they normally pay $900 to the distributor to show a 1½ hour feature. The proposed plan would compel them to pay either $2,700 or $5,000 "rental" equivalent.

Hang Crepe On Danes' Cinema

Copenhagen.

Of the foreign film companies with offices in Denmark only Columbia Pictures emerges relatively unshaken from a winter season that is the bleakest in the history of Danish film theatres. Columbia features such as "Lawrence of Arabia" and "The Victors" have been steady moneymakers while "The Cardinal" took an awful beating. United Artists made up for other losses with such hits as "Tom Jones" and "It's A Mad, Mad, Mad, Mad World."

While Denmark has been cruelly neglected in the American film companies' public relation work, the two named companies have made a good effort to better this situation. Especially Columbia has worked several smooth arrangements such as getting the Danish king to his first film premiere and having aging Harold Lloyd repeat one of the stunts of his youth on top of a Copenhagen sky-scraper. Immediate box office results have been seen, because while Denmark is a very suspicious country where pressagentry is concerned, the Danes appreciate the unusual when it is done with taste and humor.

Nevertheless, ten out of the 49 film theatres in Copenhagen and surrounding suburbs have shown a deficit during 1963, and six theatres in the same area are expected to disappear during 1964. The six: Bergthora, 418 seats, Scala Bio, a downtown theatre with 548 seats, Hvidovre Kino, 477 seats, Valby Theatre, 468 seats, Skovshoved Bio, 467 seats, and the modern Villabyernes Bio, 774 seats. The five first of these theatres close down due to new housing developments or the building of new roads, but none of them are expected to re-open. This is not because they are not needed. They are needed, and the closing-down of for instance Hvidovre Bio leaves a suburb of 45,000 inhabitants without any film theatre. But the general film situation in Denmark at present encourages no one to plan new theatres even if—says Flemming John Olsen of Saga Productions—"new modern and comfortable theatres are one of the musts if audiences are again to be lured away from the TV screens."

Sweden's Count for March

Stockholm.

A total of 28 films opened at Stockholm's first run cinemas during March. USA topped the list with 13 films, with five from Britain and four French imports. Two came from Italy and one was Swedish, the latter the psycho-sexualis "491" (SF). In addition there were one each from Austria, Finland and Greece.

No films were banned by the State Censorship Board during March.

Sweden's Films 'Schein' With Confidence

Government Adopts Helpful Policy—Optimism Rises and More Features in Works—Yank Share-of-Swedish-Screen Time Diminishes as Young Generation Loses Its Admiration for Uncle Sam As World War II Winner and Democracy Exponent

By FREDERIC FLEISHER

Stockholm.

The Swedish film industry is the envy of all in northern Europe. The reason is the Harry Schein plan, discussed at some length in VARIETY's International Film Edition for 1963. It went into effect on July 1, 1963. The Schein plan proposed reducing the entertainment tax on theatre tickets from 25% to 10%. Furthermore, the remaining 10% was to be used to stimulate the industry to make quality films and pay for the education and training of young talent and support numerous measures to stimulate the interest in quality films in Sweden and Swedish films abroad.

The distribution of the 10% funds is handled by the Swedish Films Institute whose first president is Schein himself though he is rumored wanting to give up the position. As in previous cases, Schein specializes in setting up projects but once going he prefers turning the job of administration to others.

The Schein plan and the Swedish Film Institute has injected the film industry and its talent with greater enthusiasm and confidence than at any time since the end of World War II. The direct result is that companies are daring to make more, experiment more and give opportunities to newcomers. In fact the film industry is sincerely searching for talent.

The audience, however, has continued to shrink. Ticket sales in the Kingdom of Sweden dropped by more than 10%, in many areas. Audiences have become increasingly divided into two separate groups:

(1) Straight commercial product'

(2) Offbeat or art stuff

This, of course, parallels the developments in such widely scattered lands as the United States and Australia, though the "New Wave" of some years ago in France has receded. Italy, of course, has always been aggressively commercial alongside its avant-garde efforts.

See Drop Ending

Officials here believe, however, that the drop attendance will probably soon reach its low point and possibly even rise slightly. The initial explanation was, naturally, television, here, too, the great enemy. Swedish showmen are no longer trying to battle video but are trying to cooperate, to adapt the film industry to conditions created by tv and move into fields that are less suited to tv.

Film goers are largely between 15 and 25 years old. They turn to the cinema because they do not have a home of their own or do and want to get away from it or be with a girl without having family around.

When Swedish film industryites speak of cooperation with Swedish tv they mean that they allow short sequences of films to be shown on special tv programs that discuss new films. The tv programs that deal with current films place a strong emphasis on quality films from any nation and quality Swedish productions.

Own 'Festival'

Another government subsidized measure to stimulate interest in quality films will be started in the autumn. The Film Institute will select seven films that will form a so-called "festival" that will play a week in some 30 Swedish cities. Theatre owners will be guaranteed a certain income if ticket sales are insufficient. The idea is to provide people with an opportunity to see films that would not normally be available to them.

One of the film industry's greatest competitors in recent years has been live plays acted by Swedish actors and actresses that were transmitted about once a week. As the Swedish Theatrical Union went on strike on Nov. 30, 1963, dramatic performers have not appeared on tv since that date.

Sweden's most discussed and most seen films have been Ingmar Bergman's "The Silence" and Vilgot Sjoman's "491." Lurid publicity played an important part in selling 1,500,000 tickets to Sweden's 7,500,000 population within two months. "491" was first banned by the censors. Debated almost daily in newspapers throughout the country it was released after one minute and 24 seconds of film (38 meters) were removed.

Bergman's next film "All These Women" is scheduled to open during the Stockholm Festival in June. During the summer Bergman is planning to shoot one of the 10 episodes in "Stimulantia."

Another anthology planned by Svensk Filmindustri is taking shape under the title of "4 x 4." The subject is the four seasons of the year; each of them will be made by a film maker from one of the Nordic countries. Rolf Clemens, a Norwegian and formerly an assistant to Alain Resnais, will handle spring. Summer will be handled by the Danish "Weekend" team Palle Kjaerulff-Schmidt and Klaus Rifbjerg. The young Swede Jan Troell will portray autumn in an episode that will star Max von Sydow, while winter will be described by Maunu Kurkvaara, the talented Finn.

Other Projects

The coming year will also mark the return of Alf Sjoberg and Arne Sucksdorff. The latter received $20,000 from the Swedish Film Institute to help him and Svensk Filmindustri pay for the rest of his film that is set in Rio de Janeiro. Ingmar Bergman's film plans are the short episode in "Stimulantia" and writing a script that he will shoot next summer.

Mai Zetterling is directing a feature about women for Sandrews. The women include Gunnel Lindblom, Harriet Andersson, Anita Bjork, Eva Dahlbeck and Britta Pettersson. Jorn Donner, whose first feature "A Sunday in September" was honored in Venice but did poorly at Swedish boxoffice, has signed a two year contract with Sandrews. His next film stars Harriet Andersson and Zbigniew Cybulski, the well-known Polish actor from "Ashes and Diamonds" and numerous other Polish features.

Ake Falck is directing a filmization of a novel by Stig Dagerman for Minerva. Bo Widerberg, whose second feature "The Block Raven" was acclaimed by most Swedish critics, will write and shoot a third film. Yours sincerely found "The Block Raven" rather boring and too exclusively Swedish. It skillfully conveys some moods from Sweden at the time of the Berlin Olympics. The structure of the film is similar to "The Baby Carriage." Rather away from her home environment, Widerberg chose a boy in this predicament.

From an artistic and technical point of view Vilgot Sjoman improved considerably in "491" as compared to "The Mistress." Nature-lovers also received an opportunity to see Jan Lindblad's first full-length color about aspects of nature, most especially birds.

Decline of Yanks

Five years ago American films accounted for about 50% of all the new films shown in Sweden. During 1963 American films accounted for 38% of the total. Without question one of the reasons for the decrease is the lessening of interest in the United States. During the early postwar years the United States and aspects of American life, which also included films, were models, symbols of freedom and democracy. This admiration for things American has disappeared almost entirely. Like any craze, there was a reaction.

Members of the postwar generation often felt they had more ties with the United States than with Europe. The younger generation feels at home in reconstructed Europe and is now relatively indifferent to the United States. It seems unavoidable that the figures for American productions shown in Sweden during a single year are going to become proportionally smaller.

The basic atmosphere in the Swedish film industry is confidence. There are some hopes of creating a Nordic market. As Kenne Fant, the president of Svensk Filmindustri, says the Nordic countries have a population of 16 million people and if this market can be united for Nordic films, the Nordic film industry would obtain a strong position.

Svensk Filmindustri is making "4 x 4" largely to test the market and the different countries rulings on how the film will be taxed. A film can get all the Swedish advantages if 25 percent of the capital is Swedish and the director, a leading actor or actress or the photographer is a Swedish citizen. Rulings in the other Nordic countries are not quite as clear.

For the autumn Kenne Fant is planning a couple of co-productions but, so far, they still have not taken final form.

A few important changes among the executives include Rune Waldecrantz of Sandrews is going to become the principal of the newly established "film college," critic Bengt Idestam-Almquist, known as "Robin Hood," has been appointed curator of the archives at the new Film Institute, Bertil Lauritzen has left Svensk Filmindustri for the Film Institute, Bengt Forslund, the editor of egghead film mag "Chaplin," has succeeded Lauritzen as the head of the shorts department of Svensk Filmindustri, photographer Goran Strindberg has been appointed to head the photographers at Swedish TV, Gunnar Oldin left Europa Film to return to free-lance writing and occasional tv programs about films.

NORWAY PRODUCTION UP

By PAL BANG-HANSEN

Oslo.

Norweigan producers made six features last year. It's likely more will go under lensing this year. The Norwegian Parliament has passed an act providing greater support to the local film industry, and prospects for Norwegian-Danish-Swedish coproductions are good.

Up to now we have seen one Norwegian film this year, "Operasjon Sjosproyt," a naval comedy in color, of local interest only.

Andre Bjerke the poet wrote "Bells in the Moonlight," a thriller now shooting by the halfofficial company Norsk Film. Kare Bergstrom directs. Cameraman is Hans Nord.

Contact Film has finished "What a Robbery!" tenth comedy by this company. Oivind Vennerod directed tale about how three men robbed 50,000 bottles of liquor.

"Marengo," tells of a refugee who secures citizenship in a new country. It was made in Italy and Norway, with the Hungarian born actor Tom Felleghi in the lead. Nils R. Muller directed.

Active Arne Skouen made "Father Takes Gold," another of only native interest.

Svensk Filmundustri plans to make an Inter-Nordic film "4x4," an episode concerning winter, spring, summer, and autumn as seen by four young directors from Sweden, Denmark, Finland, and Norway. Rolf Clemens, 26, will handle the Norwegian part-spring. His script is written by television's Sten Rune Sterner.

Other film comedies are planned by Informasjonsfilm a/s, Team-film a/s, and ESS-film a/s. The film year in Norway looks promising. Doubtful, however, if more than one or two projects will have some interest outside Scandinavia.

Stingy Publicity Marks Americans In Copenhagen, Smart Press

By J. R. KEITH KELLER

Copenhagen.

If the turnover at Danish film theatre box offices fall a little short of the hopes generated by an extraordinary output of good foreign pictures during the 1963-'64 winter season, part of the blame lies squarely with the cramped American fingers holding the publicity purse-strings.

The Danish press is always ready to cooperate with good publicity ideas but by the same token the Danish press is practically impossible to bamboozle with the cheap and phoney kind of come-on that still passes in many other countries.

Furthermore, a personal approach with good ideas is demanded by amusement editors. Every paper wants its own version of even such routine stories as a Monday's new B-picture release.

This requires skilled publicity personel. Only a very few are operating in the American film companies' Danish offices. General explanation: they are underpaid. At the same time, even the best of the film touters here get very little in the way of help from the companies' head offices.

Average monthly take-home pay for a publicity man (or woman) of thorough training is about 1650 Kroner. This compares to a cub reporter on a minor newspaper. Some of the publicity women have to double as secretaries for exchange managers. Word "publicity" embraces posters and all kinds of advertising as well.

6% of Firstrun

Average promotion budget on a picture released in Denmark is 6% of the net take from the premiere theatre. As soon as a picture is given extraordinary publicity treatment such as a visit from one of its leading performers, the publicity people are in a sweat because they don't know whether they will be allowed the extra money needed to pay for the visitor's hotel etc. Often, the exchange manager has to step in with money from his own expense account.

Visits by performers are all important and the only sure-fire spacegrabbers in the Danish press. Paramount, Metro, Warner and 20th-Fox have not had a single American star here during this past season.

United Artists brought in Stanley Kramer and George Chakiris and had them on television, too. Columbia is way ahead in all publicity with smoothly handled Royalty and Nobility command performances attended by such film personalities as Carl Foreman, George Hamiton, Senta Berger, Omar Sharif, Harold Lloyd and Leslie Caron.

At the United Artists publicity office efficient work is done by Nils Ollgaard in getting attention without using too much money. He has had Danish priests recommend their flocks from the pulpit to go see "Lilies of the Field." For the "Pink Panther" preem, he invited 200 Danish bartenders to come up with an original Danish Pink Panther cocktail and dispense it among the other guests. Adding a dash of Sherry Heering gave the drink a local flavor.

At Columbia, press chief Ingeborg Keller (no relative) shies away from showing her own blonde handsomeness around, but she is fully journalistic in her approach to the press and rarely fails in getting the publicity she wants for her product.

Street ballyhoo is rarely seen in Denmark, although a Margaret Rutherford effigy was seen riding a black horse down Copenhagen's main stem recently. The police normally are stingy with permissions to stage any kind of publicity parades. But not nearly as stingy as the American film companies where it come to budget.

Distrib Liable If Exhib Defaults

Penny Tax Looms Large in Village Theatre Operation—Austria's Film Industry 'Supports' Legitimate Plays

By EMIL MAASS

Vienna.

When the victorious alliance of Britain, Russia, France and America divorced Austria from the Germany into which Hitler had absorbed it, this revived republic faced a theatrical shambles. A first decision was to help "culture" by imposing a special tax upon film theatres, not considered culture. Ever since, the Kultur Groschen, or cultural penny tax, has been collected from one popular amusement, the cinema, for the support of another popular amusement, the legitimate theatre.

The tax is a nuisance partly because small and cashiers typically round it off in calculation to the nearest 50. Tiny coins still circulate in Austria but are increasingly scarce.

With the number of houses in all Austria dropping from 1,288 to 1,188 Vienna has lost only one tiny situation. However, attendance is off 11% while prices are upped 10%. Showmen seriously argue that this special tax, a bit more than one American cent, is unbearable. The average price of a seat is close to 40c. Exhibitors even voted to hold a protest strike, closing for one or two days. Though the favoring majority was 75%, it never came to the strike and the situation today is, that the cultural penny remains for one more year. Several new plans are being discussed, among them to make television the supporter of legit.

Though the average filmgoer does not understand, that the one cent, calculated anyway in the admission ticket, could hurt the house owner so much, that he cannot make a living out of his enterprize, officials of Rank and MGM Vienna office explained the contradictory and complicated situation. There are points in this "tax battle," that this cultural penny after all plays an important role in the industry.

The penny tax is significant in

(Continued on page 130

SWEDISH FILMS ARE NOT A ONE-MAN'S-JOB

For many people today Swedish films are synonymous with the films of Ingmar Bergman, two of which the international public can look forward to seeing in the near future.

"THE SILENCE"

—"A masterpiece destined to be mentioned years afterwards as a milestone in cinema." —*Variety*.

"AS FOR ALL THESE WOMEN"

—Bergman's first color film, a delightful comedy from the gay twenties.

But there are other Swedish films than those of Ingmar Bergman. In 1963 at three international film festivals Sweden introduced three new directors presenting their first feature films:

At Cannes Bo Widerberg's

"THE BABY CARRIAGE"

—a human drama of a lonely young girl making her way in life.

At Berlin Vilgot Sjoman's

"THE MISTRESS"

—awarded the Silver Bear for the best female interpretation.

At Venice Jorn Donner's

"A SUNDAY IN SEPTEMBER"

—a penetrating analysis of a young couple's marriage in the Sweden of today. This film was awarded the prize in the "Opera Prima" class.

In 1964
The Swedish Film Institute *

presents the second instalment of the Swedish New Wave:

Bo Widerberg's

"RAVEN'S END"

—a young man's revolt against his parents set in the slums of Malmo in 1936.

Vilgot Sjoman's

"491"

—a shocking disclosure of teenagers in the back yard of a welfare state.

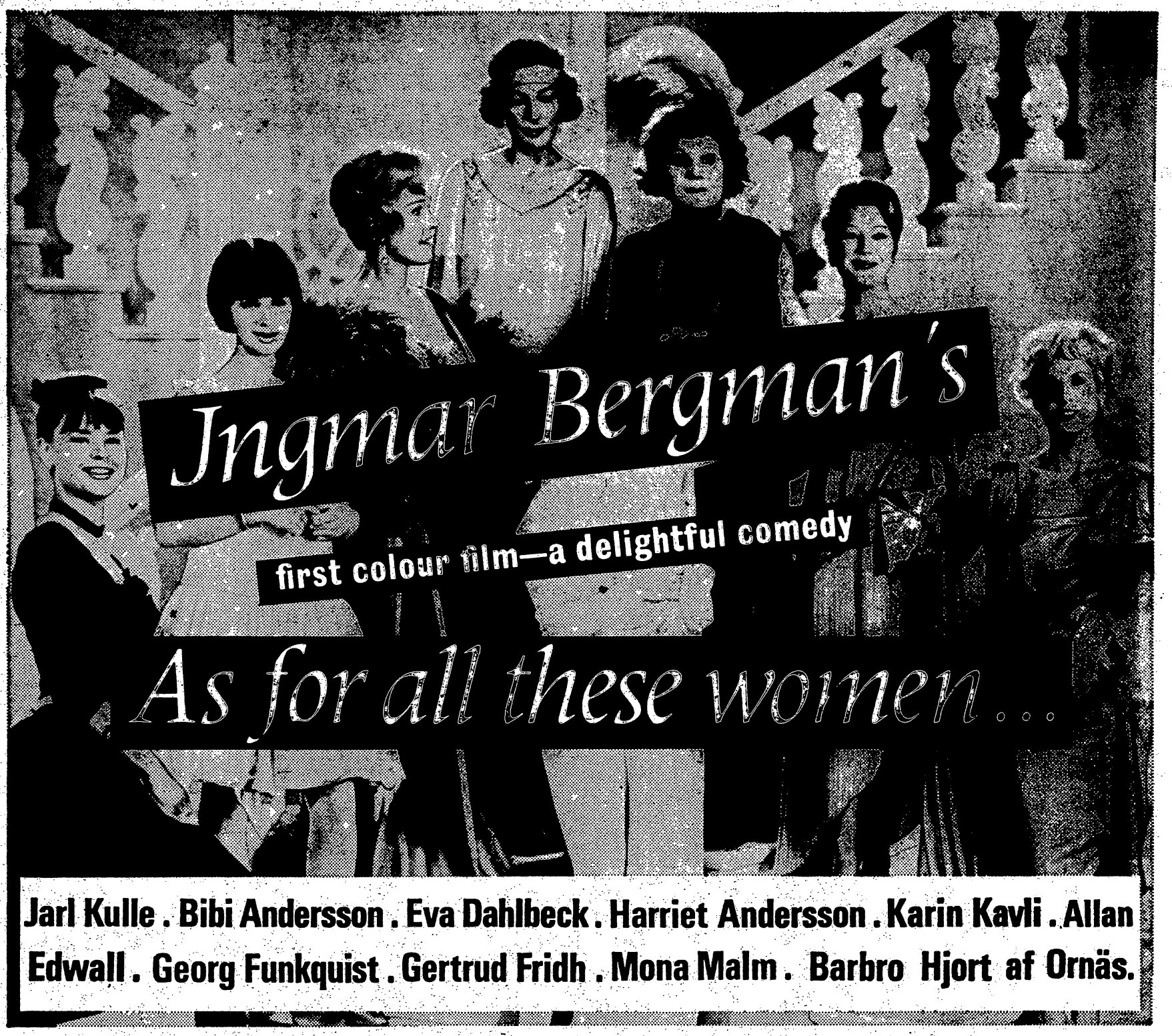
Jorn Donner's

"TO LOVE"

—a story of a young widow and a love that frees her of her inhibitions.

*** The Swedish Film Institute—Kungsgatan 48, Stockholm C, tel. 23 04 90, Cables: Filminstitutet Stockholm—is an independent foundation. It has been set up by the Swedish Government in collaboration with the entire Swedish film trade—producers, distributors and exhibitors. Its aim is not only to stimulate the production of artistically important Swedish films and to promote them outside Sweden but also to widen and deepen the interest for good films in Sweden.**

If you require any information, please get in touch with the Swedish Film Institute, who will be pleased to put you in contact with Swedish film producers and distributors.





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Distrib Liable

Continued from page 127

the provinces where little cinema stands are family affairs, with cashier, ushers, projectionist all in the family. Village houses may gross, say, $200 on five unreelings in two days on the weekend. Roughly the money is divided three ways—a third to the distributor, one-third for various taxes, and one-third retained by the showman. The income tax on such a tiny situation may run $2,400 a year.

Distributors support endeavors of the theatre owner association because they, the renters, are held responsible for the correct accounting. If the house owner defrauds, the distributor must pay the debt to the tax office. As back taxes are "privileged" for seizure, an Austrian distributing company was obliged to pay the tax debts of a middle sized house. For this reason the 35 distributing companies resolved to immediately stop delivery of their reels in case of non-remittance of the cultural penny. (The house owner does not pay this tax directly, but remits it together with the rentals to the distributor).

Finland May Modify Censor Rules & Regs

Helsinki.

Film censorship has been a subject of considerable discussion for sometime. Not long ago youthful groups picketed the Parliament building and marched through the streets of downtown Helsinki. Placards demanded either the abolition or revision of the censorship laws.

As always sensitive to new trends, President Urho Kekkonen quickly declared that the censorship regulations would be studied. In practice the newly proposed laws are a re-write of the former ones. They allow whole films or parts of them to be banned if they can be regarded injurious to the mental health of the people in the audience, if they are pornographic or if they "can harm the nation's relations with a foreign power."

Most recent bans include Ingmar Bergman's "The Silence" and Jorn Donner's "A Sunday in September."

Oslo One-Third Of Norway Market

Oslo.

Burned down, Oslo's only suitable house for widescreen product, the Colosseum, should reopen in the fall. Columbia's "Lawrence of Arabia" is the most likely first booking, with 20th-Fox's "Cleopatra" probably second. This is the house which showed the Cinemiracle "Windjammer." The fire came last winter the morning after Columbia's "Lolita" opened. Some 11 men were injured when the roof fell during the blaze.

Resumption of the Colosseum can result in better rentals for American production, since this is a tight market. Actually there is no doubt that the American industry takes a big share of revenues here though data on boxoffice performance is shrouded in thick secrecy here. Oslo which has 18 cinemas is probably one-third of the Norweigan market.

Start Outdoor Work, On 'Trapp Story'

Salzburg, April 22.

Director Robert Wise arrived here this week and immediately began working on his newest, "The Trapp Story" (A Sound of Music), with Julie Andrews and Christopher Plummer as leads. It is set for release in the spring of next year. Half of the film will be shot in Salzburg, the remainder in Hollywood.

Most of the Salzburg scenes will be shot outdoors, as the scenery here is like Tyrol, where the action of play partly takes place.

Tourism—A License to Gyp?

Longtime American Abroad on Clip 'n' Take on Both Sides of the Atlantic

By WOLFE KAUFMAN

Paris.

Not too many years ago, a couple of w.k. Americans named P. T. Barnum and Texas Guinan put their heads together (which was quite a feat, everything considered) and coined the phrase, "There's one born every minute." They were talking about suckers in general, or night club clients in particular, but their credo would still be timely and appropriate today, especially if applied to tourists in any corner of the world. As a matter of fact, if there were such a thing as an International Association of Tourists, it might well adopt as its motto, "Travel and Be Took." Except that this indicates a resistance, a resentment. Which is not the case. Hep tourists know they're going to be rooked a bit here and yon. They expect it and make allowance for it.

What is a tourist? A tourist is someone who travels for fun (as opposed to travel for business) in any "foreign" country away from home. A guy from Brooklyn who travels to Palm Beach is on vacation, but when he makes the same trip at more-or-less the same expense to Cannes, he is on a tour. Similarly a Frenchie in Deauville is not a tourist, but he becomes a tourist when he visits Scandinavia.

Chances are any naive character walking down the main street of any village or hamlet in the world has to hurdle a constant parade of grifters, hurstlers and con-men. The differential comes when you're "on tour" because then, usually, you've got the added handicap of battling the lingo. Of course, you can go to a school before making a trip and "learn" the foreign language, but 10 times out of nine that is like putting a badge on yourself. The "foreigner" whom you are trying to convince simply snorts.

Your loyal reporter (me!) spoke to French citizens who recently "toured America" for the first time in their lives. Three of the sextet had no beefs; they found everything exactly as they had expected to find them. (Is this good?) One guy said he got short-changed twice by waiters during his four week trip and once by a taxidriver. One dame said that "most of the hotels" she went to cost more per day than she had been promised in advance. One guy said that he had been told he could make the trip on an average of $5 dollars a day, so he had figured on spending eight and it only cost him seven; he was a happy man.

Your loyal reporter did not make a similar survey in reverse because he lives here, in Paris, and he tries to make believe he is a Parisian and not a tourist (which is not always easy). So he stays away from most of the tourists from Detroit, Chicago and Long Island who come a-visiting. (Besides, how many times can a guy go to the Folies, the Eiffel Tower and the Lido?). So I don't know what the current statistics are, what the percentage is of Americans being "took" while touring Paree. But 10 will get you 20 that the odds are the same on either side of the ocean.

Look at it this way. A guy on a "tour" always has a couple of rough handicaps to hurdle. First, there is the matter of language; some people have good, quick ears and catch on quick; some always have to struggle. This is a two-way nuisance. It slows you up and it labels you as a mark. Next comes the matter of money. Most of the European countries use a decimal system akin to that used in the U.S., making it fairly simple to figure prices and costs. In some spots, like England, the coinage is of an antiquated metric system so complicated that only native-born mathematicians have ever been known to unravel it.

Prof. Harold Meyers, of London, says the British money is a cinch to figure. In an exclusive statement to this newspaper, he says, "Calculating a 15% tip in a London restaurant is easy. Work on the basis that 15% of one pound is three shillings, so if the bill is four pounds, the appropriate tip is 12 shillings. There are 12 pennies in a shilling, so if you want to tip appropriately on less than a shilling you simply divide the number of shillings involved by 12 and multiply by 15. Nothing to it."

So now that you understand how easy all this is, let's go on to the next step, the psychological gimmick. We have all heard, all our life, that "living abroad is cheaper than at home." Well, t'aint necessarily so. Prices change, costs fluctuate, depending on economic conditions locally. Also depending on the good old law of supply and demand. A few years ago Spain was a good cheap place to go. So a lot of customers came and prices went up. Ditto Greece. Or Italy.

The American Express and Thos. Cook & Co., the two leading international peddlers of packaged tours, both claim that costs have not gone up very much. An Amexco official says that what cost $100 some 10 years ago in Europe would cost $130 today, adding that life at home has gone up at an even higher rate. A Cook exec says that prices of hotels, restaurants, etc., in Europe, have gone up 25-35% in the past five years. These numbers don't match and neither of the "spokesmen" wanted to be identified by name. In other words, they were guessing. So, since one gues is as good as another, your reporter suggests that the rise has been on about the same level overall as it has been at home.

A top luxury room at the Savoy in London or the Plaza-Athenee in Paris or the St. Regis in New York always cost just about the same. A drink in the George V bar in Paris or a similar top-level saloon in New York, sets you back the same amount. A top-level restaurant knocks you on the noggin at just about the same rate whether you're rustling your groceries in Beverly Hills or the Via Venito.

It's in the side-street,out-of-the-way spots that you can, sometimes, get a better break. But of course then you're on your own, you're taking a chance. That's where Tourist Boards and travel agents become valuable. Every country has a Tourist Board. Every street corner has a travel agent. Most of them are on the level and all of them try to be helpful. Sure, they're all on the heavy sell or the soft sell but always it's "sell." Sure, they count themselves in for a cut, but it pays to give them a listen. They'll make the reservations and give you the correct prices and details.

The French Tourist Board, for instance, has managed to make it obligatory for all French restaurants to post their menus and list their prices in their windows, which must state clearly how much the food costs, how much the tip or "service" costs, how much the "cover charge" costs. Ditto, hotel charges (except in de luxe inns).

A smart French newspaperman, a few months ago, dressed up like an American (cigar, horn-rimmed glasses, etc.) and made a tour of Paris. He went into a restaurant, ordered a meal (using a heavy American "accent"), didn't look at the numbers of his bill and was surprised to find that the change he was handed was wrong. (Try it in Toledo, using a French accent and see if it's any different). He left his change on the table for 15 minutes and was amazed when the waiter came by, picked it up and said "Merci." (Try it in Hartford using an Italian accent and see what happens). He went into a fly-by-night cabaret and ordered champagne, learning to his horror that they gave him gassed-up vino. In a cabaret? Remember what good ole Texas Guinan said?

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Hong Kong's Active Film Production

Made 261 Features—Some Exported to West—Leaders In Asiatic Industry

By KIT MASTERS

Hong Kong.

During 1963 the Colony's 120 film companies produced 261 feature films in Chinese for both local and overseas distribution. Many, of course, were made on a low budget; but the six major studios, using wide screen and color techniques, make more lavish pix which have won honors throughout South-East Asia.

High standards achieved by the larger studios is reflected by the fact that Shaw Brothers won awards for technical excellence at the 10th Asian Film Fest, held in Tokyo. It was at this festival that Shaw Co. won a total of five awards. They also won nine awards at the Taipei Golden Horse Fest, and their film "Empress Wu" was exhibited at Cannes. Another Shaw success was "Madame White Snake" which attracted record audiences in Hong Kong for a Chinese film. Motion Picture and General Investment Co. Ltd., separately won a Taipei award for the best dramatic film with its "Father Takes a Bride." Dong Cheng received the best actor award and the same film studio won the best film script award.

Shaws' Movie Town, their studios at Clearwater Bay in the Kowloon countryside, is a large site with scenes ranging from the earliest times to the present day on display on the various lots. Chief rival has just built new studios in the same direction as Shaws on a smaller scale.

Actors and actresses from both major studios and others are constantly making personal appearance tours from Hong Kong to other Asian markets such as Taipei, Bangkok, Singapore and Malaysia.

Several local companies have already made co-productions with Japanese, French or Italian outfits thus ensuring continental distribution. The acceptance by western audiences of Chinese films has now encouraged Hong Kong studios to look upon Europe as a possible market for certain of their product.

The use of Hong Kong as a suitable locale for shooting both full-length feature films, television documentaries and promotional films was again demonstrated during the year when film production units visited the Colony. The 1963 visitors included film-makers from America, Australia, the United Kingdom, France, Germany, Italy and Japan. One major production was Columbia's "Lord Jim." Richard Brooks brought in Peter O'Toole, Jack Hawkins, James Mason, Curt Jurgens, Noel Purcell, Paul Lukas and Akim Tamiroff.

Loved Mute Gleason in 'Gigot'; Hated 'Music Man'; Hong Kong Fans Go for Slapstick and Slaughter

Hong Kong.

Cinema-going is an extremely popular pastime in Hong Kong. There are now 79 situations with a total of 84,461 seats. Hong Kong Island has 28 cinemas (30,840), Kowloon 34 (40,850), and the New Territories 17 (12,771). The majority of the houses have air-conditioning and wide screens. The admission prices range from 20c to 60c, U.S. value, for firstrun ordinary films. For roadshow pix range is US 35c to $1.40. When Cleopatra opened its run here at two houses, Roxy (HK), and Sands (Kowloon), the top prices were $1.40. The average house at that money for a pix that was out considerably before Far East showing, was 15%. Now after the initial eightweek run the admission prices are normal, from 20-60c and the result is that both houses are now enjoying a worthy response from the public.

Average fan here likes violence, sex, murder, lust, rape, war, killing of any description, and battle scenes with mighty hordes of the conqueror, or the sheriff, thundering across the screen. Boxoffice success is assured for any pix that has a good supply of these commodities.

Top B.O. success of 1963 was "Mondo Cane" from Italy though regarded by many as virtually obscene and certainly disgusting, yet the houses were packed by people who went as many as eight or nine times to see it.

On the other hand the public here is most unpredictable. Last year a film that had great success and caused a certain amount of surprise in the process was Fox's "Gigot." The success of this film was thought by many to be due to the fact that there was little or no dialog, as Jackie Gleason portrayed a deaf and dumb mute. This made film easier for the local Chinese population to understand, and combined with a touching story it was a great success. This particular picture however, set a precedent among films of this nature.

There were two good examples last year of the likes and dislikes of the local masses. There was the case of the pic called "Island of Love," which was a very low budget "g" class American movie with a cast of four, a small island, no change of costume or scenery, and the very simple storyline of a young couple going to an offshore island for a picnic together, the guy goes back for something they have forgotten, and the rest of the pic is the girl being pursued by an escaped lunatic who also happens to be hiding on the island. The publicity was keyed to rape, which never happened or seemed likely on screen but the theatre was packed to capacity for three weeks.

In the dislike department there was "Music Man," which lasted three days before being replaced by a lesser film with more action.

Jerry Lewis has been successful with some of his offerings, but not so successful with his films that have not had abundant slapstick. For this reason, the British comedian, Norman Wisdom, has universal appeal here and the majority of his films are well attended.

Sophisticated comedy as typified by Paramount's "A New Kind of Love," misses the mark completely, with the reason given as simply, "all talkee, no makee!" Boxoffice favorites are Rock Hudson, Doris Day, John Wayne, Yul Brynner, Kirk Douglas, Kim Novak, Steve McQueen, Robert Mitchum, James Stewart, and the muscle-man of all the continental films, Steve Reeves.

India's 60 Studios, 39 Filmic Labs, Gear Embargo

Bombay.

By N. V. ESWAR

There has been no significant change in the studio and laboratory facilities available in the country since a year ago. For one thing, the many restrictions on the import of equipment due to foreign exchange difficulties continue. Any real expansion is therefore ruled out. The Authorities permit imports only for essential maintenance, such as spare parts.

Except for one or two Studios expected, probably in 1965 or later—one in Kerala and the other at Hyderabad and perhaps a third in

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Unslaked Thirst for Chinese Lingo: Singapore Showmanship Dynamic

By GORDON OOI TAW CHIEW

Singapore.

The concentrated voice of Singapore's Chinese population is currently raised in a demand for more Chinese films. When 1.8 million Chinese voices (approximately 75% of the city's population) are combined, the resulting sound is a very impressive one.

More Chinese films—that, in an oriental coconut shell, is the happy position of the Chinese film industry here today, and with good reason. Many new production companies have emerged recently. One, the New Era Movie Co., has recently finished "The Black Gold" in Kuala Lumpur, administrative center of the Federation of Malaya. Producer Tang Pek Chee told VARIETY that the potentiality for Chinese pix is great because it's still a seller's market.

"Hong Kong sends us about 300 chinese (Mandarin, Cantonese and Teochew) films a year. Our appetite here is voracious and we can take twice that number. When we don't have enough Chinese pictures, we dub Japanese productions into Mandarin to occupy the void."

Tang's first Chinese feature, "The Lion City," in 1960, did socko biz—another reason why he followed that with "Gold," also starring Orchid Wong and Lian Tong Seng. Tang says "We've absolute faith in local Chinese film productions. All it takes is time. Before long we'll be another Hong Kong."

Newcomers

Another newcomer on the local film scene is the Singapore & Malaya Film Co., captained by Chong Loy Shin, who says his current project, "The Morning Mist" (in Mandarin), would "picture the people's culture, customs, manners and provide new opportunity for local artists, 15 of whom are in our employ." Rin Yin directs.

In nearby Kuala Lumpur, the Malayan Film Investment Ltd. has declared an intention to make Chinese and Malay films for endemic circulation, restricting its scope for expansion.

Merdeka Film Studios, also based in Kuala Lumpur, is now two years old. Producer Ho Ah Lock joined forces with the Shaw Brothers Organization here to produce what he termed "extraordinary Malay pictures for domestic consumption." He emphasized the possibility of ultimately going into Chinese pix as well.

Shaw Brothers

The giants of them all are the Shaw Brothers and the Cathay organizations which, between them, supply most of the market here from their Hong Kong studios. They also operate Malay film production units here.

"We go where the money is," said Run Me Shaw, brother of Run Run. The letters SB stand for Shaw Brothers. "You don't fish big fish in rivers; you get them in the sea." That is the story of SB, once stymied in China, now the biggest show masters of the Far East, excepting Japan. In 1925 they planted the foundation stone of their film domain in Singapore and today own a chain of 127 cinemas, nine amusement parks, three film studios (here, Hong Kong and Kuala Lumpur), plus reps in U.S., Europe and throughout Asia.

Hong Kong Studio

Conscious that motion pictures are assuming major importance both as a basis for deeper cultural understanding and for mutual friendship among nations of free Asia, the brothers have, to date, made many spectacular extravaganzas. Their studio in Hong Kong is responsible for such Shawscopes as "Yang Kwei Fei" (The Magnificent Concubine) whose opulence got them the Grand Prix for superior production matter at the 1962 Cannes Film Fest. Pooling the acting resources of vet film man Yen Chun and his wife, Li Li-Hua, this cinematic Chinese opera of an aged Chinese emperor's love for his pet court lady, Kwei Fei, has qualities that they hope to commercialize on in the U.S. Arrangements are being made to have it screened overseas, according to SB Publicity Director William H. Goodwin.

"Yang Kwei Fei" was first in a trilogy of multi-dollar productions on the lives of famous Chinese mademoiselles of ages gone to decay. Number two, "Wang Chao-chuan," has just been completed with Lin Dai in the title role. This one sacrificed her happiness 2,000 years back to enter voluntary exile, lest her native soil be invaded. This type film naturally helps Singapore history-cum-literature students. (Half of Singapore's commalty is under 21 and schooling.)

'Empress Wu'

The Shaws are giving much ballyhoo to the trio of pix—last of which is "Empress Wu." Heavy advance bookings for them are commonplace. Singapore has 30 to 40 first-run and open-air cinemas and new theatres go up like bean sprouts. The Ocean Cinema, recently opened by millionnaire banker Ko Teck Kin, the Palace, King's, Hoover, Majestic, Hollywood, Oriental, Malborough, Ciro, Odeon, Odeon Katong and Kim Hua show principally Chinese pictures. The Garrick, owned by Lim Eng Kwan of South-East Asia Film Co., shows Indian and Egyptian pix with occasional Western product.

Goodwin believes that "Our production will meet local requirements. They're big shows, good enough for film fests and good enough for Chinese everywhere. 'Empress Wu' participated at Berlin, "Golden Trumpet" at San Francisco, "The Deformed" at Sydney.

The Shaws' pride is "Beauty and the Kingdom," winner of several Golden Harvest awards at Asian Film Fests. Lin Dai, as the Beauty, tops the list of Asian film stars when it comes to collecting these Asian awards. "Kingdom" has been released in Australia, India and Japan and soon goes into the U.S. as Asia's answer to "Cleopatra." It will show the outside world Shawlywood Studio in Hong Kong, spreading over 650,000 sq. ft.

The Shaws recently completed shooting, in Mandarin, "My Love In Malaya," with Ching Fong and Lan Ti heading the cast. Film, made in Malacca on the Malayan mainland, carried both English and Chinese sub-titles.

Singapore Distribs

With so many Chinese films to handle, Singapore needs numerous film distributors. These include Kong Ngee Film (which also has a studio in Hong Kong), Golden Star Film Unit, China Film Enterprise, Radio Cinema Service, SB and the Cathay Organization.

Production of Chinese films locally provides a major component of economic activity. The Cathay organization, chaired by Dato (Lord) Loke Wan Tho, knows that in a plural society of many racial origins, they must create films for the widest necessary market. Their Singapore Cathay Keris Studio is currently producing only Malay pix but their Hong Kong Motion Pictures and General Investments makes Chinese films.

Some 50 years ago the film, as a popular form of entertainment in Singapore, was still in the development stage but improvements in film production have reached the public's heart. Cathay is equipped with the latest G.B. Kalee projectors, providing for all new techniques, including Cinemascope, Vistavision and Stereophonic sound. In 1957 it launched a $3,400,000 scheme to build new cinemas here and in Malaya, Sarawak, Brunei and North Borneo to absorb Chinese films. Cathay also releases products locally of J. Arthur Rank, Paramount, 20th-Fox, Disney, and Allied Artists.

22 In Malay

"We must give the public our best," says Cathay exec Lim Keng Hor. "An average of 22 features, all in the Malay language, are made annually in Singapore by Cathay and SB. Local feature films are usually sold outright to foreign countries, so it is not possible to say if they are a big success in those countries. However, the number of nations which can use films in the Malaya tongue is very limited.

"New theatres are continually being built, not only by the two big companies but by local business interests who usually join up with us or SB.

"Tv has started to affect the Singapore cinema business. In Malaya, where tv was introduced last December, it's too early to say how much it will affect us but it is expected to do so.

"Musical films featuring teenage idols," he said, in regard to popular film types, "are very successful, as are outstanding comedies and such giant spectacular productions as "The Longest Day" (biggest b.o. grosser for 1963).

"Production of local features is considerably hampered by the extremely limited market for Malay-language films, particularly now that the Indonesian market is almost completely shut off by the 'confrontation' policy of the Indonesian government.

"Many of our films have won awards at the annual Asian Film Fests held at various Far Eastern capitals. Several of our contract stars have walked away with "best actress" awards. In 1958, our "Our Sister Heddy" swept the board, taking "best picture" and 11 other trophies.

"Cathay co-operated with Toho Films of Japan on a co-production "A Star In Hong Kong," which has been tremendously successful throughout the Far East and even in America. More co-productions with Toho are planned. Last year we made a sequel to "Hong Kong."

"More than 2,000,000 paying patrons buy tickets at Cathay's 60 houses every month."

Paul Yui, in charge of Cathay's Chinese Section, Films, confirmed that a large portion of this figure see Chinese pix, either at Odeon Katong or the New Alhambra, priority houses for such runs.

He, too, believes that Singapore can take more Chinese releases. Interest is increasing and even the non-Chinese-speaking audience is growing, thanks to English subtitles. People also recognize the importance of local films in keeping alive the local language, traditions, culture and the part native films play in nation-building. Thus the clamor for more Chinese, Indian and Malay pix.

A mere 300-odd screenplays aren't sufficient. Currently most of these are supplied by Hong Kong, Formosa and Communist China. With Malaysia—the political conception of this island state, independent Malaya and the Borneo territories as one entity—now forming, the number may dwindle pitifully. Malaya is very anti-Red, so much so that mainland Chinese productions are banned. These pix from behind the "Bamboo Curtain" need not contain sequences of anti-social behavior, horror, violence, excessive brutality or provocative emphasis on sex, or be calculated to inflame religious feeling or be subversive. Straightaway, it's a big "NO" for them.

A government statement reads: "Under a directive agreed to by the Federation of Malaya, the Board of Film Censors carried out the policy of July, 1959 to prohibit exhibition of all films, primary intent of which is the glorification or justification of colonialism, or which are calculated to bring Asians and so-called colored people generally into contempt, ridicule and hatred." Not a word was said about Commie Chinese productions but they are still banned, though the mart for them was never better in this part of the world, where the Chinese predominate.

53 Filmmakers In Philippines; 14 Idle, 1963

Manila.

There are 52 filmmaking outfits in the Philippines, according to the latest report of the Philippine Motion Picture Producers Assn. Latter has 30 producer-members. It has been compiling facts and figures and research material

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ANZAC SHOWMEN, LIKE YANKS, CHILLY TO FESTIVAL 'HAZARDS'

By RAYMOND STANLEY

Melbourne.

With attendances at picture houses in Melbourne (pop. over 2,000,000) diminishing to a quarter of the 1956 pre-television era, and Saturday night sessions almost the only ones that play to anything like capacity, the Melbourne Film Festival holds a unique position.

Held annually (this year's will be the 13th) for a fortnight, covering three week-ends with the last always to take in the Queen's official birthday which is a public holiday Monday, more than 30 feature films from all countries are shown plus about 100 shorts. Film Festivals are held also in Adelaide and Sydney, but the Melbourne one has been going longest and is the best organized. Sometimes films are interchanged.

Pictures shown are usually by invitation, the first time seen Down Under and only the very best asked for.

As Customs Duty is not paid on the pictures and there is no hire charge they can be screened only to a closed membership of 4,000. The films are nonetheless subject to censorship.

Guiding light behind the Festival is its director, Hungarian-born Erwin Rado.

Skeptical Showmen

The Festival generally is not looked upon too benignly by the commercial trade here, who do not go very much out of their way to aid in the supply of films. If a film gets a bad write-up through the Festival it is deemed harmful at the box office, ignoring the fact the reverse can also apply. (This is the same showmen's credo often heard in New York and Hollywood.—Ed)

Without doubt the so-called art film, and certainly the Continental type of film, has increased in popularity here. Credit the Festival it screened the first German, Japanese and Russian films.

Commercial managements argue that with the increase in European migrants to Australia the Continental film was bound to become more popular. This is not exactly true as generally only the better quality European product is shown, and the average migrant is of the working class. One notices migrants very much in the minority in audiences.

If film-going is off generally in Melbourne, the drive-in theatre, introduced Down Under in 1953, is extremely popular. The state of Victoria leads in drive-ins with 35 of Australia's total of 130. And some drive-ins now double up on evening sessions.

A Top Critic

Film critics in Melbourne probably have little effect on the box office since many runs are usually pre-arranged and a critic will frequently praise a film, urging readers to see it as it is limited to say a week only. Yet Melbourne probably possesses one of the finest critics in the world in Colin Bennett of "The Age," who treats the film as a serious art.

Houses in Melbourne run separate sessions throughout the day, commencing at around 10 or 10:30 a.m. There are no Sunday performances. Occasionally there will be an advertised 'sneak' preview, with no indication what the picture will be.

In the suburbs at holiday times midnight horror shows are popular—and this holiday feature also draws at the drive-ins.

One enterprising surburban picture house—Hoyts' Regent at South Yarra—puts on Friday night supper shows beginning at 11:30 with coffee and savouries and a classic film, usually requested by patrons.

ABSURD DERRING-DO IN FILIPINO FEATURES

Manila.

One look at the current crop of Tagalog pictures suggests a basis formula—violent action. In every reel, something terrible is happening. Either the cowboy hero beats up a pack of villains, or vice versa. Somebody is forever drawing a gun, riding out to rescue a pretty girl from bad men, killing helpless individuals whose deaths have to be avenged later, or terrorizing a whole town. Things are moving all the time—to a violent climax. And the indiscriminate movement is threatening to topple the Philippines film industry.

In the face of difficulties like high taxes, the spiraling cost of raw materials, cut-throat competition from imported films, and lack of talent, the industry here is on the brink of action-madness.

There are far too many of the "wrong kind of action" pictures on the market. There is a deadly sameness. The publicity gives this sameness away. The claims are all of a kind: "The most exciting and rip-roaring showdown in gun-fights!" or "The most hilarious, heart-warming and action-filled picture ever filmed!" or "How bitter can a man get in his passion for revenge?"

Even glamor boys like Eddie Gutierrez and Lito Legaspi display a fighting stance in their current assignments. Character actors and villains are very much in demand, as targets for Joseph Estrada, Fernando Poe, Jr., Zaldy Zshornack, Romeo Vasquez and Bernard Bonnin.

Touters outdo each other in claiming that the picture of the

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Summing Up Filipino Officials: Muy Simpatico But No Dough

Manila.

At the end of 1962, Filipino-produced gun-and-slugfest pictures had reached their sickening worst. It was hoped with every new film, that the action picture to end all action pictures might have been made. Not so. Crime and violence raged on as the prime theme of native films. It proved the case again in 1963 as regards the Tagalog dialect product.

This single-mindedness restrains both artistic and market potential. On the other hand such pictures may actively contribute to the precarious balance of the Filipino film industry at present. It is waging a fight for survival. Ideas and fresh perspectives are needed.

Showmen complain against astronomical production costs brought about by exorbitant multiple taxes, the high cost of the U. S. dollar and expensive imported raw materials and equipment. Five years ago $60,000 could finance a reasonably well-done full-length feature. Today $120,000 is considered austere as budgetary outlay for a picture.

The industry here has also started feeling the pinch from television competition which, although it has been noted by an articulate critic as a rotten peanut, now keeps a considerable portion of the entertainment-eager population at home, where they can see the better Tagalog pictures of the 1940s for free.

Actually, the Tagalog picture's most relentless competitor is the foreign feature which comprises about 85% of the film exhibited in this country.

Adding to the Filipino headache is censorship which operates on a double standard. Many a Filipino producer has had to shoulder additional expenses to reshoot an "objectionable" scene or revise the entire picture, even if the film is to be classified "for adults only."

The industry's hope for relief is government support. Here they point to France as sympathetic to producers. In these islands the big boon would be lower taxes on raw materials and the finished product, or exemptions from certain special fees. The Philippine Motion Picture Producers Assn. has pleaded its case before President Malacanang and initiated moves for supporting legislation in Congress. PMPPA Vice President Albert Joseph says that the President has expressed interest in helping (a) save and (b) develop the Filipino motion picture industry.

Producers are also seeking a quota for foreign pictures. They do not suggest an arbitrary percentage limiting the entry of imported films. They merely suggest that only Class A pictures from abroad should be allowed into the country. This idea is acceptable to English-picture exhibitors themselves, says Joseph.

Filipino producers also deplore the fact that there is not a greater patronage of Tagalog pictures. But this can only come with the improvement of their quality.

Meanwhile, neither Congress nor the President has made any concrete assurances. And in the present political milieu, there is little hope that the plight of this particular industry would win much interest in the powerful circle of government.

If the local motion picture industry has made any recent gains at all, it is not toward economic stability. It is in the area of censorship, where the PMPPA and the censors have at last put their cards on the table and agreed to settle down to the task of fashioning a better censorship system for Tagalog product.

Coproduction ventures last year improved the reputation of Philippines abroad. For instance, Tamaraw-Gold Coast's "No Man Is An Island" earned good notices in the United States, specially as regards Resty Umali's score. "No Way Out," also a Tamaraw coproduction with a Korean outfit, has been lauded by other Asians.

A foreign market has also been opened for Filipino pictures with the circulation abroad of such films as Eddie Romero's "Target 1-1-1," which has been bought by a U.S. film distribution agency, and Medallion Films' "Zigzag," which was noted by American distributors as a well directed and finely scripted feature.

53 Make Films

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for a campaign to revitalize the "image" of the local industry.

True, 14 out of the 52 companies did not make any picture in 1963. Total of 120 pictures were made last year.

Company which made the most films in 1963 is Tagalog Ilang-Ilang Productions. Second was a tie of Larry Santiago Productions and Sampaguita with 12 pictures each. Dalisay Pictures ranked third-active with 11 pictures.

Here are the complete list of movie firms and the number of films they made in 1963:

Ambassador Productions (6) Arriva Productions (0) Bulaklak Film Exchange (0) Champion Pictures (0) Cirio Santiago Productions (0) Dalisay Pictures (11) Dav-Philians Productions (0) Everlasting Pictures (0) Fernando Poe Jr., Productions (1) Filipinas Productions (4) Fresan Films (0) Galaxy Films (1) Hollywood-Far East Productions (2) Imperial Productions (2) Jasmin-Tagalog Productions (2) Joseph Estrada Productions (1) Kislap-Tagalog Productions (1).

Larry Santiago Productions (12) Lea Productions (5) Lerma Bayle Productions (1) Lopez Movie Enterprises (3) Luis Nolasco Productions (0) Luzon Productions (1) Luzon Theatres (0) LVN Pictures (0) Lynro Productions (0) Magna-East Productions (1) Manuel Conde Productions (0) Manuel M. Lagussad Productions (0) Medallion Films (1) Movie Philippines (1) Pacific Movie Productions (0) Pauline Productions (2) People's Pictures (6) Premiere Productions (1) Ricardo Balatbat Productions (0).

Republic International (1) Romeo Vasquez Productions (1) RTG Productions (2) Sampaguita Pictures (12) Santy Valenciano Productions (1) Susana C. de Guzman Productions (0) Supreme Productions (1) Tagalog Ilang-Ilang Productions (14) Tamaraw Studios (1) Tony Riva Productions (1) Vera Perez Corporation (1) VP Enterprises (8) Villamar International (0) Vitri Films (2) Zeta Productions (1) Zultana Int'l (8).

India's 60 Studios

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Bombay—the number of Studios and Laboratories in India is stationary at 60 and 39 respectively.

Though there was some "big talk" about co-production between Indian Studios and foreign interests, nothing took shape. True "The Householder" and "The Guide" were co-produced in India, but these cannot be said to be regular studio productions of that type. They were largely on location.

There is no talk of any co-production during 1964. And yet it remains true that low production costs, coupled with reasonably modern technical facilities, including recently set up color processing arrangements (Ramnord Laboratories and Film Centre at Bombay and Gemini Laboratories at Madras) and easy access to varied scenery there is grounds for supposing India a country of some filmic appeal to showmen outside.

Manila: Very Like Hollywood

Handful of Established Stars Call Terms in Philippines

By AARON PINES

Manila.

Some 151 Filipino features were cranked out by 38 active companies existing during 1963. Prevailing situation gave the advantage to those independents who operate with maximum flexibility, with no overhead expenses and maintenance problems to cramp their style.

Out of the present situations certain superstars turn producers themselves. Fernando Poe Jr., Joseph Estrada, Nida Blanca and Charito Solis were the busiest and highest paid performers, the total number of their pictures combined making up one third of all pictures produced last year. The era of the homegrown star bound by an iron-clad contract was at an end. Several stars, whose contracts terminated, chose either to go freelancing or to sign contracts allowing them to make pictures outside. A majority of stars forced non-exclusive pacts. Even Sampaguita Pictures, which used to keep its properties under lock and key, opened the door to allow its personalities to work elsewhere. Juancho Gutierrez, Rita Gomez, Eddie Garcia, Lolita Rodriguez, Dolphy and Panchito, Daisy Romualdez, Greg Martin and Tony Marzan all availed themselves of this opportunity.

This fluid condition has discouraged producers from intensive buildup campaign of new talents.

All this, plus other factors, made it difficult for many producers to make both ends meet. The cost of raw material reached staggering proportions — no less than $25,000 for one picture — pegging the minimum cost of one full-length film at $100,000. The multiple taxes took away sizable chunks from whatever profits the producers realize. Competition from abroad was strangling. For eign films outnumbered local pictures three to one.

The producers were forced to close ranks. The members of the former Big Four film companies and the active independent firms, in an unprecedented move, banded together into the Philippine Motion Picture Producers Assn., picking Atty. Manuel de Leon as the first president.

Group further increased its prestige by deciding to adopt a self-censorship code. De Leon declared that standards mutually agreed upon between censors and producers would eliminate conflicts and steer producers away from such troublesome films as "Ang Mananaggol Ni Ruben," which was banned, appealed, approved, withdrawn, and finally shown under the new title, "Ang Mananaggol."

There has been quite an insurgence of new theatres being built in the Philippines in 1963 and 1964. New air-conditioned theatre was built in South Zamboanga, also in Davao, air-conditioned, which cost half a million pesos, besides two new first run theatres in the City of Manila—Pearl and Podmon, as well as Cinerama. The Cinerama is, of course, running Cinerama Pictures while Pearl and Podmon are running independent pictures as the majors are all tied up with other theatres. As regards tv, for the moment, it has not yet began to hurt owing to the high cost of tv sets, but as time goes by, the cost of same is going down and once it can be bought by the majority of the people here, it will certainly affect the motion picture theatre. The type of film that is most popular are the cartoon shows for the children and "Untouchable" and Perry Mason type of pictures for the adults. The stars are those that are popular in the downtown theatres and without well-known stars, then we can say that "Untouchables" is probably the most popular.

New Zealand: Remote & Down Under

Filmmaking Mostly Travel and TV-Sell Stuff—Censors a Vexation—Big Pix Get Big Biz

By D. G. DUBBELT

Auckland.

Feature-film production is a rarity in New Zealand. In this, the most remote of the Down Under countries, film-making is almost entirely confined to travelogues and documentaries and, since the advent of television, to advertising shorts for the home screen. Currently justifying the use of the term "almost" is a modestly-budgeted feature titled "Runaway," which is shooting in and around Auckland, script will later take the unit further South. Made by Pacific Films, which broke even with its "Broken Barriers" of some years back, 'Runaway' is locationing at some of the country's more spectacular tourist spots, giving rise to speculation that backing, in part, is coming from the Government Tourist Agency. Directing is John O'Shea. Cast includes Tanya Binning, an 18-year-old Australian "surf girl" who, having appeared in the Sydney beach sequences of "Mondo Cane" is currently in N.Z. on a personal appearance run for the Jacopetti item.

National Film Unit, which has been making travel shorts and general documentaries for over 20 years, is still the country's most active producer. Last year its Ron Bowie scripted and directed "Amazing New Zealand" copped Venice's Bronze Lion Of St. Mark and many raves from the critics, and previous documentaries have been similarly honoured at European and English festivals.

The impact of video has led to a drop of over 7% in theatre attendances over the last two years, and the Government has recently waived the entertainment tax on all admissions. Superior productions are still notching good runs, with "Lawrence of Arabia," "Irma La Douce" and "Cleopatra" drawing good houses on Auckland's Main Stem. In the big cities, "Lawrence" was given the double release treatment — simultaneous opening in two theatres—an unusual exhibiting gambit for these parts, but highly effective as events proved.

Film censorship continues in the liberal tradition laid down by Gordon Mirams—now a UNESCO film policy-maker in Paris. Violence and striptease are most liable to scissoring. The trend started by "The World By Night" has been hardest hit in the latter category, much footage being eliminated in these striperamas. And the Peeping Tom-lensed episode from the Israeli Women's Army sequence in "Women Of The World" was trimmed to glimpses of girls changing in their tents and washing, semi-clad, at hand basins. Censor Doug MacIntosh slapped a R18 certificate on the Jacopetti release (persons under 18 not admitted), which, with the trimming, seemed to placate everybody.

Following the pattern of Rank, its English partner, New Zealand's biggest film-exhibiting and stage-show set-up, Kerridge-Odeon, has diversified to the point where, in addition to the large city shop-and-office block and suburban motel now a-building in Auckland, it has taken over the major share in a ferry company operating between Auckland and tourist islands out in the Hauraki Gulf. Due to arrive soon from Italy are two hydrofoils, designed to speed up the service and extend it to further-flung islands.

We're so proud

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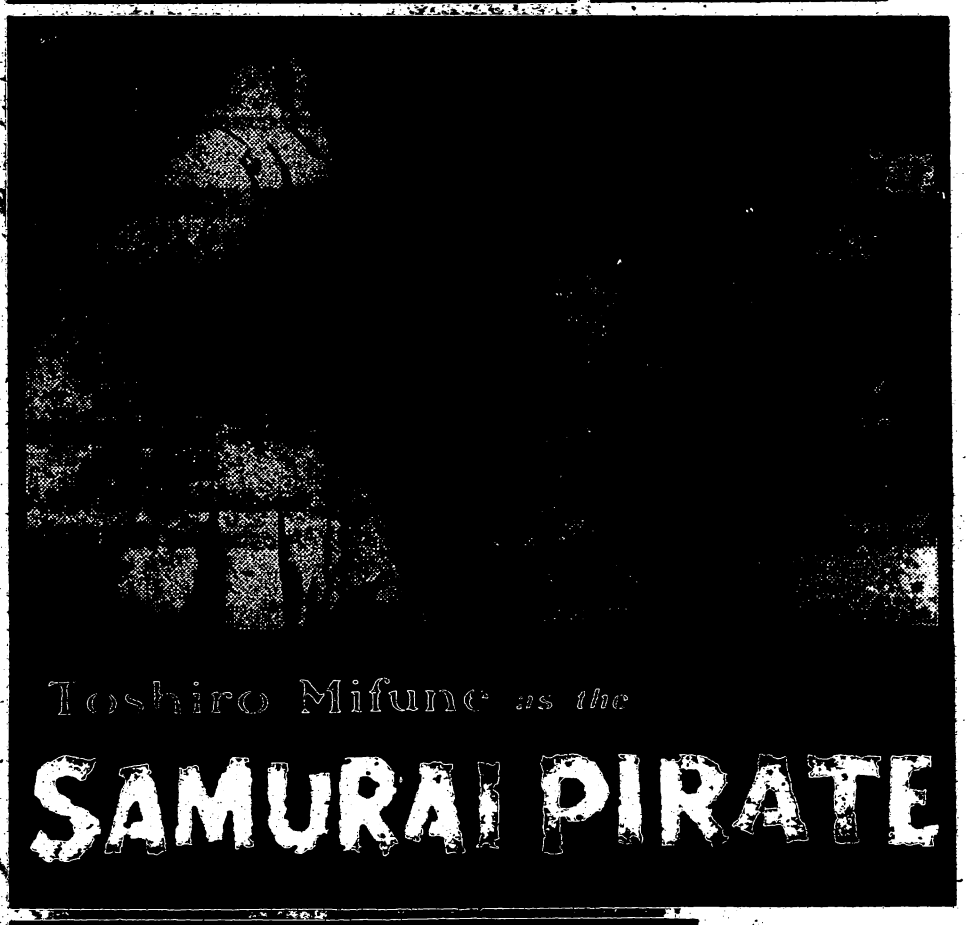
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NOT ONE BUT MANY FILM TRADES: INDIA

By N. V. ESWAR

Bombay.

Ignoring as not germane to the present purposes of VARIETY the earlier phase of silent films made here, the talking picture industry of India commenced in 1931 with "Alam Ara." Pioneering studios were Prabhat of Poona, Ranjit of Bombay and New Theatres at Calcutta. Realism compels the statement that the early efforts were not impressive. There were 28 features made in 1931, of which 23 were in Hindi, three in Belgalese and one each in the Tamil and Teluga tongues. Naturally the polyglot divisions of India have hampered the development of a single industry with a common product.

Within four years, Indian film makers started grinding them out in hundreds. In 1935 the record shows 233 films for the whole country. The peak year of production came in 1960 when a total of 320 films turned out. During the 33 years of soundtrack the yearly average works out to 215 films, though since 1947 the production has been hovering above 275 and a little over 300 since 1959. The actual average for the last three years computes 310 films per year. Against these figures, the production for 1963 was so so at a little over 290.

Major part of the production is in Hindi tongue, though in recent years the number of Hindi films has been on a decline.

Next major figure is that of Tamil films whose total for the last 33 years at the end of 1963 was 1,099, followed by Bengali films with a total of 958 or a yearly average of 33 Tamil and 29 Bengali films. Production of these regional language films in recent years, however, is far above the average at well over 50 in the case of Tamil and 35 in the case of Bengali films.

Telugu language films come next with an overall total of 632 films for the last 33 years, representing a yearly average of 20 films. Recent production has been well over 35 films a year. The total of Marathi language films produced in the same period, is about 376, or a yearly average of 12 films, followed by a total of 169 films in the Canarese language, which means an average of only 5 films a year, though recent production is well over 12 films a year, the figure for 1963 being as many as 21.

The number of Gujrat language films produced during the 33 year period since 1931 is about 115, the average being a little over 3, while production for 1963 was about 6. The peak year was 1948 when as many as 28 Gujrati films were produced.

More Lingos

An import language is Malayalam spoken in Merala State. Total production since 1931 in Malayalam language came to 114, or an average of a little over 3 films. 1963, however, saw the release of as many as 11 films in Malayalam, while the maximum number for any number for any of the past years numbering 15 were turned out in 1962.

Production in other regional languages was and is quite nominal the average number being less than one a year in all the cases except Punjabi where the average works out at 2 films per year. Only 64 films in all were produced in Punjabi during the last 33 years, the peak year being 1938 and 1939 when seven films were produced in each year.

The number of films produced in Assamese and Oriya languages during the above period are 28 and 26 respectively, while the number of films produced in English in India total 16 for the same period. All these account for a total of 7,100 films produced in India since the talkie came into existence.

While most of the Hindi films are produced in Bombay studios, Bengali films are produced in Calcutta Studios and Tamil, Telugu, Canarese and Malayalam language films are produced in Madras, Hyderabad, Coimbatore, Mysore and Trivandrum Studios in the South. Nearly 60% of all films produced in India come from South Indian studios.

The estimated capital investment on Studios, Laboratories and Stores in India is placed at 200 million rupees while the value of pictures produced and in production is calculated to be another 200 million rupees in investment every year.

Studios and Production units among them employ a total force of 20,000, whereas the distribution wing has a strength of 10,000 persons. The number of persons employed in the publicity operations and other ancilliary wings is placed at about 10,000.

The raw film consumption is about 230,000,000 feet per year, valued at 17,500,000 rupees. The yearly bille on equipment and spares total about 6,000,000 rupees.

The annual turnover of over 300 films is the work of some 800 producers, and the fare is handled by 1,200 distribution outfits. These figures, specially of the producers, are very fanciful. It can only mean that almost all of the producers simply are not producing.

Annual income from Indian films is placed at 340,000,000 rupees, out of which 16,000,000 rupees represent the export earnings. These figures are based on the averages for the last three years. In other words, the Indian films earn only as little as 4.7% from the foreign market.

Export market for Indian films is rather restricted to the South East Asian region where there is a sizable concentration of Indian population in territories like Singapore, Malaya, South and East Africa and Ceylon etc. Here again business is confined mostly to films in the Hindi and Tamil languages, with sporadic interest in a few Telugu and other language films. Most of these are subtitled and a few successful films dubbed in local languages by the buyer.

Since the majority of the films priduced in India are a flop—only 10/12% of total production make the grade—in the domestic market itself, only a limited number of films in the top box office bracket get a foreign exposure. And these are the Spectacle Costume films based on Mythology, folklore or a distorted version of history.

At times, a few films with popular songs do act as a bait and these have done well in the traditional foreign areas.

Recently, due to some intense effort on the part of the Industry, other areas like Indonesia, Hong Kong, Viet Nam in South East Asia and Persian Gulf area, Kuwait, Iran, Iraq, Armenia and other Middle East countries and Russia have taken interest in Indian films. A few pictures with accent on dance and song sequences have registered themselves with audiences in these areas. Yet their success comes as a development in isolation and not a pointer of a steady expanding market for that type of fare.

India's Film Houses Reach 5,062, But That Figures Only One Per 86,400 Pop.

Bombay.

In 1921 there were only 117 film theatres in then undivided India. The number had reached 2,090 in 1945. The latter figure includes many theatres which went to Pakistan with Partition. This factor is mentioned so that one can get a correct perspective of the phenomenal increase in the number of theatres in India after bifurcation. The number of theatres in the present India at the end of 1963 was 5,062.

In terms of population it works out at only about one theatre for every 86,400 persons, against one theatre for every 4,400 persons in Italy, one for every 7,800 persons in France or one for every 10,500 of the population in the United States. Even so, India is fifth in world ranks, following USA, Italy, Japan and France and is far ahead of Great Britain, its former ruler.

There are vast rural areas where there are simply no cinemas, the folk live on next to nothing. No charge however trifling would be possible for them.

Madras State in South India has the maximum number of theatres in India with its total of 943, followed by Andhra Pradesh also in the South, with 668 Theatres. Maharashtra State comes third with 628 theatres, followed by Mysore State with 459 theatres. West Bengal comes next 419 theatres, while Madhya Pradesh claims 332 theatres and Uttar Pradesh 321 theatres. The next important States Kerala and Gujrat have 295 and 241 theatres respectively. Bihar State has 186 theatres, followed by Junjab State with its 170 theatres. While Assam has 114 theatres, Orissa has only 70 theatres. Scattered all over the other minor States of India are about 116 theatres in all.

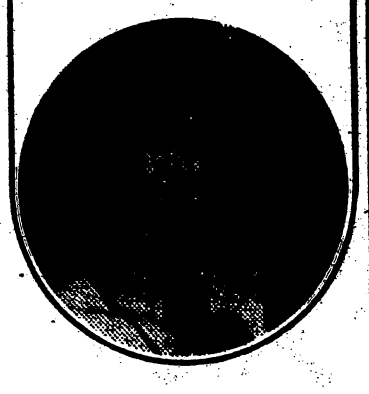
The total of India's theatres together employ a personnel force of 80,000, and rake in a total of 590 million rupees at the box office every year. Out of this as much as 210 million rupees go towards taxes. There are thus 340 million rupees to be shared between the theatres and distributors. Latter take 60/65% as their share of the net, after taxes. After meeting publicity costs and other expenses, there is very little for the theatre operator.

Absurd Derring-Do

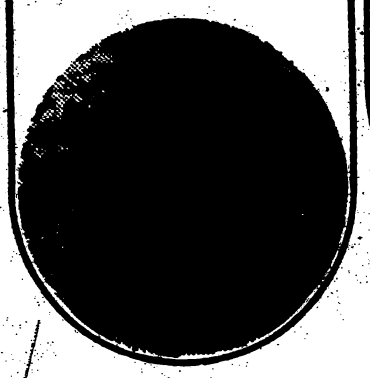
Continued from page 132

moment has the "longest" gunfight or fistfight. The drawnout brawl has become routine. Yet the hero often has emerged with unmarked face and unruffled hair. Too many things happen on the Filipino screen that tax credulity. Says an action star: "I feel silly every time I am pitted against three or four big kontrabidas whom I am supposed to lick. In real life, I wouldn't be so foolhardy. I'd make a run for it quicker than you can say life and limb."

"LA TULIPE NOIRE"
Directed by
Christian JAQUE
Starring
Alain DELON
Virna LISI



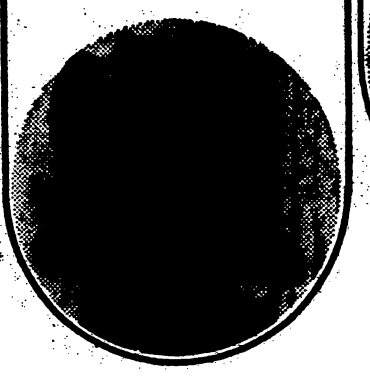
"LA RONDE"
Directed by
Roger VADIM
Starring
Jean-Cluse BRIALY
Catherine SPAAK



"WAR AND PEACE"
Directed by
Sergei BONDARCHUK
Starring
Lyudmila SAVELYEVA
Vyacheslav TIKHONOV



"YESTERDAY TODAY & TOMORROW"
Directed by
Vittorio De SICA
Starring
Sophia LOREN
Marcello MASTROIANNI



"IL DISPREZZO"
Directed by
Juean-Luc GODARD
Starring
Brigitte BARDOT
Jack PALANCE



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EXHIBITION HEALTHY IN SWITZERLAND

But Government Curbs All But 'Necessary Building' As Swiss Economy Deemed 'Overheated'

By GEORGE MEZOEFI

Zurich.

Switzerland is probably the only country in Middle Europe whose statistics of film houses do not show a development in the wrong direction, namely backwards. On the contrary: the number of Swiss cinemas has increased by 11 in 1963 to a total of 664 as of Jan. 1, 1964. Zurich, the biggest Swiss city with a population of almost half a million, also has the biggest number of cinemas, 45.

Closings are rare in Switzerland and are usually compensated or even, as in 1963, surpassed by openings of newly built houses, mostly medium-size or smallseaters up to 600-700 seating capactiy. However, it looks as though very few, if any, new openings will be registered this year, due to a recent government edict curtailing building activity to strict necessities, such as hospitals, schools, social buildings etc., for at least one year. This decision was deemed necessary in view of inflation getting out of hand in recent years and the present state of Swiss economy being considered by many, including the government, as "overheated."

About 10% of Swiss cinemas are of the arthouse type, i.e. smallseaters showing mostly arty product or at least "selected" films destined to attract a more discriminating clientele. These smallseaters are believed to show a steadier frequency than larger houses, with less ups and downs in weekly number of patrons.

Total number of distributors in Switzerland is 40, topped in importance as well as actual business by American distribs and/or indie firms handling U.S. product. In the former category are: MGM, United Artists, Universal, Warner Bros., all in Zurich; 20th Fox, Zurich and Geneva. Indie firms are: Starfilm Zurich, handling Paramount product, Vita-Films Geneva (Columbia) and Parkfilm Geneva (Disney).

TV Not Too Heinous

Television hurts some, though not to an alarming degree, especially when a top sports or other topical event is being telecast. This was the case last February when daily telecasts from the Olympic Games in Innsbruck lured many patrons away from cinemas to public restaurants with tv sets. Total number of television subscribers in Switzerland is about 370,000, registering a substantial increase of over 92,000 in 1963 against the year before. This increase, incidentally, is believed to be the highest in one year since Swiss video started in 1953.

Beside television, there are other factors considered even more harmful to film business in Switzerland. These include the rapidly rising motorization, resulting in more people than ever leaving towns over weekends; the fact that many have switched to higher income classes and can now afford to spend large amounts on hobbies and holidays; and the general reduction of working hours in factories and offices, with the five-day week being almost the rule now, allowing an increasing number of prospective cinema patrons to seek other diversions away from home.

On the other hand, this also being directly attributable to the booming Swiss economy, the large amount of foreign workers residing in Switzerland (over 700,000, compared to a total Swiss population of 5,500,000), the majority being Italians, has caused cinemas all over the country to switch to Italian product of the Hercules, Maciste or Zorro type—and thereby nicely increasing their grosses.

Monthly, Not Weekly, Payrolls, Withholding Taxes Curb Films In Otherwise Booming South Africa

By EVELYN LEVISON

Johannesburg.

Though maintaining a normal steady level, film business in South Africa did not reflect the country's general economic boom. Such is the opinion of the majority of leading film showmen here, but one major U.S. distributor contends that business did take an upward surge during the last quarter of 1963.

An interesting reason for static conditions put forward by another American distributor is that the public has not yet adjusted to the Government's Pay-As-You-Earn tax system which came into force last year, and that small wage-earners, who make up a large percentage of cinema audiences, have not yet learned to budget salaries now paid for bosses convenience monthly instead of weekly, for the workers' convenience. Result: great b.o. activity during the first week of the month, and a noticeable tail-off from then onwards.

Despite this, the twelve-months since VARIETY's last International Film Edition have seen all South African screen records broken by a picture that opened on April 3, 1963, and was replaced exactly 50 weeks later by "The Wonderful Tale Of The Brothers Grimm." The longruner was MGM's "How The West Was Won," screened in Johannesburg at the Republic's only Cinerama Theatre, and seen by nearly half a million people. "Previous b.o. recordholder—UA's "Around The World In 80 Days"—had a 39-week season in Johannesburg in 1958 at His Majesty's Theatre. "How The West" will be released in all centers throughout the country excepting Johannesburg in the 35m version in May.

MGM's representatives in South Africa celebrated the company's 40th anni with keen sales drives and special releases. Robert Schmitt, who heads this territory, anticipates several prestige pix for the coming months, including "The Prize," to be given day and date release in Johannesburg and Cape Town later this month, and Columbia's "The Cardinal" and "Under The Yum-Yum Tree." Since March, 1960, Columbia pix have been distributed in the Republic by MGM.

United Artists, who last year pulled off first three places in the annual Johannesburg Film Critics Award, inaugurated by the Johanneburg Film Society, were unplaced in the 1964 listings, but did exceptional business with "From Russia With Love" which opened simultaneously in nine centers, including Southern Rhodesia's Salisbury, on Dec. 25, and consolidated the James Bond cult in South Africa. A happy augury, this, for "Goldfinger," due later this year, and also for the anticipated but as yet undated visit to South Africa by Sean Connery and Ian Fleming, planned by the country's 10,000 strong James Bond Club.

Contrasting with its great hit in America UA's "Tom Jones," despite raves from the entire English press here and even more fulsome praise from their Afrikaans colleagues, managed only an unsensational four weeks at this city's 2,279-seater Colosseum Theatre. Puritanical element found Tony Richardson's approach to Fielding's bawdy classic altogether too crude. Nevertheless, "Tom Jones" is almost certain to figure among the top three in the next Film Critics' Award organized by the Johannesburg Film Society.

'Lawrence' Topped In 1963

Winner for 1963 was Columbia's "Lawrence Of Arabia," with "Billy Budd" (Allied Artists), and "To Kill A Mockingbird" (U) as runners up. Other finalists in the short list of seven were "Billy Liar," "David And Lisa," "Divorce Italian Style" and "Hud."

A favourite both with press and public that ran nifty five weeks in Johannesburg at the 2,000-seater 20th Century Theatre was Universal's "Charade."

"Cleopatra" (20th) opened in Johannesburg on Dec. 13, and by the end of March had chalked up 16 weeks at His Majesty's Theatre. Its dialogue was badly criticized here.

Empire Films, distributors of British and Continental product, did well during the year with Britain's "Carry On" comedies, Cliff Richards' "Summer Holiday," and such English-dubbed foreign imports as "Purple Noon," "The Devil And The Ten Commandments" and "Tales Of Paris."

The Republic's newest distributing company, Ster Film Import founded in 1959, benefitted from fine press accorded "David And Lisa." Other Ster pix shown in Johannesburg at the indie Capri include American International's "The Raven," "The Young Racers" and "Beach Party," the Italian comedy "Love And Larceny," and Orson Welles's critically acclaimed film version of Kafka's novel "The Trial."

Israel's Many-Flag Pix

Tel Aviv.

During 1963 the board of censors passed 436 features for exhibition in Israel. The division by flags shows several obscure sources of entertainment supply. Note that Germany is included, product from Moslem Turkey but not from Moslem Egypt.

Here's the breakdown—

United States,	172
France,	74
Italy,	54
Britain,	32
Turkey,	14
Greece,	12
Spain,	10
Japanese,	7
Sweden,	7
India,	6
Czechoslovakia,	6
Soviet Russia,	6
Germany,	5
Persia,	4
Mexico,	4

GREEK PIX: HOMELAND DATA

Athens.

Here are the admission totals for leading Greek feature films playing here up to Feb. 1, 1964:

	Producers	Admissions
"Heartbeat at a School Desk"	Damaskinos-Michaelid	577,637
"The Red Lanterns"	" "	462,623
"Vertigo"	Finos Films	449,260
"Something Burning"	" "	435,704
"A Girl for Two"	"	369,698
"The Rascal"	Phoenix Films	364,009
"Boys in Action"	Roussopoulos Bros. G. Lazarides D. Sarris-K. Psarras	301,277
"Delicanis"	Mask Films	272,929
"The Street With the Lights"	Kourouniotis Bros.	266,392
"Tuesday and 13"	Roussopoulos Bros. G. Lazarides-D Sarris-K. Psarras	217,732
"Brother Anna"	James Parris	211,845

Greece Playoff of Films, By Flag

Greece.

American-made feature films continue to dominate the screens of the Kingdom of Greece. Taking February, 1964, a cutoff point for a year's tabulation, the playoffs of product, figured by flags, is as follows. (Note that the figure in parenthesis represents firstrun admissions for each nation's group of films.) Herewith the data:

	FILMS	ADMISSIONS
UNITED STATES	129 films	2,586,957
GREECE	55	1,795,049
FRANCE	30	447,733
ITALY	30	392,113
GREAT BRITAIN	12 "	144,446
GERMANY	9 "	66,136
OTHER COUNTRIES	7	38,329
SHORT SUBJECTS		173,273
		5,683,996

The great event of this year in the trade was the opening of Cinerama at the Radio City in Athens, which, however, had not the results anticipated, starting with "This Is Cinerama." The second feature released was "The Seven Wonders of the World" which did better. But both audiences and management of the Radio City were awaiting the "How The West Was Won" as a sure grosser.

Films Made In South Africa

Johannesburg.

In 1963 feature films costing more than $7,000,000 were made in the Republic of South Africa and there is every indication that this figure will be exceeded well before the end of the current year. Most important production, made in South Africa, so far released is Joseph E. Levine's "Zulu," which faithfully reproduced the Rorke's Drift setting of its story among the mountains of Natal, and has earned much praise for the authenticity of its treatment under Cy Endfield's direction, and the impressive acting of both English and local cast. "Zulu," like MGM's "Rhino," directed by Ivan Tors and filmed on location in Natal's Umfolozi Game Reserve, was serviced by South African Film Studios. Monarch Films, a subsidiary of this company, participated as coproducers with Richard Todd and London Films in the remake of "Sanders Of The River," shortly to be released.

South African Film Studios, whose 500-acre estate at Lone Hill on the outskirts of Johannesburg is equipped to provide facilities for visiting companies, has several productions lined up for 1964. They include "Table Bay," an adventure story starring Lex Barker, with a shooting schedule that began in January and ended early in March; "D. D. D." to be made by Colin Lesley and filmed, with the cooperation of the De Beers Diamond Corp. in the banned Oranjemund diamond area of South West Africa; "The Williamson Story" recreating the life of Tanganyika's Diamond King, until his death one of the wealthiest—and loneliest—men in the world; several "Father Brown" stories to be made in conjunction with a German company; and another servicing job for Embassy Pix, again with Cy Endfield as director. Associate producer Bob Porter arrived in South Africa mid-March to start the hunt for suitable locations.

An indie effort awaited with interest by local cinema fans impressed by the dedication of two well-known Johannesburg film men, who quit regular jobs in order to devote themselves entirely to a project on which they had previously worked over weekends, is "The Foster Gang." Directed by Percival Rubens and Pierre de Wet, this is the true story of a notorious band of gangsters who terrorized Johannesburg in its eventful mining-camp era of fifty years ago.

Yank Jim Reeves' Pic

Jamie Uys Studios imported American singing star Jim Reeves in 1963 for the musical "Kimberley Jim" which was released here last September. Now in the final stages of shooting is "Dingaka," a story about conflicts between tribal and urban Africans, with emphasis on African music and dancing Uys is directing this opus, while his second-in-command, Emil Nofal will start shooting "The Golden Keel," a modern adventure romance based on a novel by South African author Desmond Bagley later in the year. With locations in the Republic, and also in the Mediterranean and Italy, this will be the first South African pic to shoot sequences overseas.

South African Screen Productions, whose headquarters at Killarney Studios are the home of the second oldest newsreel in the world—The African Mirror, introduced by I. W. Schlesinger in 1913—recently completed two feature pix, "Rider In The Night," a wide-screen production set against the background of the Anglo-Boer War, and the Afrikaans comedy "Piet My Niggie," one of a succession of films immensely popular with country audiences.

Just completed, in coproduction with David Millin-Roscoe Berman Productions is the company's most promising venture to date—"Seven Against The Sun," a story set on the frontier between Kenya and Abyssinia during the last war, and involving a drama-packed mission undertaken by seven South African soldiers and a young nurse inadvertently caught up in their adventure. Pic is based on a play and novel by Johannesburg author James Ambrose Brown. Directed by David Millin, produced by Hymie Kirstein of S. A. Screen Productions, it is intended for the overseas market, and aims to show what can be done in South Africa on an eight weeks' shooting schedule and a budget of less than $200,000.

Scot Cinema Resumes After 3-Week Closure

Lossiemouth, Scotland, April 28.

Signs of a return to cinema-going are seen in this northeast Scotland town. The town's only cinema, The Regal, is to reopen, only three weeks after being shuttered.

The owners, Caledonian Associated Cinemas, say they decided to resume operations "in response to public demand." They warn, however, that the cinema is to operate for an experimental period only, and that, if the public do not patronize it, then the house will shutter for all time.

German Shorts

Continued from page 114

that he is all but an adherent of the above Oberhausen group.

Oddly enough, some of the most successful German short film makers have nothing to do with that group. This goes for Manfred Durniok, Hans Juergen-Priebe and the aforementioned Hello Weber, to name a few.

Berlin documentary filmmaker Manfred Durniok (30), whose pix walked off with prizes at festivals such as Vancouver, Montreal and Bergamo, said about the Oberhausen manifesto: "I didn't sign it because I want to go my way alone." (Durniok is kept very busy with producing documentaries for tv.)

MOSLEM LANDS LAG AS TO PIX

Turco-Greek Cooperation Dead

Istanbul.

Although the film industry of Turkey makes many features annually (see separate story) there is practically no export market. The other Moslem countries belong to a different world, cinematically, the headquarters of which is Egypt.

Turkey imported Greek films until the strife in Cyprus broke out. By the same token the Turkish minority on that ill-starred island were a market for Turkish films, as in the Kingdom of Greece itself. That is all cancelled by bitterness.

The Cyprus issue has political connotations owing to some 40% of the Greeks on the island being Communist sympathizers. Turkey is in the forefront of the western alliance in facing Soviet Russia. "Cyprus question" has hurt both the Greek and Turkish film industries in several ways. Greek films which had won a considerable following in Turkey over the last couple of years have abruptly stopped being shown, even though there was no official ban on them. First two large-scale, widely advertised Turco-Greek co-productions filmed last summer in Athens and Istanbul, both starring popular Greek and Turkish stars playing together for the first time, are still awaiting release. Even "The Song of the Mediterranean," a Turkish film starring Turkey's number one film actress Belgin Doruk, has not been shown because it was partly filmed in Greece.

Interestingly, 14 Turkish features were exhibited in the State of Israel.

Greece Shoots Over 100 Features For Homeland, Cyprus & 8th Ave.

By RENA VELISSARIOU

Athens.

Greece is not a country that distinguishes itself as an important motion picture production center. Although the number of features produced is topping almost all European countries, the majority of them are of scant importance beyond the kingdom of Greece's own borders. There is hardly a parallel to "Never on Sunday," except a few arties presented at various Festivals.

This year the production number will exceed again the 100 mark. But for a kingdom of 8,500,000 people with a language not spoken elsewhere except, say, Cyprus and Eighth Avenue in Manhattan this count seems absurd.

Production costs in Greece are cheap. Most expensive ever produced here did not reach $100,000. Even so, very few cover their negative costs because the Greek audience is fed up with local mediocrity and grows choosey.

Only restriction on production here is that the Censorship Board must approve the screenplay. Censors have no artistic concern, care only if there is something against the orthodox Greek religion, the State, etc. So everyone with a story idea on his mind as soon as he finds someone to finance the production, signs some popular comedians and starts shooting a film as casual as you please. Much of the shooting is done on the spur of the moment, director and the actors improvising.

There are some serious producing companies who hope to make films good enough for foreign markets also. Of these, four are the most important ones: Finos Films, Damaskinos-Michaelides, AnZervos and Roussopoulos Bros-G. Lazarides-D. Sarris-K. Psarras, followed by Kourouniotis Bros-M. Petrolekas N. Sabatacos and James Parris.

Oldest producing company in Athens is the Finos Film, which turns out five or six pictures per year. These are mostly top grossers domestically having, until recently the popular Greek star, Aliki Vouyouklaki. Now that she had signed with Damaskinos-Michaelides, Finos promotes Zoe Laskari.

Th. Damaskinos-V. Michaelides, operating the biggest distribution office in Greece, started producing a few years ago. This year their picture "The Red Lanterns" starring Jenny Karezi, has been nominated for an Academy Award as the best foreign language picture and it has been selected also as the official Greek entry at the Cannes Film Festival.

This company, besides "Red Lanterns" released this year "Heartbeats at a School Desk" with Aliki Voupouklaki which is the top grosser local picture this year, "The Young Rascals," the "She-Driver" with Aliki Vouyouklaki, Alecos Alexandrakis and Maro Contou and a drama "The Girl of Sunday" with Georges Foundas and Xenia Kalogeropoulou.

The AnZervos Studio is also an old company having produced till now many good films. This year had on its release schedule seven films among which "The Little Aphrodites" which had represented local production at the Berlin Film Festival.

Another new company the Roussopoulos Bros-G. Lazarides-D. Sarris-K. Psarras had produced many pictures the last five years that had a good success at the box office. They have their own studio and they were shooting five films per year. But they have ten pictures now on their producing schedule for 1964, the titles of which are: "Vedetta" in color and scope, "In the Sun and In Death" scope, "Boys and Girls" in color and scope, "The Emir and the Poor Man" in scope, "The Iron Gate," "The Rescuers," and "Beethoven and Bouzouki."

Greek Product Export

Athens.

Greek-made feature films with dialogue in that language finds a rental potential of less than $1,000,000 in the United States, ideally the big immigration goal of its citizens.

Data here shows 282 Greek features of recent vintage circulating in 28 countries. Again the films follow the tide of Greek workers. Among the best export points:

United States, West Germany, Australia, Cyprus, United Kingdom, France, Russia, Israel, Turkey, Ethiopia.

Israelis Want Out From Crowded Flats; Result Jams Film Theatres

Tel Aviv.

Fact that no television exists here as yet helps preserve a very high ratio of visits to the cinema. Even the growing number of tv sets, with which people can watch video transmitted through relay stations or directly to neighboring countries, hasn't clipped the film audience. Influx of immigrants, whose foreign tongues delay their visits to the Hebrew-speaking legit theatres, and the crowded housing situation, conspire to drive people to the cinema, both to be entertained and sheerly to get out of their apartments.

There are 260 film theatres in Israel. There is apart from the collective settlements, where films unreel at least once a week, in the community center or the dining hall, costly 16 mm copies of current movies, and excluding army camps, schools and cinema clubs.

SOME BIAS VS. HUMAN 'IMAGE'

Beirut.

Those attending the late 1963 Lebanon Film Festival here in Beirut agreed that this partly-Christian land leads all of the countries of Arabic culture in the matter of film theatres and culture, 61.3 film houses per million population. Of some 23 nations commonly classified as Arabic some 13 are actively interested in film. Of these, Egypt is far and away the most active in production of features, averaging perhaps 40 annually. Turkey is not usually included among the Arab nations, though Moslem. It has a fairly active film producing industry.

It works out that countries with a population of 97,000,000 have relatively small numbers of film theatres. A total of 1,167 hardtop theatres breaks down as 350 for Egypt, 196 in Algeria, 159 in Morrocco, 102 in Tunisia, 35 in Libya, 34 in the Sudan. This is the "African" part of the Moslem world. Add the Near East totals: Lebanon, 97; Iraq, 84; Syria, 30; Jordan, seven; Kuwait, four.

It figures 15 film houses for every million people. The worldwide ratio is 70, the overall European ratio is 160 and the Italian ratio is 350. Italy may be the world's most avid film-going nation.

Notice should be taken, respecting Moslem countries, that there remains in force a considerable prejudice against rendering of the human "image", as a form of vanity forbidden in the Koran.

The Moslem lands of Africa, even so, have notably larger numbers of film exhibition places than the recently emancipated from colonial rule nations.

A further analysis has Lebanon with an annual attendance average per person of 26.5 times while Algeria has 2.7, and the number of places per person is also highest in Lebanon with 3.9. However there are signs of expansion in all countries. Omitted are the figures for Turkey, Algeria, Ivak, Lebanon, Kuwait, Egypt, Morocco and Syria with Tunisia due soon are supplied with television senders. But many neighboring countries can get programs from those that already have it.

There is no sort of video sharing among the Arabs a la Eurovision but there are exchanges of vidfilm. Here again Lebanon has forged ahead with three private channels and commercial aspects with Egypt also going fast in this realm.

Argentino-Italo Film On Latin Festival And Emigrant Generation

By HANS EHRMANN

Buenos Aires, April 28.

The none too happy aftermath of the Buenos Aires Film Festival was marked by two questions: Where should the next Festival be held? Is it really worth while having another one?

There was many a nay to the second of these queries and hardly anyone bothered to bring up the one solid argument for the defense, available right here in Buenos Aires. It is the Italo-Argentine co-production of "An Italian in Argentine," starring Vittorio Gassman, Silvana Pampanini and Amadeo Nazzari and directed by Dino Risi, who previously made "The Easy Life" and "I Mostri."

Risi came to Mar del Plata for the 1963 film fest and returned to Italy with a prize and an idea for a new film. He was tempted by the possibility of a tongue-in-cheek look at (a) goings on at the fest itself and (b) the conduct patterns of Italians who settled down in Argentina many years ago, contrasted with those of the post-war Italians of the economic "boom."

Mario Cecchi Gorti (Fair Flms), who has produced 38 films (includ-

(Continued on page 138)

In 1963, Turkey Made 140 Features; Star Salaries 25% Of the Budget; Censorship & Provincials Hurt

By EROL KENT

Istanbul.

The Turkish film industry is slipping—within its own narrow range. The range is indeed low, in everything but the number of films produced annually. During 1962 about 200 feature films were produced. Last year ('63) saw a decline of more than 25% with the number falling to 140. It is predicted that 1964 will show a further slump to perhaps 100 new films. Of course, even an output of 100 films a year is highly impressive on the world chart, putting Turkey with its 25,000,000 population, easily within the dozen or so leading film producing countries, quality-wise. But Turkey's output is impressive only as far as numbers go. When it comes to quality, Turkish films are possibly among the least successful both artistically and commercially.

From the artistic angle they are poor for several reasons: technical facilities are lacking, for instance, all Turkish films are still made with out-dated silent equipment and the sound is later dubbed in. There are half a dozen studios but their technical resources are very limited, furthermore, among the hundreds of men and women who constitute the manpower of the local film industry only a few possess the updated technical know-how, whether it be in script-writing, directing or mere crew work. Another factor which handicaps artistic creation relates to the curious status of the film director. Here he virtually has no authority to create as he pleases. Producers are the absolute authorities. These men cater to the whims and wishes of provincial distributors, since the profitable market for Turkish films lies in the provinces, rather than in the large cities such as Istanbul, Ankara or Izmir.

As a result of the above-described system a vicious circle is created whereby distributors decide what's "commercial" and ask for films which will fit a certain "formula," producers bow to their wishes (frequently drawing advances on scheduled, but as yet unproduced films) and writers, directors, actors etc. must follow producers' orders. Film "formulas" vary from season to season. Recent trends have included Turkey-style "gangster films," films featuring "child stars" (reminiscent of the Shirley Temple, Jane Withers etc. pics of the 1930s) and lately "drawing-room comedies," which Istanbul critics sometimes kiddingly label as "white telephone films."

The fact that this so-called commerical system, is in reality far from being so has gradually become obvious. The market reached saturation point, since almost anyone who had a yen for it and was able to raise the equivalent of $20,000 to $30,000 started to jump on the bandwagon. Also in recent years a veritable "star system" developed. About a dozen male or female stars whose box-office appeals were an established fact started to ask for sums which, although minimal by international standards ($4,000 to $7,000 per film), constituted 25% of a film's budget here. In retaliation producers have recently tried to create a class of "princes" and "princesses" to replace the established "kings" and "queens" of the Turkish cinema. Such countes-measures against the star system is bound to defeat its own purpose, since a "prince" or "princess" who today is willing to work for a fraction of what "kings" and "queens" get, will automatically boost his or her asking salary once established with the public. (It should be noted in passing that the top stars manage somehow to make 10 to 15 feature films within a year).

Answer to the Turkish film industry's present dilema appears to be the emergence of talented directors with enough guts, talent and cash backing to impose their own views on producers. If and when a Turkish director managers to break the folly of the cycle the Turkish film industry may realize its potential.

Another drawback to a freer or more creative approach has been the outdated censorship laws of the country. Even though there is no censorship whatsoever in the theatre (which incidentally is the cinema's most serious boxoffice rival in television-less Turkey), the cinema is severely restricted. Scripts have to be submitted to a board of censors before shooting begins and, once approved, no changes can be made. The finished film is once again viewed by the board. In principle, anything which is considered contrary to the country's "political or moral interests" or which shows the Turkish nation "under a bad light"cannot get by.

U.S. Pix in Mexico Not Co-Production

Mexico City.

Despite the pushing around (see separate account) the Mexican labor leaders and government bureaucrats are given the American film distributors here, the other branch of the American film industry, production, is proceeding with the utmost affability. Indeed the Hollywood unit people who come here to shoot are positively adulating the Mexican crews with which they have dealings. "Among the best in the world," is a sample of the praise.

Of course the producing of feature films in Mexico is a story of many tensions and troubles. The technicians may be fine but stars and others often complain of the drinking water and of the Mexican altitud and other physical whammies.

Generally speaking it makes little sense to describe U.S. features made here as "co-productions." There is little or no financial partnership involved. Here's how co-production works here:

A U.S. producer brings to Mex his script, his bankroll, a couple of administrative people, some stars, a director, and a cameraman. He hires locally, a Mexican director, cameraman, and complete crews. He also uses Mexican feature, bit, and day players, as well as extras. His U.S. designed set is constructed in Mexican studios with 100% Mexican labor. But the film is U.S. and has the standards of American product.

The script is approved by the Mexican Censor. During the filming if the film is processed in Mexico it is reviewed by the censor at the lab. This is a double check to see that the script approved was shot as approved. If the film is to be sent to the U.S. for processing, a censor is on the set to see that the approved script is followed.

Censorship in shooting has no fixed criterion other than caprice. One may not criticize Mexico. One may not show Mexico or Mexicans in a bad light. Hence the turn down of Ponti's filming of "The Children of Sanchez."

Cutting of films imported is more annoying than anything else. Occasionally a film is withdrawn or barred. Usually an offending scene is cut. Last year, for example, the scenes dealing with homosexuality were cut from "Advise and Consent."

Tops among U.S. producers operating in Mexico this year is Jerry Bresler, producing two features in color and Panavision for Columbia release. Ironically neither of these pictures will probably ever be seen here unless Mexican policy changes

ISRAEL: IS A BOOM UNDER WAY?

Much-Frustrated Planning of Past May Be at End—1964 Seems Sure to See Much Production Around Tel Aviv

By AZARIA RAPOPORT

Tel Aviv.

How reliable an index of future film boom is a hotel lobby full of wellknown personages? The question recalls the Excelsior in Rome in recent years and the Hilton in Madrid. Both lobbies buzzed with plots and plotters, later translated into considerable action. Hence one might judge from V.I.P. census in Tel Aviv hotels that Israel was about to burst into production.

The skeptical aspect would lie in Israel having so often heard "promises" which failed to materialize, much in the way Puerto Rico, Jamaica and other areas are serenaded to small net results.

Still it is only human nature that the natives here are impressed by an array of celebrities coming through. Among those recently noted were Daniel Mann, Carl Foreman, George Peppard, Alex Jiffe, Robert Hirsch, Veronique Vandell, Jack Karp, Diane Baker, David Opatoshou, Tom Bell, Paul Stassino.

Not to overlook Herbert Kline, who directed and co-produced "My Father's House" in the then-Palestine, back in 1946. He's now planning "Hill of Hope."

Meanwhile there's a hill of hope, of promises, plans, scripts, negotiations and correspondence, piling up high in government offices and studios.

Before Sophia Loren hits these shores, in late June, for the filming of Daniel Mann's "Gates of Galilee," more than a dozen local and international films are supposedly to be completed and in the can. These certainly represent an increase over last year's crop, consisting mainly of local products which hasn't hit the international market, like "Eldorado," "Eshet Ha'gibor," "Etz o Palestine," "Havoura She'kazot," "Give me Ten Desperate People," "Af Mila Le'Morgenstein," "Rak Be'lira," "Ha'Martef," or the only international feature, shot in Israel, "The Best of Enemies."

Israeli production still aims at the local market, having realized that local patronage can support a fair feature, mainly comedy. Producers say they can recoup locally with a margin of profits, through refunds by the Government of taxes and also encouragement loans.

A few of the pictures in production at the time of this report stand a chance of making the international scene. Among these one could expect the Franco-Israeli production of "Never on Saturday," the American-Israeli production of Alexander Ramati's "Rebels against the Light," "Oulay Terdu Sham" (Come Down There), an Israeli film about kids nursing an old, destitute sailor, or "Daliah Ve'Hamalachim" (Daliah and the Sailors), a local comedy with French Veronique Vandell and most of Israel light entertainment performers as sailors helping the female-stowaway to Israel, or "Salach Shabati," an Israeli production with such American craftsmen as Floyd Crosby behand the cameras.

Other features, being shot, processed, edited or prepared simultaneously in Israel's two studios (Geva Films and IMPS, at Hertzliya), include "Havou Banot Le'ellat," "Mr. Simchon & Son," "Tomorrow's Yesterday" (a semi-documentary, full length feature incorporating some historic scenes taken as early as the 1920's in this country), "Miss Sabina and her Lodgers," "La Maille et La Filet," a Franco-Israeli coproduction to be directed by Phillips Arthuys (with a cast including Francoise Prevost, Michel Auclair, Serge Regianni, Batia Lancet and Gila Almagor), etc.

The demand on local resources, facilities and technical aid, is being made even greater by the routine production of two weekly Newsreels, by the regular production of shorts and documentaries, covering progress in the different fields of activity, instruction films, educational shorts and other shorts intended for showings in Jewish communities abroad and for television in many countries of Europe, showing a growing interest in phases of life in Israel. Among these one should mention items shot recently by Hardy Kruger, for his television show in Europe and one to be shot in May by Michel Legrand, in collaboration with the local A.A.A. Films Company.

Other plans, scheduled for 1964 include—among other films still in different embryonic stages—"Yes, This is My Brother," "I shall go My Way" (two social dramas of local character), "Ha-Ikar Ha'Briyout" (Health above all), an Israeli comedy, "April Buds," U.S.-Israeli co-production planned by Tabor Films, "The Fifth Wheel," an Anglo-Israeli co-production, local comedy, "The Sky's the Limit," another comedy to be co-produced by Raymond Stross, of England and an Israeli company.

Studio space, technical equipment and local assistants and staff, are available, though the present heavy schedule poses some problems for foreign producers wishing to set dates for future shooting. While the studios go out of their way to order missing items, or additional equipment, from Rome or London, to meet their obligations and accommodate producers, they can hardly meet the demand for trained and professional staff, a shortage of which exists and dictates the import of such help from abroad, for specific productions.

Fully detailed and priced catalogs are available to interested parties, on demand, from both Gava Films Ltd. and Israel Motion Picture Studios Ltd., both of Tel Aviv.

Adding impetuosity to the natural attractions (climate, languages and scenic variety within an hour's drive) to interest foreign investors and producers, are the facilities made available by the Israel Government to such people who wish to produce their films here, or join in co-production with local companies.

The office in charge of the "Encouragement of the Israeli Film Industry," under Asher Hirshberg, has authority to offer convenient terms and other facilities to any film recognized as an "Israeli Film," or to any foreign production wishing to use local services, scenery, background or people. According to a law passed by the Knesset, the Committee for the Israeli Film Industry, can approve of a project, or a script, as an Israeli film, or consider a producer worthy of local concessions, thus availing him of the following allowances:

(a) The importation of raw material, in arrangement with a local studio or producer, almost dutyfree. Same applies to equipment and raw materials brought in by foreign companies not coproducing their film with Israelis, provided they take everything out with them upon completion of project.

(b) Loans amounting to 25% of the overall investment in the feature, or in case of a coproduction of the sum invested by the Israeli partners, usually not above the sum of $25,000. This is not final and, like any additional allowances could be increased and is to be decided in each case by the authorities, according to the interest shown by them in luring the producer, or the importance of the film for Israel.

(c) If at least 40% of the future income is going to result from exportation of the film, or 70% of the investment in the film are in foreign currency, the project could be acknowledged as an authorized "Israeli Product," which entails further refunds and concessions. A producer, planning three films, for instance, could claim such refunds also if the overall sums recouped from the three pictures (or invested in them) meet the above conditions.

(d) All assistance would be given such producers, concerning the general setup, laws, arrangements, duty clearings, recommendations to various Government offices for help and cooperation, even at the expense of appointing a special liaison officer.

(e) In case of serious foreign productions, or coproductions, other services and allowances are also available, apart from the tax rebates, the refunds of entertainment duties by local and municipal authorities, which are promised to each such acknowledged "Israeli film."

This Is Mexico—

Mexico City.

Where the Yanks are shut out while Mexican films are doing very nicely indeed in Spanish-language houses in the U.S.A.

Some 22 Mexican films were made prior to the strike of Aug. 1 and some 40 to 52 are in prospect for marketing.

Latest data shows 48 Mex features went to U.S., 74 to Central America, 78 to South America, 26 to Spain, two to Hong Kong.

Set to unreel on the screens of Japan in 1964: 10 Mex pix.

Mexico builds about seven new film theatres a year. Many Mexican theatres have atrocious acoustics and blindness-inducing sight lines.

Admissions being frozen, so are repairs in theatres.

Average house seats around 1,200.

Mexcan exhibition gross is estimated at around $30,000,000 annually.

There are five drive-ins in republic, others licensed to build.

Mexican producers spend from $35,000 for a feature film, with delayed salaries, to around $100,000. Has gone twice that amount with star and color and five week shooting schedule instead of more average three week schedule.

Mexican fans like Doris Day, Cary Grant, Rock Hudson, John Wayne, Anthony Perkins, Sophia Loren, Lawrence Olivier, Alberto Sordi, Victoria De Sica, Vittorio Gassman, Jean Gabin, Jean Paul Belmondo, Brigit Bardot, Alec Guiness, Jack Hawkins, William Holden, Charlton Heston, Richard Beymer, Natalie Wood, Kirk Douglas, Steve Milligan, Peter Sellers, Toshiro Mifune.

They like these Mexicans: Maria Felix, Dolores Del Rio, Ignacio Lopez Tarso, Cantinflas, Pina Pellicer, Pedro Armendariz, Pedro Infante, Jorge Negrete. (Last three are dead, but still among the most popular).

Italo-Argentino

Continued from page 137

ing the Gassman-Risi vehicles) during the last 16 years took to the idea, but the co-production only became a fact several months later when Gassman toured Buenos Aires with his "Teatro Popular Italiano." Clemente Lococo, a leading distributor, became interested in the venture and Cecchi Gori visited Argentina later in the year, signing the co-production contract with the especially formed "Lococo Films."

Actual shooting began at the end of March and will continue up to approximately the beginning of June. It takes place on location in and around Buenos Aires. Fair Films provides the stars and the raw film, while the Argentines carry the expenses entailed during filming in their country. The Italians will also provide the finished copies of the film. The total cost of pic was estimated at approximately $500,000 by producer Cecchi Gori. Distribution has been shared out by the partners. Lococo will have the rights to Latin America; Fair Films, to Italy and Europe. Any sales of the film outside these areas will go 70% to the Italians and 30% to the Argentines.

Dutch Production

Amsterdam.

CAESAR FILM Newly formed company, headed by Paul Kijzer. Initial production of Caesar Film was a co-production with Ulysse Productions in Paris, "The Nicest Frauds In The World." Dutch part of the film was a sketch, set in Amsterdam, "The Diamond Necklace," written and directed by Roman Polanski, within the lead Nicole Karen, a Godard find. Two productions are now being set up. "Het Loopt De Spui(t)gaten Uit" (It's Outrageous!) is a comedy about a fireman and a pyromaniac, to be directed by actor Paul Cammermans, who already directed a series of teleplays. Second film on Caesar Film's slate is a film to be directed by Frans Weisz, young Dutch filmmaker who attended the Centro Sperimentale di Cinematografica in Rome, and ended up directing one segment of a film in three sketches, "Heroes," for an Italian producer. His first Dutch film is based on a novel by Dutch author Remco Campert, "Life Is Delicious."

CINEUROPE Is financed by Dutch beer baron A. ("Freddy") Heineken. Company started last year with Fons Rademakers production of "Dark Room Of Damocles," retitled "The Spitting Image." For same company Rademakers worked on adaptation of Louis Couperus' "The Silent Power," set against a background of the former Dutch Indies, but as Indonesian Government would not give permission to film, deal fell through. Now Rademakers is working on a script, based on an original idea, that will be filmed this autumn.

CITY FILM Last year's production was a documentary on the life and time of Queen Wilhelmina, "Wederzijds" (Mutual), that was completely financed by City Film as the government refused three requests for subsidy. Producers Hans Keuls and Bobby Roosenboom are now setting up the production of "Plantation Tamarinde" for City Film, based on a play by Keuls. Director has not been named yet.

BERT HAANSTRA After completing his short "Zoo," Haanstra explored the possibilities of making a feature length documentary with the candid camera." Result is "Alleman" (Everybody), 90 minutes of people who do not know they are spied on by the camera. Haanstra tried to see the comical side of life and made a light-hearted film on the Dutchman unobserved. "Alleman," is a tremendous success with the public and one of the few box office hits, Dutch or foreign likewise. Jacques Tati, French filmmaker, saw film, and bought the rights, and is helping Haanstra now to prepare an international version.

VAN DER HORST Since 1956 Herman van der Horst has been working on and off on a documentary about Amsterdam, for which City Council provided about $20,000. Film seems to be ready now. Herman van der Horst may direct his first feature film, "Five Crosses To Eternity" for producer Herman Ilmer.

VAN DER LINDEN Couping the Golden Bear in 1963 in Berlin (for his documentary "Bouwspelement") and the bi-annual Dutch State Film Prize (for his short "Big City Blues"), Charles Huguenot van der Linden is preparing several projects, documentaries for Shell ("Octobervaart") and the N.H.M., as well as a featurette, financed by the government, "Duik Dan!" (Dive!), and is scripting a feature film that has a girls boarding school as a background.

N.F.M. Started in 1960, the Nederlandse Filmproductie Maatschappij has produced two features directed by Fons Rademakers, and two by John Korporaal. 1963 release was Korporaal's "The Rival," a monor psychological thriller, with Henk van Ulzen in title part. No plans are set yet for 1964, but the company keeps busy with making documentaries.

SAPPHIRE Films produced at intervals by Rudy Meyer has always been successes on the home market. "Fanfare" in 1958, "Resistance," directed by Paul Rotha, in 1962. Rury Meyer is now coming up with "Mensen van Morgan" (People of Tomorrow), directed by Kees Brusse, who was assistant to Rotha, and who made a thriller some years ago, "Funfair In The Rain." "People Of Tomorrow" is a full length documentary, set along the lines initialled by the French pic "Hitler, Connais Pas," directed by Bertrand Blier.

Production of Features Survive In Switzerland, But Just Barely

Zurich.

Only two feature films were produced in Switzerland in 1963, an alltime low. In addition, Swiss production company Praesens-Film A. G. Zurich participated in two co-productions, one with Germany, the other with Germany and Spain.

The two all-Swiss films were: (1) "Im Parterre Links" (Ground Floor, Left Door), produced by Gloriafilm A. G. Zurich and directed by Kurt Frueh, with local players and in Swiss dialect. A locally-slanted family comedy-drama about a Zurich streetcar motorman and his family problems. Made in Zurich on a shoestring budget, it took a severe beating from the local press and failed to stir much boxoffice interest. Due to watered-down theme and run-of-the-mill treatment, no export possibilities.—(2) "Der Sittlichkeitsverbrecher" (The Sex Criminal), produced by Praesens and directed by Franz Schnyder, with a cast combining amateur players, members of the Zurich police and legit players from the Zurich Schauspielhaus in cameo roles. An interesting, thematically offbeat semi-documentary feature film based on actual cases from police files. Too uneven artistically to have much of a chance in arties abroad, but might get by with special handling or as companion feature. Released also in Germany, with moderate results, and sold to the U.S.

One of the two coproductions, originally tagged "Das Feuerschiff" (The Fire Ship) and later switched to "Der Ueberfall" (The Raid), was made by Praesens with Fono-Film Hamburg and distributed by Columbia in Germany. Directed by Ladislao Vajda, in German, it stars James Robertson Justice. Drama of a signal ship captain terrorized by three escaped convicts and paying with his life for his refusal to help their escape to Denmark. Despite good critical reaction, notably in Germany, the film flopped at the boxoffice. Export chances appear slim. The second Praesens coproduction, with Germany and Spain, filmed at the Chamartin Studios in Madrid, in German, was: "Ein fast anstaendiges Maedchen" (An Almost Decent Girl). Also directed by Vajda, it stars Swiss actress Lilo Pulver and Germany's Martin Held. A comedy about a vivacious secretary following her boss to Spain, it registered nicely in Germany, but flopped in Switzerland. There is some export value in this one, but probably as a companion feature only, at least as far as the U.S. are concerned.

For 1964, there is only one Swiss project so far. Neue Film A. G. Zurich (Franz Schnyder) will film this summer a popular peasant novel by Swiss 19th century poet, Jeremias Gotthelf, entitled "Geld und Geist" (Money and Spirit), with a (for Switzerland) steep budget of $233,000, in color and widescreen. It will be in Swiss dialect and expected to be released next November. Some of previous Gotthelf filmizations were boxoffice winners in Switzerland.

MEXICO: YANK FILMS, STAY OUT

So, After 40 Years, Is Wechsler A Producer Or a Philosopher?

Zurich.

This is (1964) the 40th anniversary of Switzerland's oldest production company, Praesens-Film A.G. Zurich, founded on March 21, 1924, by Lazar Wechsler. But, ironically, it may have no new films to point up the occasion. Nothing could illustrate more strikingly the state or quandary of the Swiss film production "industry" for some time now. Nary a silver lining is on the horizon as of the immediate future. (See separate report on 1963 production, two—count 'em—features).

Only new Swiss production "announced" for 1964 is by an indie outfit, Franz Schnyder's Neue Film A.G. Zurich, to be distributed by Monopol-Film A.G. Zurich. It is the filmization, in widescreen and color, of a popular novel by 19th century Swiss poet, Jeremias Gotthelf, entitled "Geld und Geist" (Money and Spirit). The expected budget looks steep by Swiss standards: 1,000,000 Swiss francs ($233,000). But financing has been secured by way of financial participation by the canton (state) of Berne, where all Gotthelf novels are located, as well as by the association of Swiss provincial and smalltown cinemas which agreed to contribute important funds as a sort of goodwill gesture to the ailing Swiss film industry. Risk guarantees are also expected from the Swiss federal government. Shooting of "Geld und Geist" will take place in June-July, and a November release is anticipated.

Survival Potential

What are the chances of survival for a company like Praesens whose present situation looks bleak and whose future outlook must be termed at least uncertain? According to Praesens exec, Max Dora, following in the footsteps of Wechsler who, for reasons of health and age (he's almost 70), is restricting his activities more and more to an advisory capacity beside still being on Praesen's board of directors, there are two possibilities: (1) A growing consciousness of the as yet largely untapped (in Switzerland) potential of television film production. But here again, several obstacles must be overcome, such as lacking studio facilities as the new Swiss film studio, blueprinted for years, still hasn't materialized; and financial difficulties as TV films cannot be expected to be profitable from Swiss showings alone. Two Swiss outfits are currently making telefilms, both located in Zurich: Montana-Film, mostly on commission from the Swiss television, and Condor-Film (Heinrich Fueter), co-productions with Germany and Austria, with split financing and showings in all three countries.

(2) Praesens will continue to take part in co-productions of theatrical films with other countries, but it cannot afford to be merely a "silent partner" with financial stakes in a certain production. Getting distribution rights for Switzerland is a must, and if this proves insufficient to recoup their investment or, better still, make a profit, efforts will be made in future deals to secure an adequate percentage of foreign grosses, depending, of course, on the size of Praesens' investment. That participation deals are not always the answer, however, even if Swiss distrib rights are involved, was experienced by Praesens last year when "Das Feuerschiff" (The Fire Ship), later tagged "Der Ueberfall" (The Raid), a Ladislao Vajda-directed co-production with Fono-Film Hamburg and distributed by Columbia in Germany, proved a financial dud both here and in Germany despite good press reaction. Another Vajda film starring Swiss actress Lilo Pulver, "Ein fast anstaendiges Maedchen" (An Almost Decent Girl), a German-Spanish-Swiss job filmed in Spain, fared somewhat better.

An Undiminished Theatre Building Boom in Greece

By RENA VELISSARIOU

Athens.

Although everyone is aware that television will invade this country in a couple of years, new theatres are being constructed constantly all over Greece. People outside of the trade seeing the cinemas packed on Sundays or on holidays think that this business is really a jackpot and as soon as they find a suitable lot they erect a new theatre. Outsiders are commonly believed to have financed most of the new theatres built these last years.

Some 42 first run "winter" theatres are operating this year in Athens against 15 a decade ago. One new first run was added to the list last year, the Aello, plus 11 second and consecutive runs, namely, the Kolosseon, Athenee, Amalia, Astoria, Galaxias, Elite, Aeas, Perroquet, Amore, Prometheus, and Daphne. Three more have been constructed also in the outskirts of Athens, the Achilleon, in Salamis, Amaryssia in Maroussi and Anoixis in Haedari.

In Pireaus, the second key city of Greece, two new cinemas have been built in the centre of the town, the Piraeki and Saronicos and three others in suburbs, the Astron in Korydalos, the Alpha and Katia in Nikea.

In Salonica, the third key city of this country, which is the capital of the North, two first run theatres opened their doors this year. The Aello and Navarinon and one of second run, the Electra.

New film theatres have been constructed also this year in many other towns of Greece, as in Naflion, Tripolis, Volos, Herakleon, etc. Totally more than thirty-five new theatres have operated this winter, a number equals that of the previous season.

Feature films remain the main source of entertainment of the Greek public but in a country of such proportions and possibilities this constantly increasing number of theatres can only lead to ultimate economic trouble.

Current attendance does not differ practically from year before. The total number of realized admissions till the end of February in the three key cities of Greece and their suburbs is 37,868,695 against the 33,863,960 of the corresponding period of last year. There is a slight increase of course at first sight but it is not a substantial one considering that the season had started early this year and the number of the days of operation greater.

The breakdown of the admissions realized by each of the key cities is as follows:

ATHENS

1st run	5,683,996	
2nd run	891,989	
Consec. run	3,484,485	
Suburbs	4,930,607	14,991,077

PIREAUS

1st run	844,119	
Consec. run	1,088,205	
Suburbs	2,112,613	4,044,937

SALONICA

1st run	2,109,779	
Consec. run	1,831,825	3,941,604
		37,868,695

IT'S TODA, NADA FOR U.S. IN '64

By CHARLES LUCAS

Mexico City.

Crisis-ridden Mexican motion picture industry creates a perennial image of little Eva jumping from crisis to crisis. A few in the industry ignore the chronic disorders and continue their efforts to turn out pictures of quality and commercial success. Even the Sindicato of Guilds in the industry has entered the production ranks in an effort to pull the ailing industry up by the boot straps.

Mexico has moved steadily toward nationalization. Yet it has wanted to retain the advantages of private industry. It has thus far failed to do either. Perhaps this built-in schizophrenia accounts for the constant rash of financial difficulties and confused thinking. Here's how this works.

In production the Actors, Authors and Writers, Directors, and Technicians form "the" Sindicato. This is headed by Jorge Duran Chavez. On Aug. 1 last, he led his several unions out in a general industry strike. The result was a national disaster. Production stopped, and did not resume until January of 1964.

The Government prohibited the strike on Aug. 31. It was clearly a failure, doomed from the start. Demands were unrealistic, indeed daydreamy. Seeking a face-saver promises were made in September to work out new formula for the industry. This would retire the aged workers from the industry, and at the same time establish a guarantee of five to six pictures in production at all times. Worthy goals lacking only the means. Producers have not provided a retirement fund for Mexico's old actors and technicians, and union membership meanwhile is closed to newcomers.

To further muddy the waters, Mexico's Dept. of Commerce and Industry issued an edict to force all lab printing of imported films to be done locally.

Disney, who releases through the J. Arthur Rank organization here, has features in release and new imports coming in. But MGM, 20th Century-Fox, Warners, Columbia, Allied Artists, United Artists, and Universal have maintained a solid front pending the outcome of the compulsory lab edict.

National Chamber of Commerce of the Motion Picture Industry and various independent distributors and exhibitors filed an appeal asking the Federal Courts to set aside the ruling. In late January of this year, a Federal Court declared the edict unconstitutional. Undaunted, the Ministry of Commerce and Industry appealed the verdict to the Supreme Court of Mexico. In accepting the appeal the Supreme Court ruled only that the film Industry was properly the province of the Ministry of Gobernacion (Interior) and not the Dept. of Commerce and Industry, which caused all the trouble. The snafu is currently locked in this bureaucratic tug-of-war. Substance of the ruling has not yet been touched upon. It will probably be June or July before there is adjudication.

Absolutely breath-taking to the Americans, not unaccustomed to extreme labor union demands in their own land, was the demand of the Mexican crafts that exchange employes reaching retirement must continue on full salary for life, but—and not this refinement—the wage should be paid not to the individual but to the union. Americans have not been able to decide whether this rule was "serious" or part of a deliberate campaign to cause U.S. companies to withdraw in disgust from Mexico.

Meantime the yanques are frozen out of the Mexican market. The loss in keenly felt. Usually U.S. companies take about 66% of all foreign rentals. In 1964 this

(Continued on page 144)

South Africa's Film Critics: Prestige, Yes; Influence, Maybe

By EVELYN LEVISON

Johannesburg.

Status of the South African film critic has never been so high. In most cases he is a senior journalist and combines films with drama (and sometimes music). Quotation makes him a personality. Actually an annual gathering of critics hosted by the Johannesburg Film Society to vote for the "best picture of the year" is covered by newsreel cameras.

But despite this notable prestige, film notices don't wield the same influence at the box office as drama criticism. Practically no stage production can survive a concerted attack from the men on the aisle, but many screen offerings go on against pans to healthy biz. Are legit fans more literate?

The only newspaper with nationwide circulation, the Sunday Times (Johannesburg) is said to reach half the whites in the country, plus many Africans and Coloureds. It carries a page devoted to stage and screen with reviews usually by novelist-playwright James Ambrose Brown, whose "Seven Against The Sun" is currently being filmed here in coproduction between David Millin-Roscoe Berman Productions and South African Screen Productions. Owing to ill health, Brown has recently been off this stint, and colleagues from the sister publication Rand Daily Mail have taken over.

Most respected and dreaded of all Johannesburg critics is bearded Oliver Walker (The Star), whose acid-drip pen also makes him the most quoted. Walker covers films, drama and music, assisted by Bill Edgson, who is younger and not so classically slanted. Film notices in The Star are usually in good position at top of the page with eye-catching two-column headlines.

Even a la Luce

Covering cinema for the Johannesburg morning Rand Daily Mail is Dora Sowden, whose husband Lewis does the same job for drama. Mrs. Sowden also adds music to her portfolio. Rand Daily Mail has fewer pages than The Star, but devotes almost the same amount of space to films.

Sunday Express (also Johannesburg) contains reviews by Tom Russell, but restricted space often reduces notices to a couple of inches.

Latest weekend publication in same city is The Sunday Chronicle which first appeared on the streets this month (April). Geared to higher intellectual standards this is too young yet to have made much impact.

News Check, on Time Magazine pattern, gives regular reviews in its Entertainment Section, but only of selected releases. Critic is Robert Hodgins (also assitant editor) but in conformity with the paper's general policy a la Luce, notices are unsigned.

Large Jewish community supports two weeklies, Zionist Record and South African Jewish Times, both carying appraisals of current screen fare. Henry Katzew writes for the Record, and playwright Bernard Sachs for the Times.

Both Cape Town's English-language dailies, The Cape Argus and The Cape Times, publish regular film reviews, much on the same format as their affiliated newspapers in Johannesburg, but there are no Sunday publications.

Durban's Sunday Tribune enjoys a wide sale and includes good pic coverage, also the two English-language dailies.

Critics in the Afrikaans Press are, generally, less severe in their judgments than their English counterparts. Among the best known is Pieter Serfontein of Johannesburg's Transvaler. Afrikaans-speaking cinemagoers form a worthwhile segment of the audience, especially in country areas. With the exception of a few locally-produced films, product is presented with original English-language soundtracks.

Film distributors quizzed had varied assessments of the power of all reviewers, though agreed that they could not be ignored. Some film men said "critics" should not pass personal opinions, but merely give readers some idea of the story, locale, etc. Other film men complained that critics expose to much of the story line. Interesting point, endorsed by all, is that a whole sheaf of rave notices will not lure the public to a pic it doesn't fancy. (The Greek film "Electra," lauded by every writer lasted one week in Johannesburg).

No Easy Answer For Film Setup In South Africa

Johannesburg.

Republic of South Africa's interest in the considerable strides made in film production here over the past few years has resulted in the formation of a National Film Board. Responding to a directive from the Government, a comprehensive report has just been issued by the Board of Trade following its investigation into the promotion of the motion picture industry.

One of the main functions of the Board, which began operations this April under the chairmanship of F. J. de Villiers, is to coordinate the film-making and photographic activities of all State departments. From now on the Board will be responsible for the making of all documentaries for showing both in South Africa and abroad, for educational films for local consumption, and for television shorts for overseas viewers. A staff of over 100 directors, technicians and administrative workers has been engaged.

About 30 titles are envisaged for the first year of production, and any assignments that cannot be handled by the film board will be farmed out to established indie companies. It is estimated that during the first year about $210,000 worth of business will be distributed among private companies in this way.

Board of Trade's summary is a thorough, lucid and concise survey, clearly setting out both the pros and cons affecting future development. Board reiterates its conviction that the establishment of a motion picture industry is of importance to South Africa but that the domestic market is too limited to support regular production of features on a scale and of a standard comparable to that of the imported product.

There is, and for some time likely to be, a lack of experienced producers, directors and technicians. Studio and laboratory facilities are still relatively restricted. The distance from world centers of film activity is another handicap. Nevertheless, the Board comments on the great mobility of production in jet age.

Risks involved in production, and the necessity for careful planning and cost control, is underlined. "State intervention and assistance have played a part in protecting and fostering film production in many countries" continues the report It is suggested that the rendering of financial assistance should be entrusted to the Industrial Development Corp. of South Africa, and that a sum of $2,100,000 should be placed at its disposal, of which $1,400,000 should be for the financing of the production of feature films by South African concerns, either independently or in co-production with overseas interests.

Finally, the Board recommends that the possibilities of a training scheme for technicians be explored, also the possibility of sending trainees from South Africa to studios abroad for specific periods.

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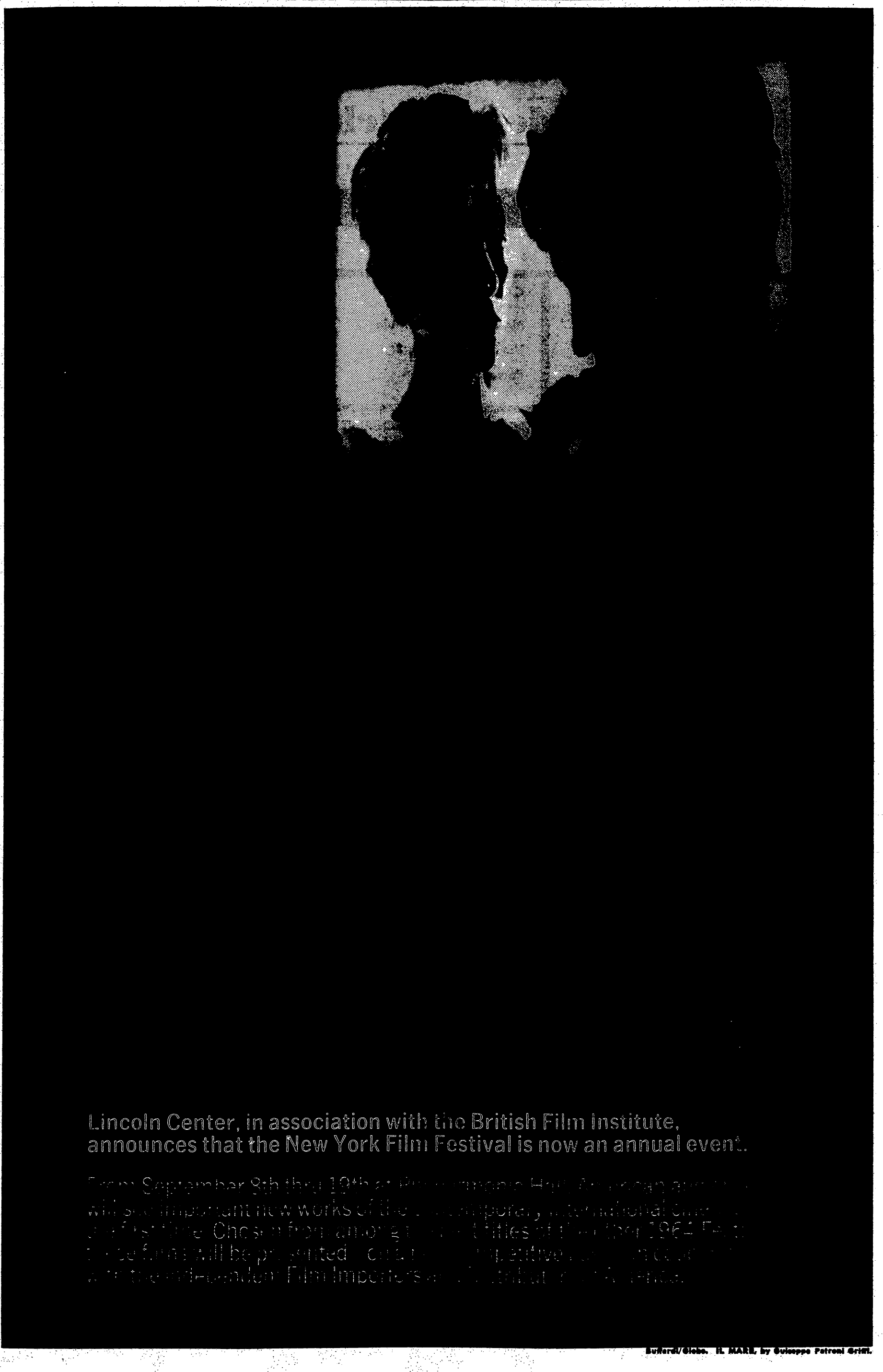
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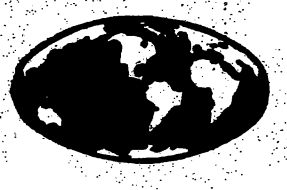
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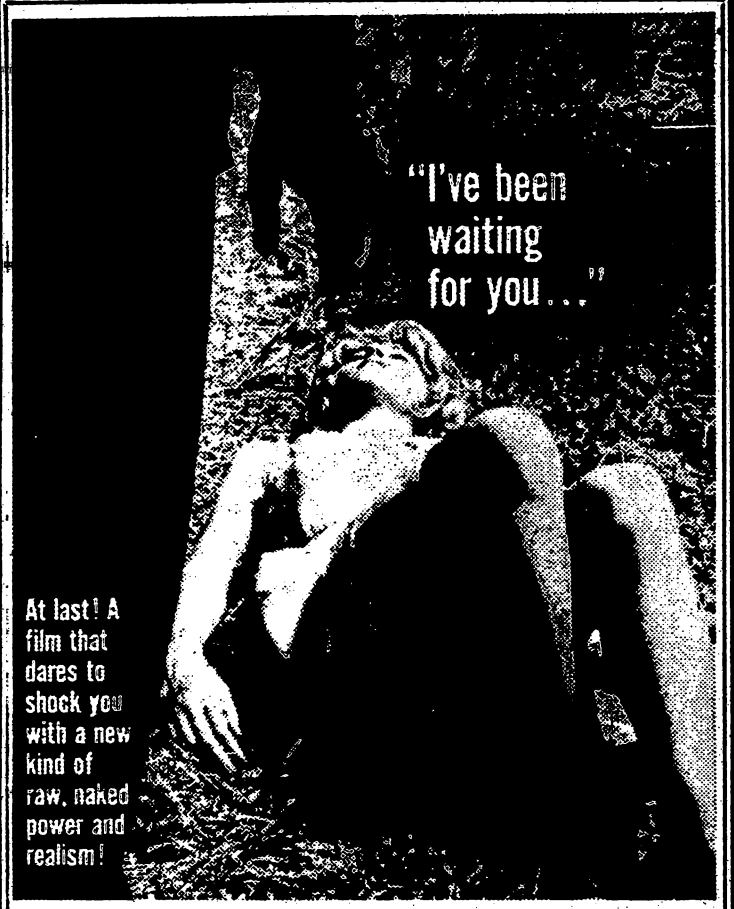
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Mexico 'Pushes' U.S.

Continued from page 139

will be, at best, around 10% based on current release of the 55 films in Mexico prior to the General Strike.

It should be added that just after the General Strike started, the STIC (Sindicato Trabajadores Industria Cinemotografia) separately struck the MPEA. Some 86 days later they settled on the basis of the counter proposal (covering exchange workers) originally offered by MPEA at the time of the strike. The MPEA acted as one unit throughout both the laboratory and the Film Row squabbles. MPEA head here is Robert Corkery, who recognized both threats as ruinous to U.S. distribs, both here and in Latin America.

Loaded Up O'Seas

During the strike, to compound the problem further, the nationalized Distribution, and Exhibition chain Operadora de Teatros contracted for about 150 European imports — mostly Italian and French, with some German, Spanish, and British thrown in—to fill the void created by the "freeze-out" of U.S. product. Result is a booking jam in theatres—even if U.S. product could be admitted.

By this writer's count there are 109 houses in the Federal District (Mexico City) of 6,000,000 population. Five houses closed in January because of an admitted inability to meet their costs.

Average ticket price in Mexico is 2.90 pesos or about 23c U.S. value per admission. Absolute top allowed is 32c. Admissions in circuits run around three pesos down to 75 centavos.

Exempted are 70m widescreen features. In this case the admission price is eight pesos. Such houses exist in Mexico City, Acapulco, Guadalajara, Monterrey, Torreon, Mazatlan, Tampico, and Veracruz.

Recently U.S. distributors enjoyed 50% of the Mexican screen. About half of the rentals came from the Federal District. Some 65-million tickets were sold in 1963. American product received a revenue of 190 million pesos or $16,200,000 U.S. dollars. In 1962 the revenue was 232 million pesos or $18,560,000 U.S. dollars.

Part of the loss of Mexico City revenue was offset by distribution in the 29 states and two territories of Mexico where the distribution strike was without effect.

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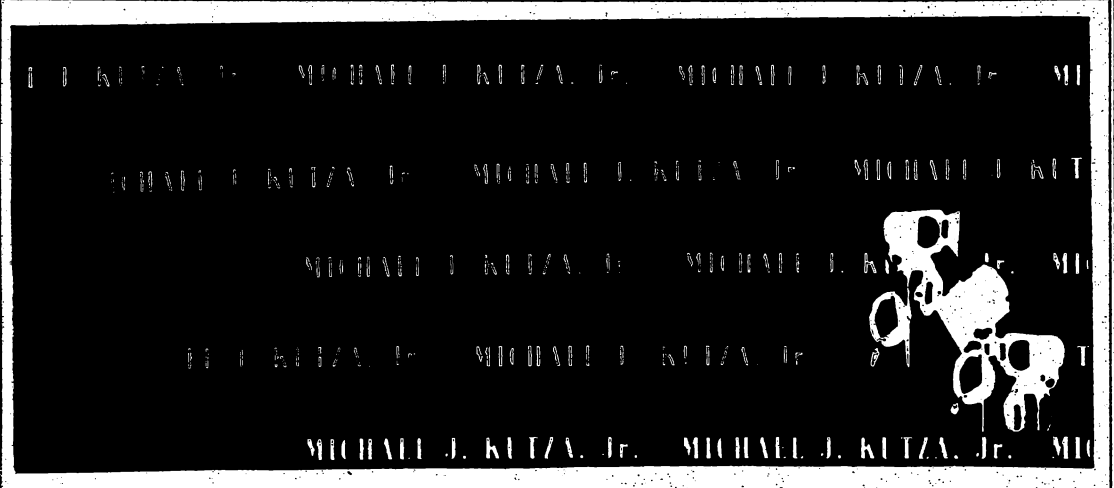


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NBC: (N)inety (B)ristol (C)ourt

If NBC should at some time in the future also spell out "Ninety Bristol Court" it won't be entirely by accident. A lot, of course, will depend on the success of next season's three back-to-back Monday night half-hour entries under the Universal Studio (ne Revue) umbrella title of "90 Bristol Court."

As conceived by Jennings Lang, the new senior v.p. in charge of tv production for MCA's Universal City Studios as one of his major enterprises over the past three years while functioning as creative head and executive in charge of program development, the pattern and concept of "90 Bristol Court" will permit a flexibility from which could flow a succession of tv series and programming projects for future incorporation in the NBC schedule. This is being implemented by an NBC-authorized developmental fund.

For example, the initial three half-hours being integrated into "90 Bristol Court" are "Karen," "Tom, Dick & Mary" and "Harris Against the World." Under the unique Lang pattern, any or all of the three could be switched to another part of the NBC spectrum or substituted, depending on their success or failure potential, with new entries meanwhile being developed to round out the trio of integrated entries. It thus puts "90 Bristol Court" in the unique position of serving as a springboard for a multiplicity of NBC spinoffs. Even going beyond that, Lang foresees the possibility of utilizing other Universal-berthed talents, such as a Jack Benny, in some of the "Court" episodes as a testing ground to permit stars to spread their tv wings.

Lang's major concern at the moment as new chief of tv production (he was in N.Y. last week for huddles with the Gotham-based MCA execs prior to departure for Europe) is to rid the company of its old corporate image as a sales factory and to impress the industry with its new creative initiative in the area of production. Thus the whole tv studio is being segmented into key creative groups (helmed by the Miller Huggines, the Dick Bergs, the Ed Montaignes, et al., plus a whole new flock of creative production elements) to satisfy even the most exacting demands of a Jim Aubrey.

With 11½ hours of network programming going for it in '64-'65 (including responsibility for programming practically a third of NBC's prime time hours), thus giving it far and away the No. 1 status among all the Hollywood producers, Universal, says Lang, has already embarked on '65-'66 toward initiating some 25 active new projects. It has no intention of yielding its topdog status to anyone else.

Chi's Kup Takes Swipe at 'Boss' Tom Moore for Sports Proposal

Chicago, April 28.

Irv Kupcinet, who collects one of his paychecks at the ABC-TV o&o, WBKB, acknowledged his insubordination last week when he took stern issue with network prexy Tom Moore's proposals for the alteration of sporting events to fit television's own needs. Speaking to the Chicago Station Reps Assn. at its annual Timebuyer of the Year luncheon, Kupcinet warned that sports are in danger of being ruined by television both through overexposure and through the medium's encroachments on the conduct of the games.

The Sun-Times columnist and tv-radio personality cited boxing as one sport that tv has already killed with the kindness of overexposure, fostering mediocrity in the game because the boxing clubs couldn't develop good new talent fast enough to meet the heavy demands of television. Wrestling and bowling too were popularized by the medium and then dropped because the public had become over-sated, Kupcinet said. And now golf and football are facing the same problem.

Himself a former football player, field official and sportswriter who keeps a hand in it still as the colorcaster on WGN Radio's broadcasts of the Chicago Bears games, Kupcinet deplores the three networks' sudden overzealousness

(Continued on page 167)

'Made in America' Quickie Casualty

Dubious distinction of having one of the shortest runs of the season goes to "Made in America," the half-hour game show slotted on CBS-TV Sunday nights at 9.

"Made in America," coproduced by Metro TV and Steve Carlin Productions, was put on the web schedule April 5, filling half the time formerly occupied by Judy Garland. The quiz-game show keyed to guessing Mr. Millionaire will go off the air in about another three weeks.

New show to fill the time period has yet to be selected.

NBC Politico Coin

NBC-TV's extensive coverage of the political scene this summer and fall, which is selling for a base rate of under $10,000 a minute, has snared another sponsor.

Hartford Insurance Group has bought into nine pre-election specials this fall, beginning Sept. 12 and running each week through Nov. 1. Shows will cover the campaigns of the presidential and vice-presidential candidates and prominent races for Congress and various governorships. Hartford order was placed through McCann-Marschalk agency.

BBC-2 in Belated Preem Wins Okay Audience Reaction

London, April 28.

This city now has a three network rating sweepstakes. BBC-2, the U.K.'s first uhf station, joined in the race for the plum London audience in direct competition with its sister web, BBC-1, and the commercial tv channel, both of which are operating in VHF.

Following a disastrous candlelight and curses start on April 20, when a main power failure blacked out half the capital, the web blew out the candles the following night (Tues.) and triumphantly screened to a estimated audience of 1,260,000 Londoners.

Though no one would have wished such a frustrating start on the web—indie boss John McMillan even offered to help out—the resultant frontpage headlines together with the following day's banners served in some measure to compensate for the disaster which, in no event, could have been anticipated.

BBC-2 program topper Michael Peacock subsequently reshuffled his opening week lineup, shifting his Monday sked to Tuesday and his Tuesday block—the educational "Tuesday Term"—to Sunday after-

(Continued on page 160)

CLIENT STALL-IN HURTS NETWORKS

By GEORGE ROSEN

The ABC-TV invitation to over 1,000 agency and advertiser execs for coffee, donuts and Nielsens at its New York studios tomorrow morning (Thurs.) was motivated by fan more than a friendly desire for a network-Madison Ave. "coffee break."

With the 1964-65 program season little more than four months away from its debut, it represents a plea to give next season's ABC prime time offerings a better "sponsorship break." As such, it focusses advertiser-agency attention not only on ABC's sales plight but the unexpected difficulties and resistances that have plagued the other webs as well.

The networks, baffled by the growth in their "sponsorship unemployment" rate which has run counter to a "Soaring Sixties" economy, are now bestirring themselves with more aggressive selling and realistically realigned rates.

In addition to many programs of which large portions remain unsold (such as "Ben Casey," "Lassie" and "Kentucky Kid") 10 major entries remain completely or virtually unsold:

Wagon Train	ABC
Outer Limits	ABC
Jimmy Dean	ABC
Jonny Quest	ABC
Adams & Evil	ABC
Mickey	ABC
Hootenanny	ABC
Daniel Boone	NBC
Wm. Bendix-Raye	CBS
CBS Reports	CBS

Of the seven ABC shows, only "Jonny Quest" has as much as one minute sold—a minute a week to Pepsi-Cola for 13 weeks at a 50% discount. "Daniel Boone" on NBC is completely sustaining, as of now, save for some scattered fall minutes to Union Carbide for its seasonally promoted anti-freeze.

CBS' Bendix-Martha Raye comedy, which is still "iffy" Sundays 9:30 to 10 p.m., has drawn no sponsorship blood. And now that Traveler's Insurance has elected not to continue in "CBS Reports," the latter is wholly unsold.

Traveler's defection constitutes a case history illustrating a major reason for the current soft network market. Traveler's, like other major exhibitors at the New York World's Fair, found that its Flushing Meadows investment would vastly exceed previous estimates and was thus forced to curtain and/or cancel other advertising schedules. Ditto Ford and Eastman Kodak, now seeking to sell off large portions of next year's network commitments in "Hazel" and "Disney's Wonderful World of Color," etc.

As a matter of fact, the network managements are only now waking up to the fact that Robert Moses, as the ace salesman to advertisers now extant, has literally stripped their available budgets by many millions of dollars over the two years of the Fair.

General Electric and DuPont, who cancelled their CBS and NBC exclusively sponsored Sunday night shows—after years of steady network patronage—are examples of the long list of advertisers (including Johnson's Wax, Scott Paper down to the smaller advertisers such as Sunbeam), that have cancelled or curtailed many millions of dollars that otherwise would have been earmarked for network television.

In addition, of course, the Fair has thus diverted from tv what otherwise would have been the normal growth of billings from other leading advertisers such as General Motors (with its $50,000,000 exhibition hall), Chrysler ($30,000,000 Fair investment), Coca-Cola, Pepsi-Cola, Borden's,

(Continued on page 160)

CBS-TV Sets NFL Championship Game Price Tag: 120G a Minute

CBS-TV, if it is to break even on the championship games of the National Football League, must sell its pre and post-game half-hour shows.

This became apparent as the price tags for the two NFL championship games were circulated along Madison Ave. If a sponsor goes for a two-year deal, the period for which CBS-TV secured the championship rights, the gross price per minute will be $110,000. Same minute, under a one-year agreement, would be $120,000 again a gross price. There will be 19 commercial minutes in each of the NFL championship games.

First crack was given to the national sponsors of the NFL schedule of games on CBS-TV, Ford and Philip Morris. They will have first refusal. Then, the pitch will be made to other national and regional sponsors.

The $110,000 to $120,000 per minute is a record price to a sponsor and compares with from $60,000 to $62,000 per minute for one-minute sponsorship of the regular schedule of NFL games on CBS-TV.

CBS-TV, however, which paid the record price of $1,800,000 per NFL championship game, under the $110,000 gross price per minute price scale, couldn't possibly come out even.

Assuming all 19 minutes were sold at $110,000, that would bring in gross revenues of $2,090,000. Taking the standard 15% agency deduction, that brings the gross revenues to the network to $1,776,500, that's $23,500 less than what was paid for the game and doesn't take into consideration pick-up costs of the web and time payments by the web to affils.

Only way the web can recover its costs, and perhaps earn a small profit, is selling out the post and pre-game shows to be built around the championship contests. Of consequence, too, which can't be calculated as closely as the price schedule for the games, is that the once-a-year event is the top prestige, audience winning sports event of the year.

59,000,000 Fair Viewers

NBC-TV's 90-minute special on the New York World's Fair opening last week pulled a whopping 33 rating for 56% share of audience in the National Arbitron overnights for Wednesday, April 22.

NBC researchers estimated the total audience for the Fair special at 59,000,000 viewers—14,000,000 more people than attended the two-year New York World's Fair of 1939-'40.

Against NBC, CBS' "Chronicle" and "Suspense" pulled a 6.3 rating for 11 share, while ABC's Ozzie, Patty Duke and "Farmer's Daughter" pulled a 14.7 for 25 share.

Ed McMahon As 'Tonight's' Latest 'Hot 2d Banana'

There's nothing like that "Tonight" exposure to put a personality in the six-figure salary class. Like his predecessor, Hugh Downs, NBC-TV's "Tonight" announcer under Johnny Carson, helming Ed McMahon, has become a hot tv property.

McMahon was washed out of his own show, the Goodson-Todman quizzer, "Missing Links") when it moved recently from NBC to ABC, but he's got another of those in the works with the production team of Alan King and Nat Hiken. A national sponsor has the team's show, "Who Me?" and McMahon has handled emcee chores for the pilot and dry-runs. Based on questioning celeb and John Q contestants on their past, the show appears to have a good chance for start next January as a prime-timer.

Also negotiating with McMahon for a daytime vehicle is the new Art Linkletter productions company, which has two or three projects in mind.

As second banana on the "Tonight" show, McMahon has handled the pitches for more than 100 products, represented by 55 different ad agencies. This has lead to a number of industrial and promotional film chores, and plenty of current voice-over work on the national spot scene. He's the voice on the current Vitalis campaign, and is doing both radio and tv for General Motors.

McMahon, who has been 20 years in show biz building up to the current peak, doesn't figure the broadcast scene is really keeping him busy enough. Beginning June 1, he'll do two weeks in the straw circuit Paramas Mall ("Anniversary Waltz"), with other offers currently in from the Kenley Playhouse in Warren, O., where he worked in stock last year, and Palm Beach.

Palladium TV Show & 'Beverly Hillbillies' Trounce BBC's 'Hamlet'

London, April 28.

BBC-TV's 170-minute production of "Hamlet," shot at Kronborg Castle, Elsinore, with Christopher Plummer in the title role, was unfurled in two parts on Sunday April 19 for well under 1,000,000 homes with a choice of both channels, according to TAM, Britain's indie rating service.

Against the "standard" opposition of Associated Television's Palladium show, the Sunday play and in London "Beverly Hillbillies," the Shakespearean show scored ratings of 7 and 6. Palladium, meantime, racked up its highest ever audience. Its star, Frank Ifield, was seen in 9,696,000 homes, a rating of 74. The play "The Close Prisoner" and "Hillbillies" also scored resounding rating points.

Bell Drops Beef, Settles for Tues.

NBC-TV and Bell Telephone, via N. W. Ayer agency, have straightened out their differences on the scheduling of the "Telephone Hour" for next season, and the musical entry will share the 10 to 11 p.m. Tuesday night slot with the web's actualities.

Bell had tried to line up an earlier time with the Sunday 6:30 to 7:30 p.m. considered. "Profiles in Courage," however, the Robert Saudek series based on the book of the same title by the late President Kennedy, stands pat in the time.

The Saudek series, which the network wanted to dump after the assassination of President Kennedy (with the producer holding the web firm to the contract) is in full production with rough cuts of three or four shows already in. Quality of stuff seen so far has raised web program exec's hopes for success of "Profiles."

'STEPTOE & SON' AS U.S. ENTRY ON NBC?

NBC-TV has initiated a step deal to develop the British hit, "Steptoe & Son" in an American version for possible airing in the '65-'66 season. Deal is with Joe Levine's Embassy Pictures, which has American rights to the series.

Comedy based on the doings of a couple of junk dealers had an American preview last week (Fri.) on the Jack Paar show. Script for the American adaptation is now in the works.

Major Upgrading of Political Status for TV in Great Britain

By HAROLD MYERS

London, April 28.

As a result of a drastic change in Government policy, British television has acquired firstclass political status. This new social upgrading, which started last year with the appointment of Lord Hill as chairman of the Independent Television Authority, was completed earlier in the month when Lord Normanbrook was named chairman of the BBC board of governors.

These two appointments have a significance which cannot be measured in conventional terms, and which may prove to have a major influence on the policies of both networks. Before his elevation to the peerage, Lord Hill was an influential Tory M.P. who held several Governmental posts, including that of Postmaster General, the department which is responsible to Parliament for broadcasting affairs. He therefore moved into his top echelon post with an unrivalled background knowledge of the legislative mechanics of broadcasting. By comparison, Lord Normanbrook is a newcomer to the field of television, but has for many years exercised a powerful behind the scenes influence in political affairs. For about 15 years he was secretary to the Cabinet and therefore privy to all the top-level State secrets and policies.

It has already been suggested that these two appointments have curtailed some of the influence wielded by the directors—general of each of the two organizations. One commentator has already suggested that under the previous regimes the chairman played the role of monarch and the d.g.s. were Prime Ministers. The balance of power, it was suggested, has now been shifted and the Prime Ministerial roles are filled by the two chairman with the director-generals reduced to the status of principal secretaries.

While that observation may not be entirely accurate, it does sharply reflect the switch in power. It is common knowledge in the trade that Lord Hill has made his parttime appointment as chairman into virtually a fulltime occupation, and has played an unusually active role, not only in policy-making, but on top-level administrative affairs. Lord Normanbrook has yet to make an official start to his duties, but the widespread feeling is that he will match his opposite number at the ITA in activity and influence.

Broadcasters in both camps remain uncertain whether the realignment of power will be a boon or otherwise. There is a feeling among influential and controversial creative talent that these new moves could lead to more stringent restrictions of program content. There have, in recent weeks, been a number of cases in which program companies have come into open conflict with the authorities. In one case, one of

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DOCUMENTARY UNIT DROPPED BY 20TH-TV

Hollywood, April 28.

Documentary division of 20th-Fox TV, in operation for one year, has been shuttered. Malvin Wald and Jesse Sandler, who headed the division, departed the Westwood lot on Friday.

Studio was unable to sell any documentary projects during the year the branch was in existence, but is still trying to peddle some in syndication.

A studio spokesman attributed the lack of sales to the "virtual monopoly" held by the networks in this field.

Murrow, Collins, Sevareid, Stanton Peabody Winners

Four of the tv network George Foster Peabody Awards for '63 were won by CBS-TV; two by NBC-TV; and one by ABC-TV. The awards for radio, as well as tv, on the station and network levels, will be presented formally at today's (Wed.) luncheon meeting of the Broadcast Pioneers.

A special award was granted to Gov. LeRoy Collins, National Assn. of Broadcasters prexy. "Voice of America" and Edward R. Murrow, former director of the United States Information Agency, under whose auspicies the "Voice of America" is operated, won an award for radio contribution to international understanding.

In the category of tv entertainment, Peabody winners were "Danny Kaye Show" on CBS-TV, and "Mr. Novak" on NBC-TV. Under the heading of television education, a Peabody was given to NBC-TV for "American Revolution '63," the three-hour documentary on the Negro civil rights movement in the U.S.

In the category of television contribution to international understanding, a Peabody was granted to CBS-TV's "Town Meeting of the World," and CBS prexy Frank Stanton who first publicly announced idea.

In the field of television education, ABC-TV's "Saga of Western Man" won a Peabody. "CBS Reports: Storm over the Supreme Court" won a Peabody for television public service. Eric Sevareid of CBS News won a Peabody for tv news commentary.

On the local level, "The Dorothy Gordon Forum" on WNBC-TV, won in the television youth programs category. In the tv children program category, "Treetop House," WGN-TV, Chicago, won a Peabody. WLW, Cincinnati, won an award for radio education. KSTP, Minneapolis, won an award for radio public service.

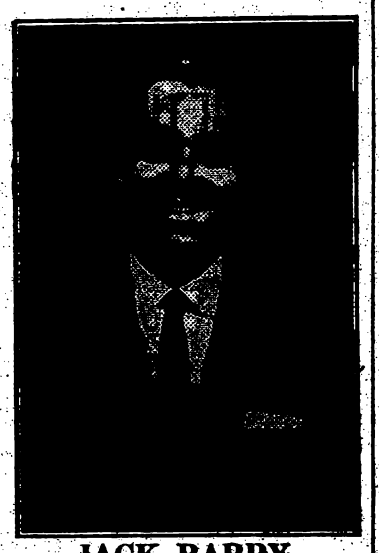
In radio networking, "Sunday Night Monitor" on NBC was granted a Peabody for radio news.

Tap Whorf for 'Mickey'

Hollywood, April 28.

Richard Whorf has been signed to direct Selmur Productions' "Mickey," preeming in the ABC-TV fall sked in the Friday at 9 p.m. slot. Mickey Rooney stars.

Whorf has directed "Beverly Hillbillies" the past two seasons.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

David Brinkley: 'TV May Be Lousy But It's Always on Time'

Chapel Hill, N.C., April 28.

David Brinkley spoke here at a University of North Carolina symposium last week and fielded queries on whether or not he is a "superstar" or "performer," controlled by Madison Ave. executives and surrounded by news writers who hand him his material ready to be read over the air each night.

Said Brinkley: "I am not a superstar or any of these other silly names. I am a reporter and never wanted to be anything else . . ."

". . . we make a concession to sponsors at times. If we had a story on lung cancer, for instance, we would tell our cigaret sponsor in time for him to drop his commercial if he wanted to—but he'd still have to pay for it . .

"Every newscaster of any consequence at any network writes his own news. Nothing is handed to him ready-made."

These are some of his comments:

"Most people who turn on their tv sets expect to get pablum," Brinkley said, commenting on public reactions to some of his documentary specials.

"Most of the stuff on television is bland. When people turn on their set and find hell-raising and noise such as we had on our show about Reno and the divorce mills people don't like it. They react severely toward me and we lose sponsors and get lawsuits. But we have sponsors lined up and have freedom to be honest.

Asked about the difficulties of network broadcasting, he said, "Television is the only thing in the world that is punctual."

People, planes and trains are late he said, but television is on time. "It may be lousy, but it is on time."

Triple Crown AM Coin

General Cigar has picked up full sponsorship of CBS Radio's broadcasts of thoroughbred racing's "Triple Crown." Agency is Young & Rubicam.

Jack Drees, CBS Radio's weekend sports reporter, will call the races and Win Elliot, racing expert, will do the color. "Triple Crown" encompasses Kentucky Derby, May 2; The Preakness, May 16; and Belmont Stakes, June 6.

Marlo Lewis' TV Ski League Series

Add to tv's sports agenda the National Ski League, a 10-team circuit being formed with tv director Marlo Lewis as one of the league's directors and the man in charge of video plans for 13 hour shows based on the NSL.

League is being formed for the 1964-'65 season, with seven three-man teams of pros already committed, representing the slopes at Aspen, Colo.; Boyne Mountain, Mich.; Stratton Mountain, Vt.; Sugarbush, Vt.; Sun Valley, Idaho; Vail, Colo., and Windham, N. Y.

Weekly shows will pit team against team in a variety of events—slalom, obstacle course etc.—and the final show will be a World Series featuring the top teams. Slopes are being equipped with tv cameras and electronic scoring devices, with plans to vidtape each week's show two days in advance of air date.

League is looking for a network.

Pattern for Promos

Upcoming on-the-air network promotion for the new tv season probably will be one of the shortest in history.

What will telescope the time devoted to pitching the new season will be the Presidential conventions. Three networks—especially CBS-TV and NBC-TV—are riding hard on pre-convention political coverage. Good deal of on-the-air promos will be devoted to plugging the news operations of the respective three networks instead of the upcoming shows of the new season.

First convention gets underway on July 13, that being the Republican Party convention in San Francisco. The Democrats meet Aug. 24 in Atlantic City. Following the conventions, the three networks will go hot and heavy on promoting the new season, with a more concentrated on-the-air campaign for the new shows.

Emmy Nominations

The 1963-1964 season Emmy Award nominations were approved over the last weekend by the National Academy of Television Arts & Sciences board of trustees with Program of the Year nominations going to NBC-TV's "American Revolution of '63"; CBS-TV's "Defenders" segment titled "Blacklist"; NBC-TV's "Kremlin"; ABC-TV's "The Making of a President"; and CBS-TV's "Town Meeting of the World" (the Telstar show of July 10, 1963).

Winners will be selected by secret ballot of the Academy's 6,000 members for presentation via NBC Monday, May 25, from 10 to 11:30 p.m.

Other nominations were:

Outstanding program achievement in the field of comedy—"The Bill Dana Show" (NBC); "The Dick Van Dyke Show" (CBS); "The Farmer's Daughter" (ABC); "McHale's Navy" (ABC); and "That Was the Week That Was" (NBC).

Outstanding program achievement in the field of drama—"Bob Hope Presents" (NBC); "Defenders" (CBS); "East Side, West Side" (CBS); "Mr. Novak" (NBC); and "The Richard Boone Show" (NBC).

Outstanding program achievement in the field of music—"Bell Telephone Hour" (NBC); "The Lively Ones" (NBC); "Young People's Concerts" (CBS).

Outstanding program achievement in the field of variety—"Andy Williams Show" (NBC); "Danny Kaye Show" (CBS); "The Garry Moore Show" (CBS); "Judy Garland Show" (CBS); "Tonight Show" (NBC).

Outstanding program achievement in the field of children's programs—"Discovery" (ABC); "Exploring" (NBC); "NBC Children's Theatre"; "Science All Stars" (ABC); "Wild Kingdom" (NBC).

Outstanding achievement in the field of documentary programming—"Greece: The Golden Age" (NBC); "The Kremlin" (NBC); "The Making of the President" (ABC); "Manhattan Battleground" (NBC); "Saga of Western Man" (ABC); "Twentieth Century" (CBS).

Outstanding achievement in the field of news reports—Walter Cronkite's CBS news show; NBC's Huntley-Brinkley news show; "NBC Special News Reports"; ABC's Ron Cochran news show.

Outstanding achievement in the field of news commentary or public affairs—"American Revolution '63" (NBC)); "CBS Reports"; "Chronicle" (CBS); "Cuba: Parts I and II" (NBC); "Town Meeting of the World" (CBS, July 10 show).

Outstanding actor—James Earl Jones, "Who Do You Kill" segment of "East Side, West Side" (CBS); Jack Klugman, "Blacklist" seg of "Defenders" (CBS); Roddy McDowell, "Journey Into Darkness" seg of "Arrest and Trial" (ABC); Jason Robards "Abe Lincoln in Illinois" (NBC-Hallmark); Rod Steiger, "A Slow Fade to Black" (NBC-Bob Hope); Harold Stone, "Nurse Is A Feminine Noun" seg of "Nurses" (CBS).

Outstanding actress — Ruby Dee, "Express Stop from Lenox Ave." seg of "Nurses" (CBS); Bethel Leslie, "Statement of Fact" seg of "Richard Boone Show" (NBC); Jeanette Nolan, "Vote On 11" seg of Richard Boone series; Diana Sands, "Who Do You Kill" seg of "East Side, West Side" (CBS); Shelley Winters, "Two Is the Number". (Bob Hope show, NBC).

Outstanding series actor — Richard Boone, "Richard Boone Show" (NBC); Dean Jagger, "Mr. Novak" (NBC); David Janssen, "The Fugitive" (ABC); George C. Scott, "East Side, West Side" (CBS); Dick Van Dyke, "Dick Van Dyke Show" (CBS).

Outstanding series actress — Shirley Booth, "Hazel" (NBC); Patty Duke, "The Patty Duke Show" (ABC); Mary Tyler Moore, "The Dick Van Dyke Show" (CBS); Irene Ryan, "The Beverly Hillbillies" (CBS); Inger Stevens, "Farmer's Daughter" (ABC).

Outstanding supporting role by an actor — Sorrell Booke, "What's God to Julius?" seg of "Dr. Kildare" (NBC); Conlan Carter, "The Hostages" seg of "Combat" (ABC); Carl Lee, "Express Stop from Lenox Ave." seg of "The Nurses" (CBS); Albert Paulsen, "One Day in the Life of Ivan Denisovich" (NBC-Bob Hope).

Outstanding supporting role by an actress—Martine Bartlett, "Journey Into Darkness" seg of "Arrest and Trial" (ABC); Anjanette Comer, "Journey Into Darkness"; Rose Marie, "Dick Van Dyke Show" (CBS); Claudia McNeil, "Express Stop from Lenox Ave." seg of "Nurses" (CBS); Ruth White, "Little Moon of Alban" (NBC-Hallmark).

Outstanding variety performance in a musical or series—Judy Garland, (CBS); Danny Kaye, (CBS); Barbra Streisand, "Judy Garland Show" (CBS); Burr Tillstrom, "TW3" (NBC); Andy Williams (NBC).

Outstanding original music for tv—George Auric, "The Kremlin" (NBC); Elmer Bernstein, "The Making of A President" (ABC); John Barry, "Elizabeth Taylor in London" (CBS); Kenyon Hopkins, "East Side, West Side" (CBS); George Kleinsinger, "Greece: The Golden Age" (NBC); Ulpie Minucci, Joe Moon and Rayburn Wright, "Saga of Western Man."

Outstanding art direction and scenic design—Warren Clymer, "Hallmark Hall of Fame" (NBC); Robert Kelly, Gary Smith, "The Judy Garland Show" (CBS); Jack Poplin, "The Outer Limits" (ABC); Edward Stephenson, "The Danny Kaye Show" (CBS).

Outstanding drama script — Ernest Kinoy, "Blacklist" seg of "Defenders" (CBS); Arnold Perl, "Who Do You Kill?" seg of "East Side, West Side" (CBS); David Rayfiel, "Something About Lee Wiley," (NBC-Bob Hope); Allan Sloane, "And James Was A Very Small Snail, "Breaking Point" (ABC); Adrian Spies, "What's God to Julius" seg of "Dr. Kildare" (NBC).

Outstanding drama adaptation—James Bridges, "The Jar" seg of "The Alfred Hitchcock Hour" (CBS); Robert Hartung, "The Patriots" (NBC-Hallmark); Walter Brown Newman, "The Hooligan" seg of "Richard Boone Show" (NBC); Rod Serling, "It's Mental Work" (NBC-Bob Hope).

Outstanding writing in comedy or variety—Herbert Baker, Mel Tolkin, Ernest Chambers, Saul Ilson, Sheldon Keller, Paul Mazursky, Larry Tucker, Gary Belkin, Larry Gelbart, "The Danny Kaye Show" (CBS); Gerald Gardner, Robert Emmett, Saul Turteltaub, David Panich, Tony Webster, Thomas Meehan, Ed Sherman, "That Was the Week That Was" (NBC); Steven Gethers, Jerry Davies and Lee Loeb, John McGreevey, "The Farmer's Daughter" (ABC); Carl Reiner, "The Dick Van Dyke Show" (CBS).

Outstanding drama director—Paul Bogart, "Moment of Truth" seg of "Defenders" (CBS); Tom Gries, "Who Do You Kill?" seg of "East Side, West Side" (CBS); Sydney Pollack, "Something About Lee Wiley" (NBC-Bob Hope); Stuart Rosenberg, "Blacklist" seg of "Defenders" (CBS); George Schaefer, "The Patriots" (NBC-Hallmark).

Outstanding comedy director — Sidney Lanfield, "McHale's Navy" (ABC); Paul Nickell, William Russell and Don Taylor, "Farmer's Daughter" (ABC); Jerry Parris, "The Dick Van Dyke Show" (CBS); Richard Whorf, "The Beverly Hillbillies" (CBS).

Outstanding director for music or variety—Roger Englander, "A Tribute to Teachers" (CBS children's concerts); Bob Henry, "The Andy Williams Show" (NBC); Marshall Jamison, "TW3" (NBC); Clark Jones, Sid Smith, "Bell Telephone Hour" (NBC); Robert Scheerer, "Danny Kaye Show" (CBS).

Outstanding cinematography for tv—W. B. Peters, "The Krem-

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H'WOOD TRIMS GUESTAR TABS

ABC's No. 1 30-Market Status

Last week's 30-market Nielsen report (for the week ending April 19) was a throwback to the 1958-61 period when ABC-TV was leading the multi-city pack. The newest 30-market readings put ABC in No. 1 position with an 18.5 rating for all prime time commercial time periods (7:30 to 11 p.m.). No small factor was the Academy Awards, which ran second only to the CBS Lucy Special. Report also credits ABC with winning five out of the seven nights. CBS had a 17.7 average audience rating and NBC 15.6. Of the Top 20 shows, CBS had 10, ABC had eight and NBC two.

Here's the Top 20:

Lucy Special (CBS)	36.1
Academy Awards (ABC)	35.0
Bonanza (NBC)	31.7
Beverly Hillbillies (CBS)	30.5
*Dick Van Dyke (CBS)	29.5
Petticoat Junction (CBS)	27.7
Andy Griffith (CBS)	27.1
My Favorite Martian (CBS)	27.0
Fugitive (ABC)	26.4
McHale's Navy (ABC)	25.2
Patty Duke (ABC)	25.0
Jack Benny (CBS)	24.3
Hope Special (NBC)	23.9
Combat (ABC)	23.8
Farmer's Daughter (ABC)	23.8
Donna Reed (ABC)	23.7
Lassie (CBS)	22.5
Candid Camera (CBS)	22.4
Lucy (CBS)	22.4
Hollywood Palace (ABC)	22.3

'Sonny' Diskin's 'Way Back When' (CBS-TV Was a Groping W2XAB)

Marshal (Sonny) Diskin, notching his 25th anni in tv, and since 1947 a director at ABC, says his longrun with the medium has left his zest for it undimished.

He tunes in as often as then, says it gives the kids a savvy about the world that is unique to their generation, and further judges the electronic revolution as "one of the greatest things that's happened to the world."

He joined ABC in 1947 and the following year directed the Philadelphia conventions — Democrat, GOP and Henry Wallace' powwow of Progressives. He has directed every quadrennial parley since then for the net. This year, however, he's slated for specialization, handling Gen. Eisenhower's commentaries during the Republican meet. Additional political coverage assignments are forthcoming.

Although Diskin's career as a broadcast activist began in 1939, it actually traces back to '35 when he joined CBS as a page. Four years later he became part of a small manpower nucleus that set up tv shop for CBS at 15 Vanderbilt Ave., N.Y., as W2XAB. This was a "pilot" operation to "formulate what was going to be" when commercial operations were to commence two years hence.

At this early point, Adrian Murphy was v.p., Gilbert Seldes was g.m., and Worthington (Tony) Miner hooked on soon after as program director. Diskin recalls that early crew below the exec echelon as "the working stiffs who

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NBC's $3,000,000 37-Day AM Take

NBC Radio reports $3,000,000 in new and renewed business for the 37-day period of March 9 to April 15; and also that the weekend "Monitor" had the highest second-quarter sales gross in its nine years on the air.

NBC Radio exec veepee Bill McDaniel says the web now has more than 40% of the three-network sponsored time, basing his report on INA-BAR Reports (which do not report Mutual). This represents a gain by the web in its leadership over CBS and ABC for this year over last.

Accounting for the $3,000,000 total biz are such sponsors as Rexall, Mars, Plymouth-Valiant, Oldsmobile, Lincoln-Mercury, Ford (quality car care), Mail Pouch Tobacco, Homelite Saws, Retail Clerks International, General Mills, Voice of Prophecy and Metropolitan Life.

Kind Word for Gabbers

Washington, April 28.

Leaders of the House of Representatives had some good words for broadcast reporters.

Kudoes came on the 25th anni of the establishment of the Congressional radio-tv reporters' galleries.

Praise for the broadcast reporters came from House Speaker John McCormack (D-Mass.), Majority Leader Carl Albert (D-Okla.), Minority Leader Charles Halleck (R-Ind.) and House Commerce Committee chairman Oren Harris (D-Ark.)

Gallery superintendent Robert Menaugh and attendants Mike Michaelson and Max Barber were also congratulated for their service.

'Six for 1965-66' Glenn, Sinn Target

Norman Glenn, whose hep and shrewd involvement in the tv programming marts has won him high regard, has been promoted to the post of exec v.p. of programming for United Artists Television, the spot recently vacated by Dick Dorso.

Glenn had been v.p., programming, the past two years. Glenn, moving into the top programming spot at UA-TV, is beginning to realign UA-TV's programming plans with coproduction deals for the '65-'66 season already underway. Both Glenn and UA-TV prexy John Sinn are in active negotiations for six coproduction deals with producers, directors, writers and stars for the '65-'66 season.

In another move, Sinn has appointed Howard Gottfried administrative v.p., programming, with headquarters in Beverly Hills. Gottfried has spent this last year in the N.Y. office as v.p., production supervisor.

Dorso resigned from UA-TV to become a v.p. and partner in the Ashley - Steiner - Famous Artists agency.

Boucher's Kraft Pact

Hollywood, April 28.

Anthony Boucher, N.Y. Times mysterioso book reviewer, and suspense writer, has been signed by exec producer Frank P. Rosenberg as story consultant on next season's "Kraft Suspense Theater."

Hourlong series produced at Universal City studios is aired on NBC-TV. Boucher deal was set by Artists Agency Corp.

UNIVERSAL CITY TAKES INITIATIVE

By DAVE KAUFMAN

Hollywood, April 28.

Universal City's tv operation has cut the top for guestar talent on three of its vidpix series for next season, in line with a general vidfilmery sentiment against paying what execs consider too high prices to actors.

Universal City studios has lowered the tops of two series, Bob Hope-Chrysler anthology series and "Kraft Suspense Theater" from $10,000 to $7,500 for guests. In addition, it has pared the top for guests on its "Wagon Train" series from $10,000 to $5,000, as of now. Studio, incidentally, has already lined up Bobby Darin to guest in its initial "WT" segment for next season, rolling April 28.

A check of vidfilmeries around Hollywood revealed a tendency to keep star prices down, with tops ranging from $1,000 to $5,000 elsewhere.

At MGM-TV, policy is to keep the guestar top at $5,000 on all their series using guests. Desilu Studios this past season had a guestar top of $5,000 on its "The Greatest Show on Earth" series.

At Screen Gems, the only series utilizing guest stars on a regular basis was "Route 66," and there the guest price ranged from $3,500-$5,000, depending on the personality involved. Bing Crosby Productions adheres to a strict $5,000 top on its series, follows this figure on "Ben Casey," and will do the same for its new "Slattery's People" series debuting next season.

'Burke's Law's' 1G Top

Lowest guest figure in town for stars is "Burke's Law," at Four Star, which has a $1,000 top. However, in this instance stars work cameo bits, and usually their stint is confined to one day's work. However, since a number of stars guest in each seg, it runs the talent budget up, one company exec pointed out.

A number of execs contacted said they would not go above their top figure under any circumstances, pointing out if they paid more to one star, the news would get around quickly, and it would make their present policy meaningless. Some pacts have "favored nations" clauses whereby a talent is entitled to more coin, if the company subsequently pays another guest more than the top.

Some execs were outspoken on the subject of star salaries, saying when some telefilmeries paid as much as $15,000 for guest shots a few years ago, they did so in the belief this would lure into tv those few motion picture stars who have not yet guested in vidpix. "They found out it didn't work that way, that they were paying $15,000 for actors they could have gotten for $5,000. The few who haven't done tv won't begin because the top is $15,000 instead of $5,000," said one. He frankly said of his own company which had a $5,000 guestar top on a series: "We were stupid. We found that when we got to reruns, we couldn't afford high residuals the guest would to release them because of the receive."

A number of execs asserted that it is the quality of the script which is attractive to a guestar talent, not just the coin, that if a script is good enough the actor will take it for the going price.

Average guestar salary in Hollywood is about $5,000, according to Richard Wookey, head of casting for NBC-TV, and formerly in casting at Screen Gems, where he worked on "Route 66."

In The East—$1,500 Tops

Even so, this figure is not "equitable," Wookey asserted, explaining "there are just too many actors available. Three top N. Y. series, 'East Side, West Side,' 'The Defenders' and 'The Nurses,' all have guestar tops of $1,500, and they get the same people we do here."

Wookey ascribed what he terms too-high prices for guestar tal-

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ARB Branches Out Into Radio Ratings; Initial 17,000 Sample

American Research Bureau, which heretofore has confined its rating efforts to television, plans to get into the radio rating business.

Move by ARB comes at a time when Nielsen drops its radio rating service this month.

ARB execs plan to meet this week or next with radio network officials to present ARB's national and local radio rating service. ARB's thrust in the directon of radio grew out of a $100,000 co-financed pilot project with RKO General.

The pilot rating project was performed in Detroit, where RKO General's CKLW functions in competition with other stations. The Detroit test was conducted for a two-week period in February, utilizing personal diaries, in which people would note their in-home and out-of-home radio listening, their tv viewing, and their newspaper and magazine reading habits. Basically, the test was described as a multi-media one, in which it was found that from 40% to 50% of radio listening was accounted for by out-of-home listening. The findings of the personal diaries were checked by telephone coincidentals. The overall correlation was described by ARB as "very encouraging."

Initial plan is to offer the radio networks a national sample of about 17,000 per report and to have from four to six reports yearly, depending on the needs of the networks. More sampling would be done to render local reports in the bigger markets.

Network support would be very meaningful in launching the service, according to an ARB spokesman. He saw the likelihood, though, that if the radio networks fail to subscribe, ARB, because of interest of key radio broadcasters, might go ahead with its radio rating service anyhow. ARB plans to make its Detroit study and the methodology it would use for its radio rating service available to National Assn. of Broadcasters rating council and other industry orgs.

Space TV Festival

Rome, April 28.

Space television already has its festival. The "Guglielmo Marconi Prize," this year in its sixth installment, will award a Gold Plaque to the emcees who handled speaker chores on the first Telstar I casts back in 1962.

Marconi prize will be held in Grosseto, on the Italian Riviera, from Oct. 3-7, and will also feature the usual yearly events and awards. These include the top awards for achievement in Italian television, and will spotlight tv originals as well as the importance of video in relations between peoples of the world.

An international jury is being designated to handle international judging aspects of prize.

ABC's Retreat On TV Tint Front

After a season, as promised, of some tinting up, ABC-TV has quietly reversed field on the 1964-65 season, with the result that it will be doing substantially less color next semester.

The web's current sked boasts three hours of primetime color-casting a week via "Wagon Train," "Greatest Show on Earth" and "Flintstones." In addition, it's now-concluded 13-weekend series of "Challenge Golf" had also been tint. By comparison, '64-'65 will find only two half-hours in color —"Flintstones" Thursday at 7:30 p.m., and the new "Johnny Quest" cartooner Fridays at 7:30. (Plus some of the Fox and UA Sunday night feature pix.)

At least a couple of the new shows from the 20th-Fox mill—"Peyton Place" and "Voyage to Bottom of the Sea"—were originally conceived as tint entries, but both will open up in September in b&w. The retreat from color is a case of budgetary caution, particularly at a time when the net is splurging on its news department as never before. Somewhere along the line there has to be some belt-tightening, it's felt.

As for the two cartoons going in color against the retrenchment trend, that's one way to distinguish them from the daytime kidstrip animation.

Aussie Govt. Chief Calls TV Top Industry With Value of $600-Mil

Sydney, April 28.

Postmaster - general Arthur Hulme, in charge of all tv and radio operations within the Aussie territory for the Sir Robert Menzies' Liberal Party government, said when opening a new country station that the Aussie tv setup was now a $600,000,000 industry and was still advancing month by month.

Commercial station operators here report biz as extremely buoyant on sponsorship intake with mainly American product and upbeating at a fast tempo. Figuring here is that the commercial operators will request Hulme to okay additional stations in the near future to pace with the biz available coast-to-coast.

TAP LAIRD FOR KRAFT

Hollywood, April 28.

Jack Laird has been named one of the producers of "Kraft Suspense Theatre" series at Universal City studios. Laird this past season took over as producer of the same studio's "Channing," after about 10 segs had been filmed.

Laird will also write several originals for the hourlong series.

24 Nations Repped At Cannes TV Fest

Rome, April 28.

Italy is being repped at the current Cannes Television Festival by "Mastro Don Gesualdo," serialized drama directed by Giacomo Vaccari, with E. M. Salerno and by "Fantascienza di Ieri" (Science Fiction-Yesterday).

All told, 24 nations are entered, and according to reports, 85 entries have already been trimmed down to a more workable total.

Jury consists of Rene Clair, Gadton Bonheur, and Pierre Bost—all motion picture people; two reps of the International Council for TV and Cinema (Ted Cott of the U.S., Hungry's M. Szinetar) and four delegates of the European Broadcasting Union: Austria's Leopold Hainish, Spain's Adolfo Marsillach, Britain's Milton Shulman and Norway's Rigmor Rodin.

No Italians are repped, and local observers are wondering why.

'GRINDL' REPRIEVE; GETS SUMMER RIDE

"Grindl," the NBC-TV Sunday comedy series that makes way for Bill Dana next year, will get a summer rerun reprieve of about 12 weeks. This is after sponsor Procter & Gamble agency Leo Burnett had fiddled around with a number of ideas for summer run that didn't come off.

Agency had wanted to use the gambit of a string of pilots that never made the networks, a plan that had been used in summers past with little success. Apparently sponsor P&G had a couple show projects on the shelf that it wanted to get at least the one exposure. Network nixed the plan, however.

Metromedia's 2-Day D.C. Bash As WTTG-TV Preems Posh Studios

Washington, April 28.

Amidst social and political hoopla, Metromedia's WTTG-TV today (28) dedicated its ultra-modern $2,500,000 studio.

With festivities and big names to match the occasion Metromedia Board Chairman John Kluge, Metropolitan Television prez Bennet Korn and WTTG manager Lawrence Fraiburg hosted the two-day bash, one of the biggest industry folk have seen here.

Part of the political draw pointed up Metromedia's coast-to-coast operations. Standing by for the videotape "ribbon cutting" ceremonies were Senators Jacob Javits (R-N. Y.) and Thomas Kuchel (R-Calif.), Los Angeles Mayor Samuel Yorty and chairman of the District of Columbia Commissioners Walter Torbriner.

Emceeing the ceremony were Kluge and pubaffairs veep Mark Evans.

Also present were FCC Chairman E. William Henry, NAB prez LeRoy Collins, House Commerce Committee chairman Oren Harris (D-Ark.) and U. S. Information Agency film chief George Stevens Jr.

Nearly 200 luncheon guests watched the ceremonies inside on closed-circuit tv.

The luncheon marked the second of three social gatherings keynoting the station opener. Activities were kicked off Monday evening with a cocktail party for 600.

Next Monday, Metromedia execs, station managers and news directors will join their local Congressmen at a studio reception. About 100 members of Congress are expected to attend the "getting to know you" session.

Once inside, the hundreds of guests at the various functions really caught an eyeful from the posh interior design of Robert Neipold, to the modern art to the heady array of the latest in telectronic equipment.

A side feature for the tours of Washington's most extensively automated station was a chance for guests to see themselves on tv. The tour groups led by Mark Evans were filmed on videotape at the beginning of their tour and saw themselves on tv during a later part of the swing.

The automated system is keyed to "Visual 600" the Visual Electronics Corp. complex operating on IBM punch cards. Aimed at eliminating human switching er-

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ITC's 600G Net; Gross Up 30%

Independent Television Corp. reported net profits after taxes will come to $600,000 for the fiscal year ending April 30, 1964.

ITC prexy and board chairman Mike Nidorff said that gross sales for the current fiscal year will be up 30% over 1963. Nidorf stressed that this is the fourth consecutive year in which ITC showed profits.

ITC, a wholly owned subsid of Associated Television of England, has earned a net profit of $2,600,000 over the four-year period, according to Nidorf. Commenting on the current fiscal year, Nidorf said that both the domestic and international divisions contributed to the increased earnings, with domestic sales almost double that of '62-'63 and international sales showing a 14% decrease over last year's record high.

Product for the new fiscal year will include "Man of the World," first-run, one-hour adventure series starring Craig Stevens; and the off-network "Espionage," produced by Herb Brodkin.

There also is the kiddie half-hour color series, "Mr. Piper," and the science-fictioner half-hour "Stingray," also in color.

Three other major projects include a second series of Jo Stafford one-hour musical specials; second year's production of "The Saint," starring Roger Moore; and another adventure series, as yet untitled, starring Patrick McGoohan. Also a series of specials built around world-famous circuses and a new half-hour sports series, "Champions in Action."

WFIL Technicians Strike

Philadelphia, April 28.

Technicians and cameramen employed by the WFIL radio and tv stations went on strike early Saturday (25) but both outlets of the Triangle chain continued their broadcasting schedules over the weekend.

The strikers include 50 members of Local 804, International Alliance of Theatrical and Stage Employes, whose extended contract with WFIL expired at 2.30 a.m., Saturday.

The local's membership rejected a management offer a half-hour after the contract expiration and set up picket lines outside the stations' new headquarters at City Line and Monument Aves. an hour later.

A spokesman for the Triangle stations said other employes came to work despite the picket line.

NBC Films Sees Hot '64; 1st Qtr. Biz $1,500,000

NBC Films has had a big first quarter of '64 in syndication, and Bill Breen, division's veepee, figures the good sales record is the result of good product. And, he also figures that the sound first quarter signals a good year.

Reports are that NBC Films grossed around $1,500,000 for the fourth quarter of the current year against $900,000 for the first quarter of 1963. Last year, the company salesmen took to the road with "Astro Boy," "Continental Classroom" and the off-web "Laramie" as new product to offer. This year, following the annual sales meet in Miami, they hit the road with "Car 54, Where Are You," "The Richard Boone Show," "Science in Action" and "The Lawless Years."

Besides the increase in packages this year as a boost to early sales, Breen calls last year probably the worst in syndication history from the seller's standpoint. There was so much product dumped (the packages from Desilu, Warners, Four Star etc.) that sales were tough for all. But with much of the available off-web series now out of the way, and the tightened network schedules (ABC's returns to stations at 10:30 a couple of nights a week), he sees an improved picture There's the fact also that the big increase over the last year in residual payments will keep a lot of the marginal off-web dogs out of the running, because of the slight chance they will return their investment.

The high residuals, however, he feels make for an actually improved situation. The price is up, but so is the quality of product being peddled. As for originating syndication packages, it can still be done, he says, but on a very modest budget. NBC and Japanese interests were able to make a go of "Astro Boy," for example, by splitting the production tab and creating it for both oriental and occidental viewing.

STATIONS ON TARGET WITH 'RIFLEMAN'

Four Star Distribution, which sold its off-web "Rifleman" series on a two-run basis, says it's getting requests from stations to release the package for additional runs.

Sold in more than 100 markets for a reported gross of $2,500,000, "Rifleman" was initially played in syndication beginning in September of 1963, with 60% of the stations stripping the 168 stanzas. Since the package at two runs can be played out in 67 weeks when stripped, stations have been asking for third and fourth runs.

Problem arises with big residual payments that will come if show goes into the extra runs, so FSD is hoping to whip up enough customers for the repeats to make the extra runs feasible.

WPIX Summer Grid

Figuring pro football fans are already restless for the fall action, WPIX-TV has slated a summer series of recaps on the National Football League's schedule of last fall and winter.

Local indie this week began a 14-week series of NFL recaps Saturday nights from 10:30 to 11:30 p.m. Package is distributed by Tel Ra Productions with former Philadelphia Eagles star Tom Brookshire calling the rerun action. Schedule runs through Aug. 1.

March Blows In Yoder & Lemon's WNBQ Chi Payoff

Chicago, April 28.

The "judgment book"—otherwise known as the March ARB, and one of the year's key surveys in this market because it's the index for so many of the fall spot buys— has smiled on WNBQ. Not only has the NBC anchor regained clear title to second place here (after running a tie for the position with WGN-TV last month) but, almost more importantly, it has finally caught stride with WBBM-TV's front-running 10 p.m. newscast with a five-day average of 26 vs. the CBS station's 27.

To catch WBBM-TV's news has been the prime objective of v.p. Lloyd Yoder and his station manager Bob Lemon for five years, ever since they came in to take over the WNBQ reins. Back in those days (citing the March ARB, 1958) WBBM-TV's post-network news was the market's highest-rated local program, averaging 35 against WNBQ's runner-up 12. The gap grew even greater in December of that year when the CBS station scored a 40 against WNBQ's 8, and that's when Yoder and Lemon began to tool up for the chase.

They've had several things in their favor in their inchmeal progress: (1) the emergence of Huntley & Brinkley as the hot news duo, reflecting some of the network's news leadership on the local station itself; (2) WBBM-TV's expansion of its 10 p.m. news this year to 30 minutes, which has resulted (possibly only temporarily) in some loss of audience to the compact quarter hour package still offered by WNBQ; and (3) the continuing popularity of Johnny Carson's "Tonight" show immediately following the WNBQ newscast and doubtlessly adding to its audience. However, it must be noted that WNBQ's lead-ins for the 10 o'clock news, with the exception of Jack Paar on Friday nights, are all second- and third-placers in the ARB report.

While acknowledging these benefits, Yoder and Lemon still attach most of the credit for WNBQ's news gains to Frank Jordan, the former NBC News director here (and now head of an election coverage unit for the network), who rebuilt the lagging news staff and

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So. Car. Senate Says It's Okay for Kid To Watch TV Bubble-Baths

Columbia, S.C., April 28.

It's all right for children to watch bubble-bath commercials on television, the S.C. Senate decided, but sex-loaded books and magazines should be banned.

By a vote of 31-2, the Senate passed an anti-obscenity bill to reinforce one already on the state law books. But the measure is doomed because the House will not have to consider it before adjournment.

The bubble-bath ban was proposed in one of a number of amendments turned down by the Senate, but it stimulated a lot of debate.

"Where can I see that on television?" asked Sen. Rembert C. Dennis of Berkeley.

"I saw one Monday night, and it wasn't too bad, either," said Sen. Henry B. Richardson of Sumter.

"How about banning fan dancers?" suggested Sen. John D. Long of Union.

But Sen. John C. West of Kershaw had the last word. "What about increasing penalties if the bubble pops" he asked.

FCC Still at Sixes and Sevens On TV Station Application Forms

Washington, April 28.

FCC refused to commit itself to a specific reporting form for television stations deciding instead to mix a batch of proposals and toss them out for discussion.

Advancing stealthily after floating its first trial balloon on application forms last winter, the Commission said it is still weighing the counter-proposals offered by an industry-government-bar committee. The group was formed after industry objections to the first proposals.

Commission indicated its inclination to go along with the committee's suggestion for two reporting forms—one for renewal applications and another for handling the rest.

On the crucial issue of how detailed a report on community needs and desires an applicant must submit, the Commission revealed a stance of flexibility bordering on indecision.

For the upcoming May 18 oral arguments on the application forms, FCC said it would offer both the long detailed community reporting form it first suggested and the much shorter form proposed by the committee.

Commission averred it still was not sold on the shorter version.

Particularly troublesome is the question of tying in a report of community wishes with a projection of future programming. Commission wants the predictions but the Committee does not. FCC said it recognized the inconsistencies in putting the two concepts in one bundle and reserved the right to "rectify" them when appropriate.

Dropped from the package was the original suggestion for annual filing of programming and community policies.

Nevertheless, FCC still asked for comments on the possibility of requesting some sort of statement from stations on their annual programming.

Dissenting from the compromise moves was Commissioner Robert Bartley. He said the Commission should have information on what stations are doing in their areas and furthermore these statements should also be posted for public consumption in the communities.

Deadline for requesting time at the oral argument is May 1.

Goustin as OF Exec

Former eastern manager of Ziv tv programs Albert Goustin has been named general sales manager of Official Films.

Goustin's initial task at Official will be launching the company's new syndicated show for October release, "Survival," following "Biography" and last year's "Battle Line" as an OF original entry for the local markets. Besides Ziv, Goustin has been with Paramount as director of sales for tv productions and United Artists Television as general manager for the special plans division.

NAB's 'Let's Get Moving' on FCC Rules for CATV

Washington, April 28.

NAB again prodded FCC to hurry up and write rules regulating community antenna television systems.

NAB called for rules barring CATV from duplicating local station programming but averred even this was not enough to lift the "serious threat" recent CATV developments have imposed on broadcasters.

NAB's comments filed by General Counsel Douglas Anello demanded a wide sweeping legislative look-see at the whole CATV imbroglio.

From the inquiry and public statements FCC could determine what legislative proposals are needed to implement a national telecommunications policy.

In the interim, Commission should devise a policy requiring microwave applicants, who want to serve CATV systems, to show how extension of the signal would serve the public interest.

NAB lashed out at CATV systems "leap frogging" from one metropolis to another skipping over numerous smaller local stations along the way.

Non-duplication bars would not alleviate the danger that advertisers would only buy time on a few big city stations and let CATV systems carry their message to the hamlets.

NAB warned that a "proliferation" of big city station signals will result in a cutback of time buying in smaller local markets. Eventually this would depress local programming, NAB said.

O'SEAS DEALS ON NEW 20TH SKEINS

20th-Fox tv has set its first overseas deal for the four new skeins it will have bowing on Yank networks next season.

"12 O'Clock High," "Voyage to Bottom of the Sea" and "Peyton Place" were sold in Australia to Television Corp. Ltd., and "Daniel Boone" was dealt in the same market to Austrama Television. All except "Boone" were also sold for Japan via Nippon Educational Television.

First three shows are locked in at ABC-TV and "Boone" is in the NBC-TV lineup for next fall.

Television Corp. also bought a trio of syndication offerings—"Crusade in Europe," "Anatomy of a Crime" and "War to End All Wars." The Japanese educational net additionally took the off-network (in the U.S.) "Adventure in Paradise" series.

'Best of Charlie Chan' As 20th Syndie Entry

"Best of Charlie Chan," package of 21 features, has been placed on the market by 20th-Fox tv, which move follows several pre-release deals in key markets.

The ace Oriental sleuth is variously portrayed by Warner Oland and Sidney Toler.

Tap Jensen For Doug Edwards Slot

Jim Jensen, news correspondent for N.Y.'s WCBS-TV, has been selected to succeed Douglas Edwards on the Monday through Friday WCBS-TV "Late News" at 11 p.m.

Edwards, who said he resigned at his own request, continues under contract with CBS News, for which he does an afternoon tv news show and four CBS Radio weekday newscasts. Edwards said his contract with CBS News runs for another two years. His contract with the station ends Aug. 7.

Jensen, who takes over June 8 on the major N.Y. news showcase, has been with WCBS-TV since January, '64. He has appeared on the various news shows of the station as a reporter-correspondent, both in and out of station studios.

Jensen came to WCBS-TV after three years with WBZ, Boston, where he was a reporter and a newscaster. Prior to that he had spent 10 years as a broadcast newsman in the midwest.

Starting Saturday (2), Jensen also will do the 6:30 to 7 p.m. local news for an interim period. The Saturday evening news show had been done by Mike Wallace. Wallace, who does the station's late evening Saturday news and CBS-TV's daily morning news, pubaffairs show, wanted relief from the early evening Saturday assignment. A permanent newscaster for the early evening Saturday news show has yet to be selected.

'SEND ME NO SYNDIE SPONSOR'

WGN Barn Dance 40th Anni Whoopup

Chicago, April 28.

There was a point in 1959 when it looked as though the Barn Dance's 35th year on the air might be its last. That was the year that WLS changed hands, decided to change its image and gave the veteran country & western show the boot.

Just in the nick of time WGN radio and tv picked up the show, and it is still going strong as it celebrates its 40th year on Saturday (2). It was the first c&w show to make a sizable dent in the airlanes, and preceded such shows as "Grand Ole Opry," "Louisiana Hayride," "New Dominion Barn Dance," "Big D Jamboree" and "Ozark Jubilee."

For the anni celebration, the Barn Dance is bringing back such early luminaries as Lulu Belle & Scotty ("Does The Spearmint Lose Its Flavor On The Bed Post Overnight?") and "world's champion yodeler" Colleen Wilson.

Some of the former Barn Dance regulars who will not be back for the festivities are George Gobel (then a c&w guitarist-singer), Gene Autry, Homer & Jethro, Rex Allen, Pat Buttram and Fibber McGee & Molly.

The program began in 1924 in Chicago under the title of "The Old Time Fiddlers," changed its name two years later, and a year after that began broadcasting remote from the 8th St. Theatre. In the next 30 years, more than 3,000,000 people paid to watch the Saturday night broadcast. The present WGN shows are free and usually SRO.

The current resident cast of the show consists of Arkie The Arkansas Woodchopper, Bob Atcher, the Johnson Sisters, Bob & Bobbie Thomas, Cousin Tilford, Orion Samuelson, the Sage Riders, Tiny Murphy, Toby Nix, Lino Frigo, Jimmy Hutchinson, Johnny Frigo (a fiddler who also leads the alternate night house trio at Mister Kelly's) and Dolph Hewitt, who is also packager of the show.

Hewitt has been guiding the Barn Dance since it moved over to WGN and he has greatly expanded its activities in the personal appearance field.

FCC Orders McLendon to Give Yarborough 18 Hrs. of Free Time

Washington, April 28.

In an "equal time" case generating lots of political heat, FCC ordered broadcaster Gordon McLendon to give 18 hours and 36 minutes of free time to Sen. Ralph Yarborough (D-Tex.).

They are candidates against one another in the May 2 Texas Democratic primary for the U.S. Senate.

McLendon, with broadcasting interests in several states, owns KLIF-AM-FM, Dallas; KILT-AM and KOST-FM, Houston; and KTSA-AM, San Antonio.

He has been advancing his own candidacy on the Texas stations, while sending texts of what he broadcast plus offers of equal time to Yarborough every step of the way in registered letters.

Yarborough hardly ever replied, except with a last-minute "equal time" demand to FCC which would permit him, if his lungs held out, to saturate McLendon's stations from now until voting time.

Yarborough speaks FCC's language with a powerful political accent. He is both a member of the Senate Commerce Committee and its Communications Subcommittee, each of which has jurisdiction over all FCC bills, not to mention the first say in confirmation of FCC Commissioners.

Further, the ubiquitious Yar-

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TV 'Romper Room' Big Europe Click

London, April 28.

The international success of Fremantle's "Romper Room" series is spreading through Europe. Last year it got its first British booking with Grampian TV, starting off on a four-days-a-week basis, and will be going to five days a week at the end of its first year. On June 29 it is scheduled to open on Anglia TV, running every weekday for 30 minutes. Other U.K. dates are expected before the end of the year.

In the meantime, new commitments have been made in Scandinavia. It is set to open on the Norwegian network in the first week of September, and initially will run twice weekly on a 30-minutes basis, but it is planned to extend the booking to five days a week, with hourly shows. At about the same time the kidvid series is due to open in Finland, also starting off with two half-hour shows a week.

SCHAFITZ ORDERED TO SCRAM JUNE 1

Washington, April 28.

FCC ordered the Ohio UHF and AM stations of Sanford Schafitz off the air by June 1.

Action follows up earlier Commission move denying renewal for WWIZ-AM, Lorain, and refusing a construction permit for WXTV-TV, Youngstown.

At the time FCC said Schafitz transferred control of WWIZ to the Lorain Journal sans official okay. He was charged with skimping on information to FCC on the WXTV application.

Commissioners Rosel Hyde and Kenneth Cox did not participate in the decision.

Quinlan Carries A Pay-TV Torch, 4th Web Gleam

Chicago, April 28.

Insisting that he was speaking for himself and not necessarily for his new company which is broadcasting bound, Sterling (Red) Quinlan got into the pay-tv pulpit.

In his first public address since joining the newspaper-encyclopedia publishing firm, Field Enterprises Inc., the former ABC-TV viceprez welcomed the approach of the pay-see medium and saw in it the promise of a fourth network "emerging in a shape totally unlike networks as we know them today." Any fourth network, Quinlan told regional members of the journalism fraternity Sigma Delta Chi, would be impossible unless it has pay-tv as its base, even if only a "hodge-podge of pay-tv systems, CATV's and UHF stations."

While not disparaging free tv and the present three network system, except to note that they are inextricably locked into the numbers game and can't afford to chance originality or innovation, Quinlan spoke of a new hope for creativity in a boxoffice electronics medium. "I am for all developments that will unleash new and stronger creative forces in this country," Quinlan said. "And if the American public has to pay in cash and the profits go to artists, writers, actors, directors and pro-

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STATIONS RIDE SPOT BIZ CREST

By BILL GREELEY

About the last thing a syndicator ever expected to hear from his station customers was a plaintive, "Please, don't bring me any sponsors."

But that incredible switch is being echoed across the country in the "tight" markets where the tremendous increase over the last several months in spot business has the local programmers passing up the fast buck of the syndicated show with a built-in bankroll for the national blurb campaigns being placed by the gross by national advertisers. Overkill? It's the age of overblurb.

This good green spot buck actually has stations eschewing the prestige sponsors—the banks, the utilities etc.—of local and regional origin, ordinarilly, who are looking for "image" projection, and who will settle for the three soft blurbs and syndicated shows of a certain quality that go easy on viewers and reflect equally well on a station's own fix in the audience mind.

Example: a New York station turned down a bank sponsor—52-week pact—on a syndicated show to fill the breaks with the girdles, cigs, deoderants, pills, pops et. al. that then clutter the slate further with piggybacks that have been seen lately to carry as many as three products in a minute.

Why? The buck. Instead of the three or four relatively soft, consistent — sometimes institutional — blurbs of the single bankroller, the station proceeds to upcut the filmed syndication show (sometimes removing whole scenes) and slap in two and a half minutes extra of commercial. The many spots bring in more dollars per se. They also allow for the unloading of the run-of-station spot buys that break down to given number of blurbs in various time classifications—A, B, C etc.

The New York station is one example of many in the big and tight tv markets that practice the blurb-jamming in local times, and carry it over, in many cases, into the network feeds, upcutting web promos and program intros and closings. A station in Los Angeles, for example, will take a 26-1/2-minute film program and slice it back to 22 minutes, shoving as many as eight blurbs into a half-hour.

Another effect of the great swell in spot billings has been for the shlock local station operator to forego fresh programming while riding with the third and fourth run of a property already bought by the station. It little matters when the show, no matter what it is, will be clogged with the small-ticket hucksters who are currently grabbing any and all availabilities in the many sellers markets around the country.

These abuses are not industry-wide. But they are not, by any stretch of the NAB's imagination, confined to a buck-happy fringe of operators, either (the usual dodge in such matters). The threat of Federal regulation of commercial time seems remote at this time, since Congress just recently slapped down—by a big margin—FCC's recent proposals for same. And there are the chronic rumbles from the Madison Ave. factotums, who want to knock off everybody's piggybacks but their own. And industry self-regulation is a lip-service joke.

Thus the boys with the license to steal seem to be safe for the time, but most observers who get out around the country have strong convictions that the ultimate result of the age of overblurb can only hurt tv as a whole and the stations involved individually.

'Boating Tips' to Aussie

Syndicated "Boating Tips," one-minute radio series from Alan Sands Productions, has been sold in Australia and New Zealand.

Quickie format features William McKeown, ex-Popular Boating editor, who also writes the strip.

NAB as Frosting on TFE Cake Strengthens Syndicators' Role

On the basis of preliminary talks, it looks good that syndicators for the first time in years will rejoin the National Assn. of Broadcasters in numbers. When the NAB meets in Washington next year, film syndicators most likely will join the annual convention under the NAB umbrella.

Many film syndicators, though, will retain their identity with Television Film Exhibit, the loosely constructed organization, formed for the sole purpose of exhibiting at the NAB, but now developing into a loosely-knit association, the closest thing ever to a trade organization of syndicators.

Indicative of the more permanent, year-round developing characteristic of TFE is the upcoming N.Y. meet of tv station program directors. When Dick Carlton, TFE co-chairman heard of the May event, he quickly polled other TFE members via phone, and it was decided that TFE should sponsor a cocktail party for the visiting station program directors, key men doing business with syndicators. Calton, for one, forsees a fruitful association with the NAB, a liaison which over a long period of time might involve syndicators in such exclusively NAB areas of the television code and rating guidelines.

In June, when NAB execs gather to blueprint plans for the '65 Washington annual conclave, TFE execs are due to confer with NAB officials. On the basis of preliminary conversations with NAB execs, film syndicators of TFE are confident that they can work out their problems amicably.

TFE, which had 16 member companies at the Chicago NAB meet, for the '65 conclave wants to have its members located on the same hotel floor. If that is secured—and the probabilities look good at this point—the film syndicators would rejoin NAB as associate members, retain their TFE identity, and hold the now familiar Television Film Exhibit and cocktail party under the auspices of NAB.

It's recognized for one reason or another some film syndicators won't join TFE, under any circumstance. Three syndie subsids of the networks, for example, traditionally stay out of any organization such as TFE because of network policy. MCA TV, a key syndicator, follows a conservative policy and has kept apart from TFE. Metro TV at the most recent TFE Chicago meet decided against joining "the marketplace for tv film wares," held independent of the NAB. Metro TV, though, may reexamine its policy and join the 16 syndicators of TFE which includes firms ranging in size from Screen Gems to American International.

The reexamination by Metro and

(Continued on page 165)

STAN MUSIAL'S 5% IN KPLC TRANSFER

Washington, April 28.

A corporation in which baseball great Stan Musial is a 5% stockholder is awaiting FCC's approval for the purchase of KPLC-AM-FM, Lake Charles, La., for slightly over $2,000,000.

Musial was recently named by President Johnson as chairman of the President's Physical Fitness Commission.

Seller of the Louisiana coast radio-tv properties is a partnership made up of T. B. Lanford, L. M. Sepaugh Sr. and L. M. Sepaugh Jr.

Progress Report On 'Revival of A Corpse' at WNBC

New York's radio pros, a nervous bunch in the ordinary run of competition, are anxiously watching the revival of a corpse as NBC flagship WNBC swings into its new talk format.

WNBC's new general manager George Skinner, who took over the gargantuan job of pulling the property out of the rating and revenue reds, is so far enjoying the battle. So far it appears he has more going for him than Casey Stengel with the N.Y. Mets. The more-going is Brad Crandall, who is on the phone with listeners every night from 7:45 to midnight and who is proving a long-hitter of the listener curves who can likewise field anything that comes along.

Crandall is that good that Skinner now plans to put Long John Nebel on the black horn with listeners every afternoon when Nebel moves over to the station from his longtime allnight strip on WOR. Nebel will move his midnight-to-dawn strip to WNBC, but has also agreed to try a daytime phone turn, which for him must come under the title of sunlighting.

Also going well so far in the new slate are Bill Mazer with a phone bit on sports from 4:30 to 6 p.m. and singer Mimi Benzell in the roll of interviewer from noon to 2 p.m. The station's leftover talents (pre-Skinner) will be relieved of their duties as new talent is lined up for the remaining morning and afternoon spots.

Skinner reportedly is looking for a husband-wife team for the morning, with no advance word on who the couple will be.

At the outset of the WNBC revamp, the competition was hopefully predicting interference from the NBC powers, but Skinner vows that he has had nothing but a free hand so far. With Crandall clearly showing himself to be somewhere to the left of the Birch Society, and Miss Benzell discussing such intimate subjects as the pros and cons of birth control, a lot of the moldy NBC Standards and Practices rules have been busted with no squawks yet. Miss Benzell and guests, for example, can use the word "contraceptive" without any upstairs hysteria. Todate the only squawks have been from the telephone company, says Skinner. They were around to complain that the Crandall show was tying up the Plaza 7 exchange every night.

Marks' Sales Slot

E. Bradley Marks has been promoted to the post of sales manager for Walter Reade-Sterling.

Marks, who will concentrate a good deal of his activities on the company's feature film package, had been eastern sales manager. Before joining Walter Reade-Sterling, he was national tv sales manager for Buena Vista, the distributing company for Walt Disney's "Mickey Mouse Club."

Rust Craft Nod To Fred Weber

Steubenville, April 28.

Jack N. Berkman, president of Rust Craft Broadcasting Co., announces the appointment of Fred Weber as executive V.P. of television and radio operations.

Rust Craft Broadcasting is a part of Rust Craft Greeting Cards, Inc. The Rust Craft Stations are: WSTV-TV, AM, FM-Steubenville; WRCB-TV, Chattanooga; WRDW-TV, Augusta; WBOY-TV, AM-Clarksburg, W. Va.; WPIT, AM-FM, Pittsburgh; WSOL, Tampa; and WWOL-AM, FM, Buffalo.

Mr. Weber had been associated with Rust Craft Broadcasting, formerly the Friendly Group, for 15 years, ever since the termination of his association with WDSU, New Orleans, where he helped to construct WDSU-TV in 1948. Previously, he was general manager, V.P. of Mutual Broadcasting System; and a manager of station relations for NBC.

'Gunsmoke,' in 10th Year, Study In Frustration For Freelancers

Hollywood, April 28.

CBS-TV's easygoing "adult" oater "Gunsmoke" has underplayed itself into its 10th season with episode now filming, the 342d seg (233 half hours, 108 hours) lensed since John Meston's radio creation became visual. Producer Norman Macdonnell sees the coming year as strictly "business as usual" with no new innovations plotted for either skein or approach to same. And therein lies a tale of frustration for the Hollywood freelance community.

Series, acknowledges Macdonnell, is something of a "closed shop," especially for writers. He notes that of all scripts penned for the series since the beginning only about 30 have been by freelance scribes. Regulars who have written bulk of shows in the past will continue doing so this year. Meston will do 10, Katherine Hite 10, Les Crutchfield eight and John Dunkle three or four.

"Outside" writers usually insist on approaching the show's characters from a stereotype standpoint, says Macdonnell, with Matt Dillon (Jim Arness) penned as "The Hero," and Doc (Milburn Stone) written as "The Kindly Old Doctor," etc. Actually character shadings are much more subtle, insists the producer.

Directors will be similarly "family," with Harry Harris back for 15 and bulk of balance to split between regular meggers Ted Post and Andrew MacLaglin who has record 93 "Gunsmoke" credits and will do as many this season as his sked will allow (he directs Jimmy Stewart in "Fields of Honor" at Universal). English director Philip Leacock will probably come abroad for a few, adds Macdonnell with "one or two" new men trying their hand at a few others.

New directors also often find it difficult getting into the "swing" of show, according to skein regular Amanda Blake. The difficulty of which she speaks according to Macdonnell, is in coping with actors who quite naturally know the characters they portray much better than any new director could hope to, and dealing with the seeming casualness to which the "Gunsmoke" vets appear to be approaching their roles. Says producer, "Jim (Arness) does upset and drive some directors crazy" adding however, that he, like other cast members, are complete pros when time comes for cameras to turn with result that no hour-length "Gunsmoke" has ever gone over its alloted six-day schedule.

"You appreciate this show after having been on some other tension-filled program," says Maclaglin noting on the set that they had lensed "seven pages and its not even lunch yet."

Freelance work for thesps of less than guest-star status is also scarcer than what is offered by similar shows, because of use of "regulars" in such minor stet roles as bartenders, hotel operators, etc. Glenn Strange appears behind Longbranch saloon bar, Jim Nusse

(Continued on page 166)

ABC's $1,000,000 Boost in AM Biz

The second quarter, with a couple of selling months still to go, seems a cinch to be the best in ABC Radio history. Billings have already matched the record fourth period last year, according to Ted Douglas Jr., sales veep at the net.

Exec also says that gross billings for the first sixmonth should be more than than $1,000,000 over the same period last year. The cheer in large part is due to the alignment of advertisers new to the web.

Among them since first of the year are American Express, Emery Industries, Grove Labs, H. J. Heinz, Mail Pouch Tobacco, Morton House Kitchens, National Car Rental, Ovaltine, Realemon, Merle Norman Cosmetics, Real-Kill Products, Switzerland Cheese, and the Wyler Co.

So far this year, biggest gain in the ABC Radio sked has been registered by "Breakfast Club," with billings reportedly up 49%.

ABC O&O POWWOW FOR AD-PUB CHIEFS

Ad-pub directors of the five ABC-TV o&os have been summoned to New York for a May 4-6 powwow spotlighting plans for the new season. Confab will be guided by Sy Cowles, ad-pub chieftain for the o&o division, with network brass joining some of the sessions.

Coming in from their outposts are Richard Hughes, WXYZ-TV, Detroit; Tony Bachman, WBKB, Chicago; George Rodman, KGO-TV, San Francisco; and Jack Brembeck, KABC-TV, Los Angeles. Also attending, natch, will be Leo Collins of WABC-TV, N.Y., and Gerald Flesher, sales promo manager for the web's spot sales setup.

Newhouse Gets 100% of KTVI; Pays $7,500,000

Washington, April 28.

Publisher S. I. Newhouse has bought 74% of KTVI-TV, Channel 2, St. Louis, for about $7,500,000. Newhouse and his family previously owned the other 26% of the ABC affiliate.

Sale was confirmed by Monroe Oppenheimer, D.C. attorney for Signal Hill Telecasting Corp., the selling company. FCC's approval will be petitioned for "within a few days," Oppenheimer said.

Harry Tenenbaum and Paul E. Peltason owned a majority of Signal Hill.

Montreux Fest Award To CBS Gleason Show

"Jackie Gleason Show" won a Bronze Rose at the recently concluded Montreux (Switzerland) International Television Festival, a competition keyed to light entertainment entries from all over the world.

The Gleason outing entered by CBS Films was the one in which Gleason, testing a watch, goes through a brick wall, telecast on CBS-TV Nov. 9. This was the third time, CBS Films had a winning entry at Montreux, the others being "Julie and Carol at Carnegie Hall," which won the first prize Golden Rose in '63; and a Judy Garland special which won honorable mention in '62.

Knopf's SG Pilot

Hollywood, April 28.

Writer - creator Christopher Knopf signed a deal with Screen Gems to script an hourlong vidpix pilot based on his own original idea.

Series project which is a modern adventure drama, has no title at present. Knopf was formerly under contract with Four Star as a writer-creator, and is prexy of the tv-radio branch of Writers Guild of America West. His signing is in line with SG coast chief Jackie Cooper's move to bring new talent into the SG roster.

Binyon's Daystar Slot

Hollywood, April 28.

Claude Binyon Jr. has been appointed supervising production manager at Daystar Productions, and will supervise all firm's projects, including its "The Outer Limits" series on ABC-TV.

Former DAILY VARIETY staffer prior to joining Daystar last fall, Binyon was with Warner Bros. as a tv director.

Rep. Rogers Tells Station Reps Why He's on Their Side

Rep. Walter E. Rogers, chairman of the House Sub-Committee for Communications and Power, declared yesterday (28) at the annual awards luncheon of the Station Representatives Assn. in New York that FCC's attempt (unsuccessful) to regulate the frequency of broadcast commercials was aimed at invading the constitutional rights of the legislative branch of government.

"It was my position at that time and it is presently my position that this was an attempt by a department to invade the constitutional prerogative of the legislative branch of government; a well meaning attempt, no doubt, but nevertheless an attempt," said Rogers.

Comparing the FCC move with the Marbury vs. Madison decision (in which John Marshall in 1803 grabbed the power that the Supreme Court still maintains to veto an act of Congress), Rogers said that FCC's abandonment of the procedure does not settle the question, because every member of the Commission, with one exception, testified before his committee that they believed FCC should have the power to regulate commercials.

Said Rogers, "Should we take the reverse position (that FCC should have such powers,) we would be inviting further encroachment generally and specifically."

At the luncheon the annual SRA timebuyer awards went to Miss Vera Brennan, broadcast supervisor of Sullivan, Stauffer, Colwell & Bayles, who received the Frank Silvernail Award; Leonard S. Matthews, exec veepee of Leo Burnett Agency, the Gold Key Award; and Gordon Gredell, D'Arcy timebuyer in Chicago, the Timebuyer of the Year award.

Loevinger's Bowout As a Trust-Buster

Washington, April 28.

FCC Commissioner Lee Loevinger will be giving up his international trust-busting duties, Attorney General Robert F. Kennedy disclosed.

Loevinger told the Justice Dept. of his intention to resign as the American representative to the Restrictive Business Practices Committee of the Organization for Economic Cooperation and Development (OECD). He will formally resign after the May 27-29 meet of the OECD Committee in Paris.

He was given the post soon after leaving the Justice Dept. as Asst. Atty. General for Anti-trust.

Loevinger will be succeeded at the OECD spot by William Orrick who followed him into the Justice Dept. job after his appointment to FCC.

GM Explains on Nancy Wilson

General Motors, reported last week by Negro singer Nancy Wilson's agent John Levy to have dropped Miss Wilson from proposed commercial work because of the controversy over the use of Negro actress Ena Hartman in a "Bonanza" episode on NBC, counters that Miss Wilson was only under consideration for the blurb work and was eliminated as a routine matter.

Levy reported that the automative company, via Hollywood talent agent Charles Stern and Chevrolet agency Campbell-Ewald, had actually signed Miss Wilson, then shelved the project after the hassle with NBC over the Ena Hartman episode (GM wanted it shelved) hit the public prints.

A GM spokesman said that agent Stern has given the company a price on Miss Wilson, but that's as far as negotiations went. The blurb work in question was the Chevy radio commercials featuring vocalists singing the "See The U.S.A." theme. GM says the blurb made when Miss Wilson was under consideration finally featured a chorus of kids. This particular commercial has in the past featured Ella Fitzgerald, Eddy Arnold, Harry James and others.

TV-Radio Production Centres

IN NEW YORK . . .

ABC press chief **Mike Foster** and wife back from Caribbean holiday . . . **Leslie Uggams** set for six guestints with **Ed Sullivan** . . . **Lewis S. Krone** signed on with Group W's WINS as an account exec . . . **Emily Kaplan** has gone with Talent Associates-Paramount as assistant to **Josh Shelley**, himself newly-installed for program development. She'd been researcher for "East Side/West Side" . . . **Carol Lawrence**, ailing, will be replaced by **Dorothy Provine** on the May 9 "Hollywood Palace" bill . . . **Sergio Franchi** set for the **Meredith Willson** special June 4 via CBS-TV . . . **Bob Shanks** producing **Vaughn Meader's** ABC-TV special . . . Metromedia's world affairs correspondent, **David Schoenbrun**, in from Paris and making the lecture circuit . . . **A. H. Perlmutter**, exec producer for National Educational Television, down in Brazil to shoot a post-coup special for NET's "At Issue" series . . . **Yale Roe**, ABC-TV daytime sales topper, set to speak at the Advertising for Children conference in New York June 10.

Lucille Ball left town today (Wed.) to serve as Grand Marshal of the Shenandoah, Va., Apple Festival at the request of **Arthur Godfrey** . . . **Burt Reynolds** of CBS-TV's "Gunsmoke" in town from Coast . . . **Carl Reiner** off to Europe through May 17. As part of combined vacation-business trip, he'll tape man-in-the street interviews for CBS-TV's "Celebrith Game." . . . **Lou Teicher**, CBS-TV director of music operations, off to coast on business . . . **Alan Young** due in Sunday (3) . . . CBS News correspondent **Ned Calmer** has left for a month-long tour of Africa. **Charles von Fremd** will serve as anchor man for "The World Tonight" while Calmer is on tour . . . CBS Radio sportscaster **Chris Schenkel** and **Jimmy Dolan**, director of CBS Radio Network Sports, off to Louisville today (Wed.) for Kentucky Derby . . . Puppeteer **Tom Tichenor** who furnished the hand puppets for "Carnival" on Broadway recently, used 12 puppets in seven commercials for Good Humor . . . Esquire travel editor **Dick Joseph's** May 9 CBS Radio "Dimension of a Dateline" seg to peek behind apartheid headlines in South Africa. Joseph is on the scene for a first-hand glimpse . . . WWRL's **Alma John** to represent the five Sonderling stations at the annual convention of American Women in Radio and Television, Tulsa. She's the second Negro woman to become a member of AWRT . . . **Sidney Lyons** named to new position of director or administration— business affairs, Hollywood, CBS-TV . . . **Robert Morin**, v.p. of Allied Artists Television, has left for Paris, Morin will be in Europe for six weeks as assistant to **Claude A. Giroux**, chairman of the board and chief operating officer of Allied Artists Pictures Corp. Morin will seek new pix product . . . **Enoch Light**, Command Records managing director, guests on ABC-TV's "Missing Links" tomorrow (30) . . . ABS newscaster **Art Van Horn** visiting Laurence Rockefeller's Little Dix Bay resort in the British West Indies.

Bill Dana pulls in town today (30) for four days of p.a.'s . . . NBC Sales' **Joan Oury** jets to Barbados for vacation . . . **Craig Huebing** landed a role in "The Doctors." He'll be playing in cast with his wife, **Joan Anderson** . . . **Frank McGee** will narrate the upcoming DuPont spec "Incident on Wilson Street" . . . "Today" begins its weekly Friday reports from the World's Fair on Friday (1) . . . NBC News will repeat its award-winning "River Nile" spec May 24 . . . Scripters **Eleanore Griffin** and **Roger McDougall** signed for "Kentucky Jones" series . . . NBC's manager of religious programs, **Doris Ann**, is heading a contingent in the Middle East filming an hour color program on archaeology and the Bible . . . Washington Education Association honored **E. Jack Neuman** for his "Mr. Novak" series.

IN HOLLYWOOD . . .

Lou Edelman, film and tv producer, and **Het Manheim**, tv writer-producer, surgery cases at Cedars of Lebanon . . . **Jack Chertok** and producer **Howard Leeds** of "Living Day," signed in two femmes— **Barbara Avedon** and **Helen August**—to touch up the woman's side of the new CBS-TV comedy . . . It used to be that a comic would come running at the beck and call of a sponsor but that's all changed. Procter & Gamble toppers planed up to Frisco to talk story line with the night-clubbing **Bill Dana**. General Foods' generalissimo **Ed Ebel** and Benton & Bowes' **Bill Craig** sprinted over to Carson City, Nev., to chat with **Andy Griffith** and **Don Knotts** on the nitery tour. **George Schlatter** dashed up to Sparks, Nev. to sign **Sergio Franchi** for the opening guest spot for **Meredith** and **Rini Willson's** Texaco specials . . . **Carroll Carroll** of J. Walter Thompson's editorial department in N. Y. stopped over for a visit with old friend, among them JWT's **Cal Kuhl**, who recently underwent a leg amputation. The Carrolls will prowl the orient for five weeks . KHJ-TV and NABET locking horns on a new contract. It's more money they want, more than the RKO-General station wants to give . . . **Bob Schiller** and **Bob Weiskoff** are back on "Lucy's" writing staff. They had dropped off to work on a pilot that didn't sell . . . **Don Fedderson's** "My Three Sons" way out ahead of the field with nine scripts for next season completed.

IN CHICAGO . .

WNBQ will shift the Huntley-Brinkley newscast to 6 p.m. next fall and move its local 30-minute offering to the preceding half hour . . . Both Nielsen and ARB now show **John Madigan's** "At Random" overtaking "Kup's Show" in the battle of the gabfests on Saturday nights . . . **Dan Sorkin**, who has hooked on with WAIT, will work both drive-time shifts . . . **Frank Hart** is prepping a special on J. Edgar Hoover and the FBI for WGN-TV . . . Sun-Times political columnist **John Dreiske**, who gets a hearing on Saturdays via WIND, tapped by WBKB for a new Sunday afternoon tv series, "For Your Information," with a "Meet the Press"-type format . . . WBBM-TV's next "Feedback" survey will be on the subject of sex and morals. It's set for May 12 . . . WTTW will do scenes from the Deerfield Stagers' production of "Fantasticks" on its "Mosaic" series tomorrow (Thurs.) . . . **Dave Barnhizer** is readying a "Dateline: Chicago" entry on the Goodman School of Drama for May 3 on WNBQ . . . WGN newsman **Steve Schickel** is the new editor of the national Television Academy newsletter . . . WBBM-TV has added **James Devlin**, **Douglas Slye** and **Sam Eadie**, all former station reps, to its sales staff. **Warren Beardow** was brought in from New York as sales service manager . . . WBBM Radio bringing back "Conference Call" as an adjunct to its "Newsday" opus. **Tom Clark** will man the phones . . . Mexican newsman **Jose Chapa** starts a new Spanish language program, "Fiesta!" on WCIU this week . . . Station is also carrying evangelist **Oral Roberts**, who came in with a 52-week buy . . . **Bob Lewandowski** named to the executive committee of Chicago Muscular Dystrophy.

IN LONDON . . .

Joining BBC-TV as drama publicist is tv journalist-playwright **Derek Hoddinott** . . . BBC-TV Enterprises sold some 200 programs to the U.S. during the fiscal year 1963-64 . . . Rediffusion pacted with ex-Associated Television producer **Stella Richmond** to helm its untitled but July-skedded drama series based on the work of a pathologist . . . **Milton Shulman**, assistant controller of programs at Rediffusion, is ankling the station next month for a staff post on Beaverbrook Newspapers (for which he already contributes legit critiques) . . . To the U.S. this week go TWW regional controller **Peter Bartholomew** and chief engineer **Ray Bradley**, who are to study studio operating techniques and studio buildings. (TWW is shortly to expand its own Cardiff and Bristol Studios) . . . New adult educational series upcom-

(Continued on page 164)


for MURDER...

TV Running Documentaries Into Ground: A Lament From Chi's Birch

Chicago, April 28.

"Television has damaged the documentary by turning them out wholesale, on limited budgets and too often without imagination. People think of them as being 'no fun,' like those awful travelogs you sometimes see at the movies that cause the audience to let out a unison groan. When a documentary comes up on television I sometimes think I can hear that groan from coast to coast." This statement from a man who has a considerable stake in the documentary, making at least part of his living shooting, and sometimes directing, them.

William Birch, a freelancer, would like to see the networks concentrate on new approaches to the documentary to remove what he feels is a stigma that they now carry. "Obviously I don't think a ducumentary has to be fun to succeed, but I don't think they have to be as deadly dull as they sometimes are. The good ones fail to serve any purpose when the form itself has a way of frightening the viewer away. It's possible to make documentaries that people can enjoy as well as learn from."

He proposes as one answer to what ails the documentary a better marriage of the pen and camera through the development of creative teams who can learn to think and act in a kind of artistic harmony. Most documentaries are composites of disparate styles and attitudes, and that's what makes them so bland and impersonal, says. "The producer picks a writer from here, a director from there and a cameraman from there, and though they have a common goal there's almost no way to give them a common spirit."

Windy City Blasts East

Birch is one of those rarities, an independent Chicago-based craftsman who does his major work for the networks in New York. (The only other who comes immediately to mind is Don Meier, producer of "Wild Kingdom" on NBC-TV). Birch occasionally gets the call from John Secondari at ABC-TV or Gerald Green at NBC to shoot and direct special documentaries, and he has an arrangement with Reuven Frank and John Dunn (of NBC's "Huntley-Brinkley" and "Today" shows, respectively) to develop his own ideas for news features. He's done some of the Bell & Howell "Close-Ups" for ABC, some assignments for National Educational Television, and a number of overseas specials for NBC including the recent "Changing Matilda,' a 60 minute film on Australia for a "Chet Huntley Reports."

Birch, who had spent eight weeks there for the film, sees Australia as a land of opportunity for American technicians and directors. "Television is in its infancy there," he says. "For a long time they had only government network, and a commercial network is just getting started. The studios are poorly equiped — they've got the equipment in crates but nobody seems to know how to use it. Their news techniques are reminiscent of ours in the early 'Fifties, and the documentary is still unknown there."

He has always made Chicago his base, though he's had numerous shooting assignments in New York and has travelled over the country and over a good portion of the globe, first for Movietone News and later as chief cameraman for NBC here, before he opened his own shop some four years ago. The bread-and-butter of his freelance life (as partner in a firm called Tele-Features Inc.) has been a newsfilm arrangement with WBKB, the local ABC station. That's manned by three crews much of the time, when Birch himself goes off on network assignments.

One of those assignments had personal consequences. On a job two years ago to shot and direct a special on school drop-outs in Quincy, Ill., Birch found himself in exceptional rapport with the producer-writer. That was Mary Laing, then a mainstay of ABC News in New York. She now practices hausfrauery in Chicago.

WHO'S AFRAID OF JOE LEVINE?

Lurid Language May Be 'Mature' But CBS Ain't Buying

When blood-sand & art pix impresario Joe Levine cited a line in "The Nurses," a line which had a version of bitch in it, as an example of how tv is growing up, he found CBS-TV v.p. Mike Dann issuing a disclaimer that such slang represents maturity in tv. That was at the recent NAB convention.

Now, programming v.p. Dann, in a memo to all CBS-TV program producers said that the network has received protests about slang expressions from a "significant number of viewers." He referred to expressions such as "hell," "damn" and the like found in a number of dramatic episodes. Dramas in question were, in the main, from such series as "Defenders," and "East Side, West Side." Dann called for the reduction of questionable slang on the web.

4,000 in Vote To Strike at Philco

Philadelphia, April 28.

Production and maintenance workers at five Philco plants here, involving some 4,000 workers, voted to go on strike yesterday (Mon.). The action was taken by two locals of the International Union of Electrical Workers, AFL-CIO, after 20 hours of talks ended in deadlock.

Federal Mediation and Conciliation Service reps worked until the last minute to forestall the walkout after a two-year contract between Locals 101 and 102 and the company expired Saturday (25). The Local 101 members cover Philco's radio and tv division, and the 102 members work in defense electronics.

Ford purchased Philco in 1962 and for the first time a representative of the auto company, Fred Meredith, production manager of Ford's consumer products division, took part in the talks. IUE officials attributed the company's stiff stance in the talks to the presence of the Detroiter.

Management proposals for changes in seniority, work measurement, overtime and temporary furlough procedures have their greatest impact in the tv, radio and hi-fi operations, work all done at the big Philco plant in northeast Philadelphia. A Local 101 official charged the changes "would return Model T working conditions."

A Philco spokesman declared that the IUE has refused to recognize that "if Philco is to survive as a Philadelphia-based company it must do so on terms equal to those afforded the company's competitors in the consumer electronics field." Management contends present practices at the plant are archaic and wasteful.

SI ROSE GETS NOD FOR 'McHALE'S NAVY'

Hollywood, April 28.

Si Rose is the new producer of "McHale's Navy," replacing Ed Montagne, who becomes exec producer of the series filmed at Universal City studios.

Montagne created and produced the comedy show. He will in addition to his "McHale" chores, be exec producer of studio's new "Broadside" series. Rose has been story ed and associate producer on "McHale," which has finished production for this season, and today begins lensing the first of two segs for next year.

WAYNE & SHUSTER'S 'HAMLET'

"The Elsinore Kid," an oater version of "Hamlet," is Canadian comics Wayne & Shuster's birthday salute to Shakespeare, to be aired in a CBC-TV hour-long network special May 4.

Solow Exits NBC To Join Katz at Desilu

Hollywood, April 28.

Herbert F. Solow, director of daytime programs for NBC, has been named general program executive by Desilu Productions, studio production chief Oscar Katz reported.

Solow exits his present job May 4 to join the telefilmery, where he will work directly for Katz. Before joining NBC, he was coast daytime program director for CBS; program director of NBC's California National Productions.

Features-to-TV Sale Assailed By Brit. Equity Prez

London, April 28.

Felix Aylmer, president of British Actors' Equity Association, lashed out at the policy of the major motion picture companies which sell off their product to television, in his presidential address at the union's annual meeting last Sunday (26). Their wholesale surrender of miles of all but recent films to their voracious rivals, at rates that bear no relation to the cost of production, must have been a major factor in the loss of their audiences, he declared.

The policy, Aylmer suggested, was apparently based on the view that motion pictures were as ephemeral as journalism. That may be true of certain kinds of hack work, but as far as they could learn, no discrimination seemed to have been shown. Material was shovelled out in mixed bundles, classified only by date of manufacture.

The Equity prexy averred that to repair the damage done to their business, they had adopted the gamblers' stock formula of trying to recoup their losses by doubling the stakes. They were determined to go where the baby tv screens could not follow, spreading sideways to the wide screen, still further to Cinerama, then "round behind our backs" to Circlorama, and would no doubt, proceed next to Sphericlorama, which would paper the ceiling and carpet the floor with their picture, before the theory collapsed. It was not surprising, he commented, that the centre of the industry was moving from Hollywood to Europe, where more straitened means forbid such extravagance.

Commenting on the closing of film houses, Aylmer believed that future generations would be surprised at the extent of the temporary decline of the cinema. The film was the only satisfactory means at present known of making dramatic entertainment permanent. It was, to acted drama, what the printing press was to manuscript, and its failure was as unthinkable as the disappearance of printed books.

Rediffusion's $1,000,000 25-Yr. Deal for Liberia TV

London, April 28.

Rediffusion, the wire-relay company (not to be confused with Associated-Rediffusion, the commercial tv contractor which now operates under the name Rediffusion), has pacted with the Liberian Government to set up and run a vidservice in Liberia. Deal, worth a $1,000,000 to the tv company, stretches over the next 25 years.

At the moment tv in Monrovia, capital of Liberia, is being run by the Liberian Broadcasting Corp. on one Rediffusion transmitter. It reaches some 50,000 of the city's 150,000 population. Rediffusion intends to develop the station in order to reach, by wire, Liberia's 2,500,000 population.

SG Ups Habeeb

Tony Habeeb, with the company the past four years, has moved up to become Coast pub director for Screen Gems, replacing Jim Hardiman who moved recently to CBS.

At the same time, Lou Dyer has been moved up as press info manager under Habeeb, and Harry F. Flynn, ex-ABC-TV, has joined the telefilmery as promotion manager. Habeeb in turn reports on his activities to Screen Gems pub topper Don Garrett in N.Y.

Top 20 in Britain

(TAM Rating; Week Ending April 12)

	Homes Viewing (000's)
Labor Party Broadcast—BBC	9094
Conservative Party Broadcast—BBC	9039
Coronation Street (Mon.)—GRANADA	8383
Coronation Street (Wed.)—GRANADA	8383
Ready, Steady, Go! Mod Ball—REDIFFUSION	7990
No Hiding Place—REDIFFUSION	7859
Take Your Pick—REDIFFUSION	7204
Double Your Money—REDIFFUSION	6680
Morecambe & Wise Show—ATV	6550
Val Parnell's Palladium—ATV	6550
Armchair Theatre—ABC	6550
They've Sold A Million—REDIFFUSION	6419
Emergency-Ward 10 (Fri.)—ATV	6157
G. S. 5—ATV	6157
The Villains—GRANADA	6026
The Protectors—ABC	6026
Big Night Out—ABC	5895
Sykes And A Band—BBC	5764
Dick Powell Theatre—BBC	5764
Love Story—ATV	5764

Looks Like England's Gonna Be Flooded With 'Pirate' Radio Setups

London, April 28.

Britain, it seems, is to be deluged with commercial radio — even though the Government has decreed that BBC shall hold the monopoly in local sound transmissions. For joining the decade-old Radio Luxembourg, and the month-old "pirate" broadcasting ship Radio Caroline, which are both successfully beaming commercial radio to parts of the U.K., are a number of other projects which, combined, could give this country blanket coverage.

Next "pirate" broadcaster on the scene will be Radio Atlanta. Like Radio Caroline, it is a ship-borne project aiming to feed pop music to these shores from a mooring in international waters. Again like Radio Caroline, owned and operated jointly by Ronan O'Rahilly and Jocelyn Stevens, Radio Atlanta was fitted out for transmission at the Irish port of Greenore.

It is being run by industrialist-financier Oliver Smedley and music publisher Allan Crawford and, some reports have it, the shipboard station will be operational some time in the next week. Areas covered by Radio Atlanta will include London and parts of the south east.

A fourth commercial radio station with designs on the British market is Radio Manx. Situated on the Isle of Man, a west coast offshore island which has its own Parliament, the station is being set up by an island bigwig T. H. Colbourne who hopes to boost the isle's economy with his commercial radio casts. Start of Radio Manx transmissions is tentatively set for this summer but some sources report the station may be somewhat longer than initially anticipated in readying its equipment.

A further shore-based commercial radio station, and probably the most powerful of all the "pirate" projects, is Station GB1, an offshoot company of Europe 1, a German-owned project, which is being sited in France. GB1, like the other commercial radio operators aforementioned, will have London sales offices, and will start with 12-hours-a-day transmissions later expanding to a 24-hour service (as and when advertising grows).

Hints and whispers of other radio "pirates" are beginning to abound as, it seems, there is little the U.K. can legally do at this juncture to stop "undesirable" radio transmissions reaching these shores from station outside British legal jurisdiction. One rumor, for instance, has it that a huge transmitter is being privately erected in Eire to serve both Ireland and the U.K., a unit which supposedly has the support of leading British concerns which are pro commercial radio.

Whether all these stations eventuate, however, is anyone's guess. Previous attempts—like Radio Ellen and Radio GBOK—wound before they got off the ground through either lack of finance or from pressure brought to bear from Post Office and legal sources.

Key consideration of course is the estimated support of local advertisers. Radio Caroline has allegedly been "deluged" with enquiries, both from U.K. and abroad. But so far, it has transmitted one commercial only, for an electric blanket firm.

Cy Howard's T-A Deal On 'Girl In the UN'

Hollywood, April 28.

Producer-creator-writer Cy Howard has made a deal with Talent Associates-Paramount toppers David Susskind and Daniel Melnick, for co-production of his new tv series venture, "Our Girl in the UN," a half-hour comedy aimed at the 1965-66 season.

Project deals with a "My Friend Irma" type of gal, who is a guide at the UN. Howard created "Irma" some years ago. He will pen the pilot, and if free from pix commitments, will also produce it. Howard has a pix scripting assignment at Warner Bros.

"Girl" pilot will be lensed in N. Y.

ABC, 20th Firm Up Air & Sea Series

Hollywood, April 28.

Resurgence of 20th-Fox TV as a vidpix production company continues, as ABC-TV firmed up orders for two more series from the Westwood lot. "12 O'Clock High" and "Voyage to the Bottom of the Sea," both hourlong shows, were ordered by the network for next season.

Previously, 20th-TV which had no series at all last season, has sold "Peyton Place," half-hour series to be aired twice a week, to ABC-TV. In addition, tv production chief William Self is in N. Y. showing NBC-TV brass the pilot of the hourlong series, "Daniel Boone," which is given a good chance for a sale.

'High" is a joint venture between Quinn Martin's QM Productions and 20th, with Martin functioning as exec producer. Irving Allen is producer of "Sea," and Paul Monash exec producer of "Peyton Place."

SALES, EARNINGS AT PEAK FOR ZENITH

Record first quarter sales and earnings for Zenith Radio Corp. were reported at yesterday's (Tues.) stockholders meeting, with color tv said to be contributing significantly to the company's sales volume.

Profits for the three months ended March 31, '64 amounted to $5,845,000, or 63c. per share after estimated provision for Federal income taxes of $6,078,000. This represents a 15% increase over the record first quarter earnings reported in '63 of $5,063,000 or 56c per share on the shares then outstanding.

Sales of $102,663,000, an alltime high for any quarter, were 11% above the previous record of $92,267,000 set in the first quarter of '63, and marked the first time in the company's history that quarterly sales had exceeded $100,000,000. Company called the Hartford, Conn., over the test of subscription tv, a coventure between RKO General and Zenith, now in its second year, "encouraging."





for ACTION



for IMPACT



for GRIPPING



for REALISM



for EXCITEMENT



for TENSION

MURDER... ACTION... IMPACT... GRIPPING...



Meet Europe's favorite sleuth—Chief Inspector Jules Maigret of the Paris Surete. Maigret, bulky, human, unorthodox—brilliant creation of novelist Georges Simenon, who has produced more than 400 books to become one of the world's wealthiest writers of crime fiction.

Inevitably, someone had to make a Maigret television series. Top production companies competed for the rights. Simenon unhesitatingly chose BBC TV for its unrivalled facilities, its quarter-century of know-how.

With a dynamic team of leading writers, directors, designers and technicians, BBC TV set about adapting 52 of the Maigret novels to television plays. An equally brilliant team of actors was cast to fill the 1,000-odd speaking parts, and a 3½ year production program got under way—with extensive filming in France to ensure authentic background.

The result? Unprecedented success. Whenever the Maigret series has been screened it has won top audience ratings, top awards. In Canada, where it is currently shown under Alcan sponsorship, Maigret has even challenged ice-hockey for top ratings, with Nielsen giving the long-established sports program a bare two points lead.

EALISM... EXCITEMENT... TENSION...



In Australia, where Maigret premiered last fall, it immediately soared into the top ratings in ABC's 17-city network—as the Aussie leading weekly said " it has won just about every award a TV series can ".
In Britain, the Maigret series established a record by carrying off 5 top TV awards and reached a peak of *17 million viewers.*
Now Maigret has come to the States. More details of this internationally top-rated series will automatically be mailed to all television stations within the next few days. Should you require additional information, please contact Peter Green at—BBC TV ENTERPRISES

BBC tv enterprises

630 Fifth Avenue, New York 20, N.Y. Phone: LT. 1-7100

Foreign Television Reviews

KISS ME KATE
With Patricia Morison, Howard Keel, Millicent Martin, Reginald Beckwith, Irving Davies, Danny Green, Bill Owen, Eric Barker, Harry Rabinowitz orch, others
Producer: James Gilbert
Director: David Askey
95 Mins., Tues., 8 p.m.
BBC-2, from London

Playing safe for the start of the new channel, BBC-2 chose this proven legit musical, imported Patricia Morison from the Broadway original and Howard Keel from the movie, and turned out an agreeable entertainment that was inevitably less stunning than both earlier versions. Musicomedy of this kind is never entirely satisfactory on tv, and the job of producer James Gilbert was to conceal the difficulties rather than to make improvements. This, with the aid of David Askey's assured, if somewhat unimaginative, direction, was achieved. Certainly, "Kiss Me Kate," with its restricted onstage and backstage setting, lost less than most of its kind by being reduced in scale, and it was good to be reminded of Cole Porter's luminous score and lyrics. Sam and Bella Spewak's book took more of a beating, and filled the breaks between the tunes without rolling any viewers in any aisles.

It was, in fact, the music numbers that clinched the attention. Patricia Morison, inclined to overplay the shrewish tantrums in the spoken passages, clicked in "So In Love," although her voice and personality had hardened for those with memories of her fine legit portrayal. Howard Keel repeated his rumbustious display of witch-taming, and was vigorously watchable throughout. He made much of the description of life with his ex-spouse's intended husband, and the scene registered strongly. Despite a certain self-consciousness that afflicts the gal when she takes on a character, Millicent Martin impressed as the dumb Lois, and took the full measure of her chief numbers, "Why Don't You Behave?" and "True to You in My Fashion."

Danny Green and Bill Owen made a neatly comical couple of gunmen, and registered in "Brush Up Your Shakespeare," while Eric Barker and Reginald Beckwith sharply outlined cameos. Paddy Stone devised adequate routines for the terpers, but scarcely did justice to the torrid implications of "Too Darned Hot."

Considering its eyecatching purpose, the production served it. But it used tv as an armchair substitute for outside entertainment, and this can be a limiting function for the medium. *Otta.*

JAZZ 625
(Ellington in Concert)
With Duke Ellington and Orch
Director: Yvonne Littlewood
55 Mins., Tues., 11 p.m.
BBC-2, from London

One of the most welcome features of BBC-2 is a weekly jazz spot, for aficianados have had a raw deal in the past. There's an impressive lineup for later "Jazz 625" segments—with Oscar Peterson, the Modern Jazz Quartet, and Dave Brubeck already pacted—and it couldn't have had a more formidable opener than this one. It was the first of two programs by Duke Ellington's band, taped before a live audience during his recent British tour. Yvonne Littlewood's excellent direction was exact without being tricksy, and each soloist got his camera due at the right time.

Ellington's items closely followed the pattern used on the tour, with classics from the repertoire inking it in turns with new compositions from his "Far Eastern Suite" and the Stratford, Ontario, "Timon" production. Ellington himself suavely hosted, and luminaries like Johnny Hodges (haunting in "Ispahan"), Paul Gonsalves (blowing his veins out in "Perdido"), Cootie Williams (growling magnificently in "Caravan"), and Ernie Shepherd (wittily vocalizing "Take the 'A' Train") contributed to a varied display. Ellington himself gave a gentle account on piano of "Little African Flower," and the orchestral setpiece was his potent hymn to "Harlem."

The show was briefly and unnecessarily introduced by Steve Race, and the only shortcoming was that the orchestra was too thinly spaced out and occasionally seemed lost on the big platform. *Otta.*

ELLA
With Ella Fitzgerald, the Oscar Peterson Trio, Roy Eldridge Quartet
Producer: John Hamp
Director: Philip Casson
47 Mins., Wed., 9:50 p.m.
Granada-TV, from Manchester

Like earlier jazz packages from the States taped by Granada-TV, this was a cut version of a concert at the Free Trade Hall, Manchester. It was the most successful to date, for producer John Hamp stamped on former tendencies to visual gimmickry and director Philip Casson concentrated mainly on vital closeups of the performers.

Ella Fitzgerald got most of the running time, and produced a triumphant display of all-mood vocalizing. In the uptempos, she was brilliantly inventive, seeming to relish the fine backing provided by Roy Eldridge's muted trumpet and the rhythm section. Highspots were her sizzling "Them There Eyes" and "Lady Is a Tramp," and her creamily dulcet "Every Time We Say Goodbye" and "Got You Under My Skin." But every song was a winner and it was a nice idea to pay tribute to Count Basie by giving a lyric to his "Shiny Stockings."

The Oscar Peterson Trio was also well up to its top form, and the pianist's dizzy fingerwork in "You Are My Heart's Delight" amazed by being both fast and musical at the same time. Again, the production wisely kept the camera close to the keyboard, and helped the excitement.

Maybe there was lack of variety and freedom in some of the angles — Miss Fitzgerald's right profile came under constant scrutiny — but the whole was splendidly invigorating. *Otta.*

JULIUS CAESAR
With National Youth Theatre company
Director: Michael Croft
140 Mins., Thurs., 7:30 p.m.
BBC-2, from London

Both as a celebration of Shakespeare's 400th birthday and as a major production in BBC-2's first week, this did not come off. Michael Croft's National Youth Theatre, which gives young actors experience and young audiences an introduction to vigorous interpretations of Shakespeare, is a very worthwhile enterprise. This modern-dress version has been seen, and largely liked, in London's West End and various European countries.

But its virtues of spontaneity, enthusiasm, and freshness were quite lost in this televised stage performance. It showed up the deficiencies of the actors, who spoke clearly but, with the exception of Mark Antony and partially of Brutus, were all too painfully amateurs under this close scrutiny. Modern dress, and jazz interpolations, lacked novelty after the mild shock of lounge-suited conspirators had worn off, and Michael Croft's staging, while swift and striking for a live audience, was not conceived in tv terms and also lost out.

The thesps were blessedly anonymous, and it was just one of those things that look good when someone suggests it, but are mighty forlorn in practice. *Otta.*

THE SLEEPING BALLERINA
Writer-Director: Ludovic Kennedy
25 Mins., Thurs., 10 p.m.
BBC-2, from London

This was a touching and well-judged account of the tragic Olga Spessivtzeva, whom many ranked higher than Pavlova as a ballerina. Skillfully using stills, Ludovic Kennedy sketched in the years of her fame—the years also of Diaghilev and of Nijinsky. A scratchy, and moving, amateur film captured her as Giselle, and the part of the peasant girl who lost her reason was a harbinger of the dancer's later fate.

Dancer Anton Dolin described the painful scene of Spessivtzeva's removal from a New York hotel to an institution, when her mind finally gave way. And the program showed her, now happily recovered, spending a quiet old age at the Tolstoy Home outside New York.

As indicated, Kennedy told the tale economically, and directed it astutely. The indomitable workload of a ballerina was explained by her former partner, Keith Lester, and there might have been more indication of her earlier character and personality. But these questions were probably outside the scope of this very poignant anecdote. *Otta.*

THESE TWO PERSONS
With George Sewell, Hilary Banfield, Herbert Phillipson, Susan Beresford.
Producer: Michael Redington
45 Mins., Wed. 9:50 p.m.
Associated TeleVision, from Birmingham

Hurling a couple of artists into a situation where, after a couple of weeks of getting to know each other, they face the cameras and make as if they had been married for years and had now acquired a whole string of problems, may have seemed a novel idea on the drawing board, but in actuality it was "novel" for only a few minutes before it wore off into tedium.

The mocked-up documentary style of the show, supposedly to illustrate the works going on to mend broken marriages, proved a drag principally because the show never lived up to its early impact as a sneaky insight into what makes marriages go wrong.

Thesps involved made a brave attempt at creating real people with real problems, but the end result was repetitive and inconclusive, proving nothing beyond the fact that both people had early childhood problems which they had been unable to master and, for all the help they were getting from the welfare workers listening in sympathetically, they seemed doomed as lifelong partners.

Production values of the show were sparse as befits an interview-documentary show of serious portent, but they did little to save an interesting experiment. *Watt.*

ARKADY RAIKIN
With William Campbell, Leningrad Miniature Theatre
Producer: Joe McGrath
45 Mins., Tues., 9:35 p.m.
BBC-2, from London

If Arkady Raikin were selected to indicate the enterprise of BBC-2, the guy who had the thought should get promoted. This Russian comedian, who reputedly rocks Nikita Khrushchev, proved to be an outstanding practitioner of pathetic comedy, with emphasis on the tears. He'd learned enough English for the occasion to get by, with some assistance from Scottish compere William Campbell, and, in any case, his facial play and exact miming were more vocal than his words.

The show largely consisted of a series of character studies, that simply illustrated a human theme. Thus Raikin was a nagged husband, with a mistress round the corner. He replaced wife with mistress—and it was his turn to do the complaining and the household chores. Similarly, he was a father trying to work and calm a bawling baby at the same time. Or a bachelor with a song expressing his delight in his freedom—which gardually shaded away to an infinite sorrow in his loneliness, using the same lyric. Climax was a quick-change feat that was startling in its speed and versatility, Raikin portraying various characters in an international hotel. He disappeared through one curtain to emerge through another completely transformed in a matter of seconds. Here producer Joe McGrath took the camera backstage to show how it was done, and added to the amazement.

Raikin is not a gagster in the conventional sense. His artistry is in his exact observation of people, and his humane distillation of emotions. He found no difficulty crossing the language barrier, and he should be acceptable in any country. Perhaps the most memorable moment was his miming of various kinds of walk, from the dilatory schoolboy's to the old man's; he illustrated the marching of military men, with a plea for their banishment. *Otta.*

THE LIFE AND TIMES OF MARSHAL TITO
Narrator Fitzroy Maclean
Producer: Stephen Hearst
Writer: Maclean
60 Mins., Tues. 9:25 p.m.
BBC-TV from London

The widening ambitions of BBC-TV documentarians, who are now taking on international subjects as well as more controversial local issues, were effectively furthered by this filmed record of Yugoslavia's leader and the tribulations endured by his people at the hands of the Germans.

Encompassing some harrowing newsfilm of the war-torn Slav nation, Sir Fitzroy Maclean, who led a British mission to Tito's partisans during World War II, filled in some details as to the character of a man who survived not only the Nazi's relentless attempts to wipe out both he and his band of soldiers, but the subsequent purges in Moscow which, under Stalin, eliminated several key non-Russian Communists from sateflite Countries.

Filmed interviews with Tito were skillfully deployed throughout an extremely well constructed documentary, but much about the man remained in the shadows. What was revealed was well presented with the deft use of newsfilms, stills and the narration of Fitzroy Maclean who obviously had more than a passing interest in the man.

Documentary was sharply edited by Brian Keene and Michael Bradsell. *Watt.*

MEET THE WIFE
With Thora Hird, Freddie Frinton, Brian Oulton
Producer: John Paddy Carstairs
Writer: Ronald Wolfe, Ronald Chesney
30 Mins., Tues., 7:55 p.m.
BBC-TV, from London

It was from a segment of "Comedy Playhouse," BBC-TV's playlet skein, that the blockbusting "Steptoe" series developed. "Meet the Wife" has similar origins, and its

(Continued on page 168)

Foreign TV Followups

Sunday Night at the Palladium

Using a runout around the orchestra pit, this "Sunday Night at the Palladium" segment from Associated TeleVision opened up communication between performers and audience, and Jon Scoffield's direction suited the outgoing personality of Frankie Vaughan, who reliably topped the bill. Vaughan kept his act moving, and set a lilting pace with his opening "Always Be in Love With You," an oldie in cha-cha time. He got the customers clapping on and off the beat with "Last Day of September," and switched the mood for "Pennies from Heaven," delivered, squatting, in pensive vein. Easy human touches were forthcoming from Vaughan's dedication of "My Girl" to wife Stella and his closing "A Good Boy Now." It was a fine display of relaxed and undemanding warbling that never lost its grip.

American Beverley Todd, well received in the current "No Strings" legit production, gave added interest to the hour, but it was, as yet, a tentative display. A looker, and fetchingly demure, Miss Todd hadn't quite the glitter to carry off a sophisticated song-alog. In the uptempo "I'll Go By Myself," her voice lacked lustre and firmly struck below the note, but she recovered with a good "Smoke Gets in Your Eyes" and a brisk "Get Out of Town." The act was a curious mixture of simplicity and slickness, and fell between both stools.

Bright and inventive clowning came from Jo, Jac, & Joni—a trio who tumble and mug with slick timing against a background of comical musical instruments, that open up to reveal their lunch packs or concealed cigaret lighters. Emcee Bruce Forsyth was splendid, and the show's other ingredients were up to par. *Otta.*

Armchair Theatre

"Cradle Song," first tv play by novelist Hugo Charteris, was a pleasing and delicate study in relationships that didn't fully realize itself. It made an entertaining "Armchair Theatre" hour from ABC-TV, and had strong appeal for distaffers.

Set in the days preceding 1944's D-Day, situation was that Dru (Graham James), a young officer booked for the cross-channel trip, was invited for a country weekend by Emma (Fiona Hartford). She, too insistent in her play for the guy, lost out to her schoolgirl sister Susan (Suzan Farmer), and love bitterly-sweetly bloomed. This aroused mild jealousy, and it seemed doomed to die, which it dutifully did at Dru's death.

The script also included a potentially more impactful character, father George (John Phillips), a man with an outsize chip who vented his speen on his wife. But he stayed on the fringe of the action, and was largely irrelevant to it. Also present was a more conventional grandma (Fay Compton), deaf and opinionated, but it was in the deft playing, and understanding, of the younger generation that the piece took a grip.

Suzan Farmer was exactly right as the girl, and was well matched by Graham James and Fiona Hartford. Their elders were well taken, too, by John Phillips, Fay Compton, and Rosalie Crutchley, and Basil Coleman's direction of Leonard White's production subtly suggested the period wartime atmosphere without overemphasizing it. *Otta.*

Studio '64

Wrapped in an incongruous and highly offbeat serio-comedy, "The Close Prisoner" by Clive Exton, a scribe of some depth and dramatic force, brought to this Associated TeleVision Sunday night skein a serious observation of the gulf between real life and the superficiality with which most people view it.

Bernard Cribbins, as a non-hero whose torso mysteriously began to turn to steel, unfurled highlights of his life (depicted with some extremely well-used flashbacks) for a profile-type tv program. In the team's efforts to fit this obviously unique character into stereotyped pigeonholes, every real-life event the victim honestly related was either dressed up, played down, mutilated or just dismissed as insignificant detail.

Finaly, and making the point more forcefully, he died unnoticed and unglamorously in the tv studio while his parents chose to watch a "classic" deathbed scene—previously prepared by the studio—in which they "starred."

Piece was an unusual but effective study in misunderstanding and frustration and the author took the opportunity to knock several sacred cows—e.g. tv's symbolism—and took many a swipe at bigotry.

Excellent thespic work came from Bernard Cribbins, more bewildered by Society's reaction to his ailment than by the strange ailment itself. And good work too from Michael Gwynne as a tv director trying to make the incredible credible. Ted Kotcheff's direction was immaculate, highly dramatic and gave pace to the play. *Watt.*

TRADE OR FADE
With Bob Schulman, Dan Shannon, Bob McBride, Dick Hoover, others
Producer: Kit Spier
Director: Chuck Snyder
60 mins., Thurs., 7:30 p.m.
PUGET SOUND POWER
KING-TV, Seattle

This one hour documentary on the Pacific Northwest's stake in foreign trade was the most ambitious and extensive ever attempted by Northwest television stations. Conceived and edited by Bob Schulman, KING-TV's special features director, it was a far-ranging look at this region's trade with Europe and the Orient, which is declining in certain fields. It was impressive, dramatically revealing the importance of foreign trade and pointing up the fact that trade is a two-way street.

Pictorially forceful and interesting though the nature of the economic message pushed close to pedantry at times and it would probably have been more effective in a half-hour length.

However, the worldwide coverage of the foreign trade problem, so vital right now to the Pacific Northwest, in itself rates praise for the Crown Stations. The program represented seven months of work and 50,000 miles of travel by Crown staffers. Those involved, in addition to listing above, were Skeets McGrew and Tom Dargan of KGW-TV, Portland.

The program began tellingly with a Volkswagen mechanic in Wolfsburg, West Germany, munching on a Wenatchee apple, segued to a Wenatchee apple-crating foreman who drives a Volkswagen and emphasized the direct and indirect benefits of this exchange. Evidence of increasing interest in overseas trade by such regional firms as Weyerhaeuser, Simpson and the American Plywood Ass'n was well depicted. Problems of the apple producing areas of Washington and Oregon (20% of production formerly went to Europe; now it's 5%) were shown and Washingtonians told what they were doing to change this situation.

Success stories of some Northwest firms, all of whom have big foreign sales, some with production facilities abroad, were well presented. Stake of the Boeing Co. and its jet liners and upcoming supersonic airliner competition with foreign nations added interest and interviews with company executives in diverse industries throughout the Pacific Northwest, along with interviews with counterparts in Western Europe, England and Japan, punched over the two-way nature of trade and also forcefully showed that Europeans and Orientals in many fields are now as ingenious and competitive as Americans, that if trade is to be continued and increased we must compete in all phases, that just a superior product, for instance, will not do it Foreign preferences, promotion and advertising tailored for each country, are some of the elements that must be considered.

The program made clear that many of the problems faced by American business have national and international causes and solutions must wait upon action at these levels. However, the ways some Northwest businesses achieve success now were clearly shown and it is in these areas that the program was particularly good. The show, or segments of it, should get much use in the Northwest for future showings to business clubs and organizations and could have a strong impact toward solving the problems detailed.

Reed.

THE POSITIVE APPROACH TO JUVENILE DELINQUENCY
With Dave Moore, others
Producer-Writer: Jim Dooley
Director: Clarence Anderson
30 Mins., Wed., 7 p.m.
WCCO-TV, Minneapolis

Flowers and buds aren't the only things that come out in the spring. The car swipers, muggers and other assorted troublemakers —all lumped together under the classification of juvenile delinquents—also come out from under the rocks when the weather turns balmy, and the citizenry raises its annual, indignant howl of "Why doesn't somebody do something?" Some cities, working in cooperation with the federal government and backed by federal funds, are doing something. Minneapolis is one of them.

This WCCO-TV documentary, one of a series of monthly reports on current affairs, studied the progress of the Youth Development Project which was set up

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BOB ALLISON SHOW
With Bob Allison, Herb Carneal, others
Producer-director: Lloyd Bolcum
30 Mins. Sun. 3 p.m.
WTCN-TV, Mpls.-St. Paul, (tape)

In this red hot baseball area, where the Minnesota Twins led the American League in home attendance while finishing third last season, any tv show having to do with the diamond sport hardly could help being sure-fire. And this new entry in a well populated video field here should take its place with the others, especially since it's well knit and boasts a stellar Twins player as its star.

Produced by Time-Life's local indie WTCN-TV, it's built around Bob Allison who is one of the club's top performers. Judged by this initial 30-minute show in the once-a-week series, it gives promise of spilling interesting inside information along with expert opinion for the vast army of fans hereabouts.

This first stanza had Allison sitting at a table along with four other big leaguers, each a member of a different team, but all area residents. He queried them one at a time about their team's outlook. This part of the program, of course, had to be taped in advance of the season's start when the show debuted.

Next came a taped section from the Twins' Florida training camp, with Herb Carneal, one of the team's announcers and also a narrator for this program, interviewing Allison anent his feelings at being switched from the outfield to first base and how he thinks his team will do in the present pennant race.

For the windup there was a bit probably aimed especially at holding femme viewers. Allison questioned the young wife of Twins' third baseman Rollins. A very pretty bride of little more than a year, she must have given the show an added enjoyment for male dialers, too.

The show also invites fans to send in baseball questions for Allison to answer. Autographed baseballs go to those whose queries are used.

Producer-director Lloyd Bolcum, a WTCN-TV staffer, did his job nicely and Carneal fitted into the doings well. Inasmuch as WTCN-TV exclusively televises 50 Twins' games and has a number of other baseball shows, this new show should have little trouble in landing a sponsor. The game telecasts, with their enormous audiences, boast five prominent sponsors. Returning shows also re sponsored.

Rees.

OPENING NIGHT FOR THE NEW YORK STATE THEATER
With N.Y. City Ballet, Robert Trout, Lt. Gov. Malcolm Wilson, Dr. William Schuman, Gov. Nelson Rockefeller, others
Exec Producer: Ned Cramer
Producers-Directors: Ray Abel, Merrill Brockway
Writer: Ray Gandolf
60 Mins., Thurs. 9 p.m.
HAZEL BISHOP
WCBS-TV, N.Y.
(Daniel & Charles)

An impoverishment of production imagination by the CBS flagship notwithstanding, the blacktie invitational premiere of Lincoln Center's N.Y. State Theatre was a joy if only (as it turned out) for the New York City Ballet's rendition of "Stars and Stripes." A potboiler, sure, but withal the perfect choice for the occasion, and especially as it gave glorious range to the stellar talents of Jacques d'Amboise and Melissa Hayden. Both, to underline the point (and indeed the entire troupe), were in top form for this George Balanchine romp.

The state theatre, second unit of the Lincoln Center complex to reach completion, will primarily serve the dance and is to be home base for the N.Y. company.

To show off the theatre and the ballet, a tint relay was in order, but CBS remains one of the color blind. Yet even in b&w, the theatre appeared to be a stunner. Post-performance, in the theatre's capacious promenade, newsman Bob Trout interviewed some of the nabobs associated with the theatre (Balanchine, Richard Rodgers, architect Philip Johnson, dancer d'Amboise), and all, not suprisingly, were effusive about the glories of the new showcase.

In the pre-ballet portion of the program, the ballet orchestra launched with a "Marche Joyeuse," followed by brief speeches from Lt. Gov. Malcolm Wilson, William Schuman (he's prez of Lincoln Center), and Gov. Nelson Rockefeller. None of them could manage the freshness and felicity of phrase the occasion seemed to warrant. But then the ballet took over and redeemed the hour.

WCBS-TV's cameras seemed sensibly deployed for the balletics, but the shots alternated in flat-footed fashion, as if programmed by computer. More than once a viewer pined for a zoom lens when d'Amboise and Miss Hayden had the stage to themselves. Similarly, the applauding audience was invariably glimpsed by static long shot. Likewise, too, the Trout interviews were all but lost for the busy background, when some tight shots could have been in order. *Pit.*

HAMLET
With Christopher Plummer, Robert Shaw, Alec Clunes, June Tobin, Jo Maxwell Muller, others
Producer: Peter Luke
Director: Philip Saville
180 Mins., Wed., 8:30 p.m.
CBC, from Toronto (tape)

"Hamlet" is for everybody—or almost everybody—when it's done as simply, suspensefully and, despite its appropriate b. & w., colorfully, as this one, world-preemed on CBC's web, eight days before Shakespeare's birthday. (BBC, which produced it, in association with Danish Television, aired it four days after CBC, which nabbed the preem partly because BBC's drama chief Newman is a Canadian who till last year held the same spot at CBC-TV.)

This three-hour show, with only one 40-second break, was a triumph not only for Newman, but for producer Peter Luke and director Philip Saville, their superlative cast and their camera and sound crews (partly Danish). Also for composer Rodney Benwell for his fitting, unobtrusive score and Paul Arnt Thomson for his superb designs within ancient Kronberg Castle at Elsinore, Denmark, where it was shot in 14 days.

Absolute standout of all was Christopher Plummer who has matured tremendously since he played Hamlet seven years ago at Stratford in his native Ontario. This time he gave a virtuoso performance. Beautifully directed throughout, his soliloquies were marvels of the actor's art.

Equally standout, with in its limits, was the Claudius of Robert Shaw. His big soliloquy was spoken straight to the audience, with vivid effect. Above all, like all others in this remarkable "Hamlet," he was a recognizable person who might be met today, though his speech would be somewhat different. Beautiful June Tobin, was an excellent Gertrude.

Alec Clunes' Polonius was an old blatherskite but not a clown. Jo Maxwell Muller—whom Plummer saw playing the part on a London stage and insisted to appear with him—looked no more than 14, but her wildly demented scene sent shivers down the spine. Her brother Laertes was skillfully done by Dyson Lovell, as was Horatio by Michael Caine. Roy Kinnear was a delightful gravedigger and Philip Locke's Osric was a cameo.

One of many unusual touches was having the play scene done entirely in pantomime, with the "King's nephew" looking like Jean-Louis Barrault as the gentle clown in Marcel Carne's film classic "Les Enfants du Paradis."

Gard.

OPENING NIGHT AT THE FAIR
With Henry Fonda, host; Carol Channing, Cantinflas, Fred MacMurray, Lorne Green, others
Producer: Robert Bendick
Director: Kirk Browning
Writer: Louis Solomon
90 Mins., Wed. 7:30 p.m.
U.S. STEEL
NBC-TV (color)
(BBDO)

As can only happen in America, U.S. Steel plunked down in excess of $1,000,000 for a tv trailerization of that "Billion Dollar Spectacular" known as the N.Y. World's Fair. That, of course, was the NBC-TV "Opening Night at the World's Fair" 90-minute whoopdedoo which was brought off in RCA's most resplendent colors.

For this out and out commercialized translation of "big biz into show biz," U.S. Steel hired such luminaries as Henry Fonda as the host, along with Mexico's Cantinflas, Fred MacMurray, Lorne Greene, Carol Channing, et. al., in its sectionalized glorification of the Flushing Meadows spectacle as one of NBC-TV's top production crews, thanks to the wonders of pre-tape and pre-filming, put everything into sunshiny ship-shape order.

For what it was (probably the most expensive trailer in commercial annals), it accomplished its purposes admirably. There probably isn't a man, woman or child coast-to-coast who won't hanker for a personal look-see at the Moses mosaic.

That last Wednesday night's (22) special had little or nothing to do with the realities of the opening day's festivities was beside the point. The Civil Rights demonstrations and disturbances, the dank damp dreariness of the inclement premiere day, the picketing delegations shouting in counterpart to President Johnson's plea for tolerance and the wiping out of prejudices—these were left for the tv news boys whose on-the-spot coverage was exacting and forthright.

In sharp contrast, U.S. Steel's pre-fabricated showcase (with only a few minutes of the Henry Fonda intros and comments picked up "live") went about its glorification job unabashedly in extolling the virtues of the Flushing meadowland.

Some of it was more mysterious than entertaining, as for example the casting of Cantinflas to "helm" the International Section. Any resemblance between the Mexican's now-storied talents and his tv walk-through was not only coincidental but baffling. But otherwise, Miss Channing (who alone among the stars made like she was in show business) and the others deported themselves amiably. Primarily what entertainment the show provided stemmed from the talents identified with the various pavillions.

Nobody, but nobody, ever grabbed themselves such a trailer —and in tint yet. *Rose.*

Tele Follow-Up Comment

Chrysler Theatre

Groucho Marx and the tv audience had some fun in "Time for Elizabeth," a comedy that came off despite its aged creakiness. Marx, as the lead in the play he coauthored with Norman Krasna, only occasionally did lapse as a thesp. For the most part, he and his cigar were all with it, creating a character who retires from the hurly-burly pressures of business to Florida, only to feel he's dying in the sun.

Marx's wife Eden had a featured role in the "Chrysler Theatre" Friday (24) night NBC-TV outing. She did okay as the femme fatale who played the field of the aged. Alex Gottlieb adaptation of the Marx-Krasna play should have been brought up to date with some reference to social security. Plot lines, keyed to an aged couple going broke via bad investments, would have played better had it been laid in today's reality of the "welfare state."

Roland Winters was the very model of a driving boss. Kathryn Eames, as Groucho's make-believe wife in the play, lent the right soft key. J. Frankhucas, as the owner of the Florida cottages for the retired who also sells cemetery plots, made a cameo gem of his role. Others in the supporting cast were fine.

Ezra Stone's direction had a yock provoking pace. *Horo.*

Chronicle

Once, the Duke and Duchess of Windsor played jacks on tv, when they were on "Person to Person." Another postscript to history — much of it in the same vein—was offered by millionaire Huntington Hartford, in Wednesday's (22) "Chronicle."

The half-hour had what looked like a simulated editorial conference of Show mag, owned by Hartford; an excursion to Paradise Island, also owned by the A&P heir. There was small talk about the carriage trade on that idyllic island; and talk about Hartford learning how to ride a horse; his concern about the family dog; etc.

There also was an interesting visit to the Huntington Hartford Gallery at Columbus Circle. Shown was a man of many parts and what may be one man's trivia may be another man's great concern. Exec producer Richard Siemanowski and producer Robert Rubin rendered the profile as seen through the eyes of the subject and his associates. Technically, the half-hour came off unusually well, with the sound track and camera following the principal and his associates through myriad sequences.

The half-hour had the naturalness of a candid camera — and some of its embarrassments. Yet, it was superficial in many ways. Not many people are good autobiographers. *Horo.*

Hollywood Palace

Guest emcee Ken Murray handled a corny but well-paced "Hollywood Palace" variety show on ABC-TV Saturday night (25).

Murray's w.k. home movies made one of the show's best moments with a look back at the New York Palace in its prime along with the sequence on Bing Crosby and Bob Crosby and guest Eddie Albert early in their careers.

Actor Albert, who has taken to the nitery circuit with a comedy and song routine, was funnier in the old Murray pix than he was in his guest turn. It had a long joke about a double-talking politician, and a song and dance parody on the Salvation Army—the kind of rib that should be passe.

Step Bros. opened with the sort of fast tap-terp stuff that made them one of the hits of the Jerry Lewis show. Aubrey the Magician is a really clever fellow in the ancient art, and his shrinking decks of cards routine is one of the best this reviewer has seen in the tv magic line.

In a straight song, there was Jane Morgan, who piped in her clear, strong style a fine and unusual bit of special material featuring familiar old waltzes. The British folk team of Chad Stuart and Jeremy Clyde have the same tailor and hairdresser as the famed Beatles, but managed to derive even more from the American Everley Bros.

In comedy, there was Rowan & Martin with an excellent takeoff on charades, and a windup mild burlesque poker game with Murray and guests and Ozzie Nelson, a surprise late entry.

Music of Les Brown and direction of Grey Lockwood combined to keep the hour lively. *Bill.*

Telephone Hour

A bit fleshier but just as agile Donald O'Connor was the singing

(Continued on page 164)

THE 300TH HARVEST
With E. G. Marshall, Gov. Richard J. Hughes, Mason Gross, others
Exec Producer: Alvin L. Hollander
Producer: George Dessart
Writer: Robert Buttman
60 Mins., Wed. 7:30 p.m.
PARTICIPATING
WCBS-TV, N.Y. (film)

This quasi-official telementary saluting the New Jersey tercentenary, produced by the CBS o&o in Philly and caught last Wednesday (22) via the net's N.Y. flagship, strove for some production distinction, but remained pretty much a classroom flicker.

Thus, its approach was in the hey-look-at-me spirit; but hopes it might have etched a more objective profile of the state would have been unrealistic inasmuch as the governor's office was associated in the project. Accordingly, Robert Buttman's script could be little more than exercise in toutmanship as it traced the territory's development with stress on the diversity of people and productivity.

For a gesture at balance, the hour juxtaposed E. G. Marshall's standup narration with a distaff heckler (simulating a Jersey resident), but she was unable to ruffle the official state line as voiced by Marshall. What little pictorial fascination there was to the hour came out of the vaults—the glimpses of inventor Edison, statesman Wilson, and the initial "Miss America" pageantry at Atlantic City. *Pit.*

IN THE HUNTLEY MANNER

ON SALESMANSHIP:

"The Colosseum of Rome was built almost 19 centuries ago, dedicated by one hundred days of gladiatorial combat, naval contests and wild beast hunts.

"It is a mighty ruin now, situated in the heart of downtown Rome. A few days ago Italian police reported that an American tourist had bought it—actually paid $3000 for an option—and was complaining that the men he had paid had not returned for the rest of the down payment. What amazes the Italian police is not that a tourist would buy the Colosseum, but that the first such complaint came so late this year."

ON de GAULLE:

"President de Gaulle conducted a news conference today, his ninth such performance in five years. It was majestic, sometimes oracular, containing no shock value to compare with last January's veto of British membership in the Common Market.

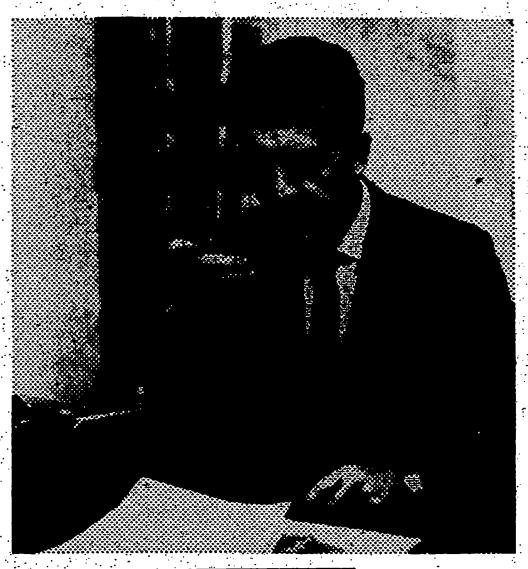
"He said the Chinese Reds have been the effective government of China for 15 years and the rest of Asia cannot be neutralized without Chinese participation and cooperation.

"De Gaulle called upon Western Europe to get on with political unification and shake itself loose from American domination. With the French already spending about 3 times as much per capita on foreign aid as we Americans, he said he will increase it.

"His bid for a neutralist Southeast Asia got another cool reception in Washington. So we're right where we were with this Frenchman: he insults the other players, he ignores the umpires, his form is deplorable, but he just won't strike out."

ON MUSIC:

"The Beatles arrived in New York today and advanced almost to the Hudson. The four English musical



stars—with their pudding bowl haircuts—were greeted by about four thousand shrieking teenagers at Kennedy Airport and mobbed by another large group of juveniles when they got to the Plaza Hotel.

"All day long some local disc jockeys had been encouraging truancy with repeated announcement of the Beatles' travel plans, flight number and estimated time of arrival. British journalists tell us that the record company had sixteen press agents handling the arrival, but we wouldn't know about that.

"However, like a good little news organization, we sent three camera crews to stand among the shrieking youngsters and record the sights and sounds for posterity. Our film crews acquitted themselves with customary skill and ingenuity and the pictures are very good—but someone asked what the fuss was about and we found we couldn't answer."

ON CYPRUS:

"Cyprus has been owned, from time to time, by virtually every nation of Mediterranean history, but the Greeks, it seems, were always there. The Turks came early in the 1500's.

"It's obvious that the Greeks and Turks cannot unite to govern the island as Cypriots. The constitution giving the Turkish community a veto power over everything down to garbage collection is impossible. So that leaves partition or repatriation.

"Partition would cut through the heart of towns and villages and might induce more violence.

"It should not be beyond the capabilities of Greece and Turkey, principally, and other nations, secondarily, to move the 103 thousand Turkish Cypriots to Turkey, paying them well for their property. That would permit Cyprus to join Greece. If need be, Turkey could be compensated with the Island of Rhodes, a Greek possession."

ON SPACE:

"The British have been conducting some delicate and intricate experiments in space at their station in the heart of Australia. The most sensitive and exciting experiments involved sending aluminum foil into space by rocket and recovering it. Also recovered, after a great many attempts, was dust from the far reaches of the galaxy. Dust and foil were sealed in a special container and sent back to Britain for analysis. It has been lost by the British Railways. The railway people say, in their own defense, that the scientists, who know exactly how to get around in space, put the wrong address on the label."

ON COMMERCE:

"International trade, that underestimated giant, is knocking over old enmities, crashing through alliances, and spurning hostile ideologies.

"Start with today's announcement by Khrushchev that a new trade pact with Castro has been consummated, purportedly guaranteeing Cuba a long-term steady price for its sugar. Both Castro and Khrushchev, in Moscow, declared that the deal will break the economic blockade of imperialist United States.

"Simultaneously, it's known that the Cubans have submitted a long

This is the sort of news broadcasting that has made Chet Huntley one of the two most celebrated correspondents in the history of electronic journalism. See him

list of orders in London. If Castro can get British credit for several hundred buses, he may also get it for a thousand and one other items. Neither should it be overlooked that the British last year doubled their purchases of Cuban sugar to total 30 million dollars worth.

"Along with de Gaulle's diplomatic recognition of Red China, a trade deal is sure to go; and Japan announced today that she will take a 'more realistic attitude' toward trade with Peking in view of de Gaulle's imminent move.

"Even Spain, once the holiest of anti-Communist holies, is about to sell fishing boats to Castro. Germans, Italians, Belgians, Canadians and the Hottentots have been trading 'on the other side of the tracks.'

"And lately, when we inquire just what goes on here, our friends are likely to say, 'You sell wheat to the Russians; we sell buses, boats, light bulbs, or chemical plants.' And where it's going to end, not even Orwell would take a guess."

ON FOXES:

"The English fox-hunting set is facing serious problems in those areas where its activities border the new super-highways. Several instances have been reported of foxes nipping across through traffic leaving the masters of the hunt to call back their valuable dogs or risk them in the holiday traffic. The Duke of Beaufort is considering spending $100,000 to put up a special chain-link fence along the 20 miles where his estate borders one of the highways. Poorer huntsmen may have to hunt elsewhere or give up a way of life."

ON PESTICIDES:

"In Sweden, more than 20 thousand birds died this winter. At first, when men found the remains of birds on snow and frozen lakes, the cause of their death was a mystery. Government inspectors were baffled. Some suspected that the birds had been poisoned, so they sent hundreds of the corpses to laboratories, where tests established that the birds had died of mercury poisoning. They had eaten farm seed which had been treated with mercury to protect it against blight and rot. Birds that were still alive were found to be dying slowly of poison, as are thousands of others still flying. Swedish authorities say nothing can be done to save them. Traces of the mercury have turned up in eggs laid on Swedish farms, but no farm animals have died of the poison.

"In Great Britain, bulldozers are digging up a tract in Kent which was used as a test center for insecticides and pesticides. The soil was contaminated so completely that it must be taken away in barrels. The work crews scrape all mud off the bulldozers to avoid further contamination. The poisoned soil killed one herd of cattle. Farmers feared that rain waters would carry the deadly chemicals into creeks and streams, and that they would spread over a vast area. The soil was mixed with concrete and then dumped into the Atlantic Ocean. The purpose of the concrete was to make sure the soil would sink...and would not rise to the surface later to do more damage. All told, two-thousand tons of earth must be dumped into the sea."

ON WINE:

"Italy's agriculture department has announced it is cracking down on racketeers who have been adulterating wine. It is estimated that one-third of the wine sold domestically in a recent year was made not from grapes but from figs, dates, beans otherwise used to feed horses, dried apples, molasses, and synthetic alcohol."

ON AREA CODES:

"Arthur Bornstein, of Los Angeles, offers a 10-week course on how to improve your memory. Here is one of the little short-cuts he recommends. For example: how to remember that the San Francisco area code is 415.

"Because letters are easier to remember than digits, you learn a table translating all digits on the telephone dial into consonants. There are 10 digits, hence 10 letters. Translating 4-1-5 into letter equivalents you come up with R-T-L. That sounds like 'rattle'. Because the area pertains to San Francisco, think of the Golden Gate Bridge. Now think of a baby's rattle on the Golden Gate Bridge and you are immediately reminded that the San Francisco area code is 4-1-5. That is the suggestion of Arthur Bornstein, or whatever his name is."

ON ROYALTY:

"Finally, a recent luncheon of British journalists featured Queen Elizabeth's husband, the Duke of Edinburgh, as principal speaker. In thanking the Duke for his appearance, the Chairman explained why there were so many ladies at the meeting. They were reporters' wives, he said, and added that the Duke was the only man in the room whose wife was not always complaining that he never took her anywhere interesting."

NBC

Look to NBC for the best combination of news, entertainment and sports.

and David Brinkley every Monday through Friday on The Huntley-Brinkley Report, year after year the nation's most watched and honored news program.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

LOS ANGELES

STATIONS: KNXT, KNBC, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY PERIOD: FEBRUARY 1-28, 1964.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Beverly Hillbillies	KNXT	979,000	36
2.	Bonanza	KNBC	977,000	36
3.	Dick Van Dyke	KNXT	968,300	36
4.	Ed Sullivan	KNXT	962,800	35
5.	Candid Camera	KNXT	755,000	27
6.	My Favorite Martian	KNXT	753,200	29
7.	Perry Mason	KNXT	748,400	28
8.	Donna Reed	KABC	742,000	27
9.	Andy Griffith	KNXT	736,900	27
10.	Patty Duke	KABC	723,700	26

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Met. Rtg.
1.	Sea Hunt (Sat. 7:00)	KNXT	UA-TV	484,300	17
2.	Death Valley Days (Wed. 7:00)	KNBC	U.S. Borax	396,300	15
3.	Leave It Ti Beaver (Mon.-Fri. 7:00) (Sat. 8:00)	KTLA	MCA-TV	381,200	14
4.	Yogi Bear (Thurs. 6:30)	KCOP	Screen Gems	343,300	12
5.	Woody Woodpecker (Mon. 6:30)	KCOP	Universal	314,800	11
6.	Huckleberry Hound (Tues. 6:30)	KCOP	Screen Gems	305,000	11
7.	Magilla Gorilla (Fri. 6:30)	KCOP	Screen Gems	283,000	9
8.	Across 7 Seas (Tues. 7:00)	KNBC	Crosby Prod.	277,600	11
9.	Rod Rocket (Wed. 6:30)	KCOP	Desilu	275,700	10
10.	Fractured Flickers (Thurs. 7:00)	KABC	Desilu	265,600	9

Top Competition	Sta.	Total Homes
Jack Barry Show	KTLA	242,300
CBS News	KNXT	374,400
CBS News	KNXT	367,400
Jackie Gleason	KNXT	609,900
Big News	KNXT	457,500
Big News	KNXT	447,400
Big News	KNXT	476,600
Big News	KNXT	460,100
Leave It To Beaver	KTLA	446,800
Big News	KNXT	498,100
Leave It To Beaver	KTLA	397,600

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: FEBRUARY 1-28, 1964.

1.	Ed Sullivan	WJBK	576,500	47
2.	Bonanza	WWJ	539,200	42
3.	Beverly Hillbillies	WJBK	504,200	41
4.	Jack Paar	WWJ	425,600	35
5.	Dick Van Dyke	WJBK	413,000	35
6.	Donna Reed	WXYZ	391,800	32
7.	Candid Camera	WJBK	386,100	30
8.	Patty Duke	WXYZ	384,800	31
9.	Andy Griffith	WJBK	382,800	30
10.	Farmer's Daughter	WXYZ	373,700	31

1.	Gun Will Travel; LBJ (Wed. 7:00)	WXYZ	CBS Films	218,900	17
2.	Rifleman (Tues. 7:00)	WXYZ	Four Star	209,900	16
3.	Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	199,600	15
4.	Weekend (Tues. 7:00)	WWJ	Arrowhead	182,400	14
5.	Yogi; Popeye; Invisible (Wed. 6:00)	CKLW	Screen Gems	175,200	15
6.	Hobo; Highway Patrol (Mon. 7:00)	WJBK	Storer; UA-TV	173,900	12
7.	Woody; Popeye; Tombstone (Tues. 6:00)	CKLW	Universal	168,800	14
8.	Dickens-Fenster (Sat. 7:00)	WXYZ	ABC Films	168,300	13
9.	Littlest Hobo (Thurs. 7:00)	WJBK	Storer	164,700	14
10.	Magilla; Popeye (Sun. 6:30) (Mon. 6:00)	CKLW	Screen Gems UAA	159,500	14

Opinion	WWJ	119,200	
Weekend	WWJ	182,400	
Dickens-Fenster	WXYZ	168,300	
Rifleman	WXYZ	209,900	
News; Fea; Wea; Spts	WWJ	171,700	
Huntley-Brinkley	WWJ	190,600	
Adventures Cooper	WXYZ	160,800	
News; Fea; Wea; Spts	WWJ	153,600	
Huntley-Brinkley	WWJ	209,600	
Death Valley Days	WJBK	199,600	
Michigan Outdoors	WXYZ	195,000	
Sunday Big Movie	WXYZ	189,000	
Big Movie; Weather	WXYZ	187,600	

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: FEBRUARY 1-28, 1964.

1.	Ed Sullivan	WJW	468,400	41
2.	Bonanza	KYW	461,400	37
3.	Donna Reed	WEWS	459,100	39
4.	Flintstones	WEWS	424,700	36
5.	Fugitive	WEWS	402,500	36
6.	Ozzie and Harriet	WEWS	402,100	37
7.	Patty Duke	WEWS	401,500	36
8.	Beverly Hillbillies	WJW	390,500	30
9.	McHale's Navy	WEWS	387,000	38
10.	My 3 Sons	WEWS	381,700	32

1.	Littlest Hobo; 20 Cent. (Sun. 6:30)	WJW	Storer	267,500	21
2.	Yogi Bear (Wed. 7:00)	WEWS	Screen Gems	233,000	22
3.	Huckleberry Hound (Fri. 7:00)	WEWS	Screen Gems	227,000	22
4.	Woody; Clubhouse (Mon. 5:30)	WEWS	Universal	218,500	19
5.	Magilla; Clubhouse (Fri. 5:30)	WEWS	Screen Gems	194,900	15
6.	Dickens-Fenster (Thurs. 7:00)	WEWS	ABC Films	163,000	15
7.	Leave It To Beaver (Wed. 8:30)	WWJ	MCA-TV	162,200	15
8.	Thriller (Thurs. 10:00)	WWJ	MCA-TV	151,400	17
9.	Cheyenne (Sun. 6:30)	WEWS	Warner Bros.	147,900	13
10.	Lawman (Mon. 7:00)	WEWS	Warner Bros.	145,500	12

Cheyenne	WEWS	149,400	
Eyewitness News	KYW	241,300	
Eyewitness News	KYW	206,200	
Adventure Road	WWJ	117,600	
Early Show	KYW	113,700	
Eyewitness News	KYW	235,500	
Hall Fame; Virginian	KYW	298,800	
Suspense Thea; P. Como	KYW	309,100	
Littlest Hobo; 20 Cent.	WJW	267,500	
Lassie	WJW	346,400	
Eyewitness News	KYW	267,400	

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: FEBRUARY 1-28, 1964.

1.	Bonanza	KSTP	253,500	41
2.	Ed Sullivan	WCCO	250,100	37
3.	Beverly Hillbillies	WCCO	244,300	33
4.	Andy Griffith	WCCO	238,600	35
5.	Candid Camera	WCCO	218,500	32
6.	Dick Van Dyke	WCCO	217,900	32
7.	What's My Line	WCCO	200,500	29
8.	Gunsmike	WCCO	197,400	30
9.	Lucy Show	WCCO	192,200	29
10.	Petticoat Junction	WCCO	191,600	26

1.	Leave It To Beaver (Mon.-Fri. 5:30)	KMSP	MCA-TV	104,700	17
2.	Dobie Gillis (Mon.-Fri. 6:00)	KMSP	20 Fox TV	97,800	17
3.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	89,200	14
4.	Checkmate (Sun. 3:00)	WCCO	MCA-TV	82,800	11
5.	Yogi Bear (Thurs. 5:00)	WCCO	Screen Gems	74,000	12
6.	Rebel; Olympic (Sun. 9:30)	KMSP	ABC Films	73,100	12
7.	Wrestling (Mon. 7:30)	WTCN	20 Fox TV	67,300	9
8.	Valley Days; Olympic (Sun. 9:00)	KMSP	U.S. Borax	66,800	12
9.	Bowery Boys (Sun. 9:45)	WCCO	Allied Artists	64,800	10
10.	Superman (Mon.-Fri. 5:00)	WTCN	Flamingo	62,500	11

Huntley-Brinkley	KSTP	76,700	
News; Wea; Spts.	KSTP	96,300	
Combat	KMSP	104,000	
Issues and Answers	KMSP	57,800	
Science All Stars	KMSP	59,600	
Superman	WTCN	61,400	
What's My Line	WCCO	200,500	
Lucy Show	WCCO	192,200	
Andy Griffith	WCCO	238,600	
Candid Camera	WCCO	218,500	
Soul's Harbor	KMSP	11,100	
Morning Movie	KMSP	16,100	
Yogi Bear	WCCO	74,000	

PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIOD: FEBRUARY 1-28, 1964.

1.	Ed Sullivan	KOIN	179,500	38
2.	Beverly Hillbillies	KOIN	171,500	38
3.	Bonanza	KGW	160,200	38
4.	Lassie	KOIN	155,000	29
5.	Candid Camera	KOIN	148,100	30
6.	Dick Van Dyke	KOIN	143,000	32
7.	Andy Griffith	KOIN	135,100	29
8.	I've Got A Secret	KOIN	128,500	27
9.	To Tell The Truth	KOIN	124,700	25
10.	Danny Thomas	KOIN	123,800	27

1.	You Asked For It (Sun. 6:00)	KPTV	Medallion	96,200	22
2.	Rebel (Sat. 7:00)	KGW	ABC Films	75,300	18
3.	Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	67,000	10
4.	Sea Hunt (Thurs. 7:00)	KOIN	UA-TV	64,900	10
5.	Trails West (Mon. 7:00)	KOIN	Robeck	56,900	7
6.	Best of Groucho (Mon.-Fri. 7:00)	KATU	NBC Films	55,600	16
7.	Across The 7 Seas (Sun. 6:30)	KGW	Crosby Prod.	54,900	13
8.	True Adventure (Fri. 7:00)	KGW	Teledynamics	54,200	13
9.	Detectives (Sat. 6:00)	KGW	Four Star	47,000	11
10.	Law and Mr. Jones (Wed. 7:00)	KOIN	Four Star	46,000	8

20th Century	KOIN	65,100	
Saturday Newscene	KOIN	73,900	
True Adventure	KGW	54,200	
Circle 12 Theatre	KPTV	69,700	
Circle 12 Theatre	KPTV	72,000	
Circle 12 Theatre	KPTV	66,400	
Mr. Ed; 20th Century	KOIN	121,900	
Death Valley Days	KOIN	67,000	
Big Show	KOIN	78,100	
Circle 12 Theatre	KPTV	70,700	

Coffee, Donuts & Nielsens

Continued from page 145

Clairol, AT&T, Seven-Up, General Foods, to mention just a few of network tv's bluechips.

To put it mildly, the networks—who've just realized where Moses has led "their clients"—believe "it isn't fair."

But the advertisers, who've watched their Fair budgets swell, are convinced that diverting from tv is sound business. In any event, they sense in the Fair a brand of excitement and showmanship that has slowly drained out of tv. Then, too, they have reacted not only to the superior Moses salesmanship but also the opportunity to fashion their Fair exhibits and promotions to their own image.

As one top corporation exec, who diverted major budgets from tv to the Fair, put it: "The Fair gives us the showmanship opportunity to reach vast segments of the public with our own exhibit or program, like in the old days of tv when we could reach the public with a show we, not the network, thought was best to please the public and enhance our status with it. Mr. Moses doesn't tell us that if we come to the Fair, we have to sponsor a "spook show' or a "wild west" exhibit. He respects our judgment as we do his on Fair policies as to standards and tastes. In this way Moses—unlike television—has elicited both the money and the prideful creative ingenuity of American business. He knows he and his staff, even with the exhibitor's budgets, could not have built this Fair on their own. And yet tv managements—with a much bigger job—insist on doing it alone.

"If Mr. Moses ran a network, it would be sold out at his rate card."

BBC-2 Preems

Continued from page 145

noon when BBC-2 would normally be off the air. From Wednesday of opening week, everything was running according to plan.

First ratings of BBC-2 shows, as measured by Television Audience Measurement Ltd., the indie outfit to which the commercial web and ad agencies subscribe, are being studied now by tv execs—but TAM is not planning to publish them at this stage. BBC's own internally-kept ratings for the new web are also just up but, likewise, are not for publication.

Critics were generally pleased by the new station, but some made reservations about the use of the "dated", musical "Kiss Me Kate" and others wondered why BBC chose to screen a massive firework display which lost a lot of impact in black and white. Others knocked the goon-humor of a British comedy one-shot, "The Alberts' Channel, Too." But, overall, they found something to like.

And to a man they wished the new web luck.



Reflection of the Future

The formal opening of the new WTTG Television Center in Washington marks the realization of one of Metromedia's plans for greater service to the Capital and the Nation. The new antenna, the tallest in the region, increases range and picture quality. The new studios and expanded facilities will contribute to the further development of the responsible programming that has become the hallmark of Metropolitan Broadcasting Television.

Each of Metromedia's seven television stations across the Nation is deeply dedicated to community efforts. For over fifteen years WTTG has been a leader in bringing to the Washington area the distinctively specific local programming characteristic of an independent television station. WTTG's freedom to innovate makes it possible to better inform and entertain the community while reflecting local needs and views. WTTG's inherent flexibility of operation makes it possible to reflect the multi-faceted image of this premiere city of the Free World.

This has been true in the past, this is Metromedia's promise for the future.

WTTG Television

METROPOLITAN BROADCASTING TELEVISION

A Metromedia Station

Sonny Diskin

Continued from page 147

did everything. You were not a dolly, boom or cameraman—you were all of these things."

In the formulation period, Diskin was also a scout, covering baseball, the fights and other sports to plot commercial coverage of same. In 1941, when the station went on the air commercially, his "primary" role was behind the camera.

He spent 46 months overseas with the army, including a North African hitch with Col. Darryl Zanuck to shoot an army-sponsored documentary for release through commercial channels. He says DFZ later invited him to work in Hollywood, but Diskin declined. "There's no excitement in that," he says.

After the old Blue Network spinoff from NBC, Diskin signed on as a director—and found himself working out of Philly's WFIL-TV, since the soon-to-be ABC net as yet had no video facilities in Gotham. At that point, of course, the cable connected N.Y., Philadelphia and Washington—that was the scope of networking, and Diskin worked a "handful" of shows from the Quaker City. He recalls the every-Saturday commuting to handle the Garden State turf action. Also recalled was the whoopdedoo when ABC premiered its Manhattan studios in '48.

Diskin, who particularly digs sports and news, has called 'em for some 180-odd fights, including the Gillette bouts. In 1960, he directed the third and fourth Kennedy-Nixon debates ("that was my biggest charge"). For the final joust, Diskin, employing some cajolery, brought both candidates closer by designing a set that shortened the gap between them to some five feet. Some handlers in both camps reportedly were dubious or plain opposed, but afterward, says Diskin, the two nominees agreed the new set helped heighten the immediacy of debate.

Carl Foreman Sparks

Continued from page 1

farewell party and chose him unanimously as Honorary President of the I.S.T.W.G.

Culminating his voluntary activities in Israel during these two months, Foreman, veteran member of the American show biz guild and trustee of the British Writers Guild, instigated the creation of the Israeli Guild, ordered from Mike Franklin, exec secretary of the Writers Guild of America, all the material, constitution, laws, International Association of Writers Guilds (to which the Israel Guild hopes to become affiliated) and other data.

Eighty students of Mr. Foreman's course had already chosen a committee, including such active writers as (Miss) Edan Shavit and Sam Zeba, Yoram Gross and Robert Gerry. The Guild would include, for the time being, only active screenwriters, radio and television writers, but would later consider the membership of playwrights as well.

The occasion of the completion of Foreman's course had been highlighted with a letter sent him by Prime-Minister Levi Eshkol, stating, among other things "I wish to express my sincere appreciation for your generous efforts and for your unique contribution of talent to our development. I hope we shall continue to benefit from your counsel and guidance in building the art and industry of the cinema in Israel."

The screenwriters' course, taped for release by a British record company and planned for publication in bookform (including Foreman's lectures), had brought forward, according to statement, at least four good stories, one of which when developed, might interest him also as producer-director. He mentioned stories like "Manhunt," by Yossi Godard, "The Bedouins," by Ammon Ahi-Naomi, "Everynight at Midnight" by Yair Burla, and Moshe Rashkes' "Night Hunts Night" (on which Rashkes had already begun the scripting and would continue to communicate with Foreman in London).

Ottawa—Ernie Bushnell's CJOH-TV here was named "Television Station of the Year" by Canadian Assn. of Broadcasters at annual meeting in Quebec City.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

St. Louis ● STATIONS: KTVI, KMOX, KSD, KPLR. ● SURVEY DATES: FEBRUARY 1-28, 1964.

KSD — Total Area Homes: 145,200 — Metro Rating: 20 — Share of Audience: 28

MONDAYS 6:30-8:30
Program: MONDAY NIGHT MOVIES

Feb. 3 **"PHONE CALL FROM A STRANGER"**
Gary Merrill, Bette Davis
Shelley Winters, Michael Rennie
1952, 20th Century-Fox, 20th Century-Fox TV

Feb. 10 **"TREASURE OF THE GOLDEN CONDOR"**
Cornel Wilde, Constance Smith
1953, 20th Century-Fox, 20th Century-Fox TV

Feb. 17 **"SAFECRACKER"**
Ray Milland, Barry Jones, Jeanette Sterke
1958, MGM, MGM-TV

Feb. 24 **"PRINCE OF PLAYERS"**
Richard Burton, Mary Devlin
1955, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell The Truth 6:30-7:00	KMOX 189,700
I've Got A Secret 7:00-7:30	KMOX 201,800
Lucy Show 7:30-8:00	KMOX 224,400
Danny Thomas 8:00-8:30	KMOX 226,600

KMOX — Total Area Homes: 43,900 — Metro Rating: 6 — Share of Audience: 26

TUESDAYS 10:30-12:15
Program: LATE SHOW

Feb. 4 **"CRIPPLE CREEK"**
George Montgomery, Karin Booth
1952, Columbia, Screen Gems

Feb. 11 **"CARGO TO CAPETOWN"**
Broderick Crawford, Ellen Drew, John Ireland
1950, Columbia, Screen Gems

Feb. 18 **"DEATH IN SMALL DOSES"**
Peter Graves, Chuck Connors, Mala Powers
1957, Allied Artists, Allied Artists-TV

Feb. 25 **"HERE COME THE WAVES"**
Bing Crosby, Betty Hutton
1944, Paramount, MCA-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	KSD 105,200
News; Tonight at Mov. 12:00-12:15	KSD 21,000

KMOX — Total Area Homes: 60,800 — Metro Rating: 8 — Share of Audience: 32

WEDNESDAYS 10:30-12:00
Program: LATE SHOW

Feb. 5 **"ACT OF VIOLENCE"**
Van Heflin, Robert Ryan, Janet Leigh
1949, MGM, MGM-TV

Feb. 12 **"THE CRUSADERS"**
Loretta Young, Henry Wilcoxon
1935, Paramount, MCA-TV

Feb. 19 **"LET'S DO IT AGAIN"**
Jane Wyman, Ray Milland, Aldo Ray
1953, Columbia, Screen Gems

Feb. 26 **"COBRA WOMAN"**
Maria Montez, Sabu, Jon Hall
1943, U-I, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	KSD 101,000

KMOX — Total Area Homes: 41,400 — Metro Rating: 6 — Share of Audience: 30

THURSDAYS 10:30-12:15
Program: LATE SHOW

Feb. 6 **"HUK"**
George Montgomery, Mona Freeman
1956, U.A., U.A.A.

Feb. 13 **"ARISE MY LOVE"**
Claudette Colbert, Ray Milland
1940, Paramount, MCA-TV

Feb. 20 **"THE UNSEEN"**
Joel McCrea, Gail Russell, Herbert Marshall
1945, Paramount, MCA-TV

Feb. 27 **"B. F.'S DAUGHTER"**
Barbara Stanwyck, Van Heflin
1948, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	KSD 105,100
Tonight at Mov.; News 12:00-12:30	KSD 16,500

KMOX — Total Area Homes: 85,100 — Metro Rating: 11 — Share of Audience: 31

FRIDAYS 10:30-12:15
Program: BEST OF CBS

Feb. 7 **"NEPTUNE'S DAUGHTER"**
Esther Williams, Red Skelton, R. Montalban
1949, MGM, MGM-TV

Feb. 14 **"THE OKLAHOMAN"**
Joel McCrea, Barbara Hale
1957, Allied Artists, Allied Artists-TV

Feb. 21 **"FORBIDDEN PLANET"**
Walter Pidgeon, Ann Francis
1956, MGM, MGM-TV

Feb. 28 **"GREEN DOLPHIN STREET"**
Lana Turner, Van Heflin, Donna Reed
1947, MGM, MGM-TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	KSD 95,400
Chiller Too 12:00-12:15	KTVI 34,800

KMOX — Total Area Homes: 108,700 — Metro Rating: 14 — Share of Audience: 36

SATURDAYS 10:15-12:00
Program: BEST OF CBS

Feb. 1 **"THE BIG COMBO"**
Cornel Wilde, Jean Wallace, Richard Conte
1955, Allied Artists, Allied Artists-TV

Feb. 8 **"THE GUNS OF FORT PETTICOAT"**
Audie Murphy, Kathryn Grant, Jeff Donnell
1957, Columbia, Screen Gems

Feb. 15 **"THE STORY OF DR. WASSELL"**
Gary Cooper, Laraine Day, Dennis O'Keefe
1944, Paramount, MCA-TV

Feb. 22 **"711 OCEAN DRIVE"**
Edmond O'Brien, Joanne Dru, Otto Kruger
1950, Columbia, Screen Gems

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Sat. Mov.; News; Wea. 10:15-10:30	KSD 94,200
Spectacular Movie 10:30-12:00	KTVI 74,600

(Continued on page 166)

Brit. TV Influence

Continued from page 146

the commercial majors included a strip scene in a current affairs program and got publicly rapped by the Authority for doing so. On another, a documentary program which included an interview with a stripper was barred by the ITA before it went on the air. And through most of last fall and winter there were outbrusts against "That Was the Week That Was," and the decision to terminate it at the end of 1963 because 1964 was election year, was widely regarded as a not-very-convincing device for getting rid of a program that was causing considerable embarrassment.

One of the developments causing some anxiety to commercial broadcasters is the increasing number of departmental chieftains who can wield blue pencil censorship powers. This represents a major change from the early days of the ITA when such functions were held by the director general or his deputy. Today, there are departmental heads for virtually every category of program, including drama, education, religion, etc., and these executives appear to be taking increasing note of program content.

This practice is not particularly welcomed by liberal-minded producers who feel they deserve the same freedom as given to newspaper publishers and editors. They take the view that, like the daily sheet, the tv program is "delivered straight to the home," and the program executive wants the same authority as is conferred on a newspaper editor.

The tv programmer is not impressed by arguments that there is already censorship for motion pictures and the legitimate theatre, though many a film producer who has been hurt by a censorship ruling has cast envious glances in the direction of tv, which is not subject to similar restrictions. There have been many cases of X certificate films, which cannot be shown in picture theatres to under-16s, which can be freely transmitted to the home screens and, therefore, seen even by six-year-olds.

Yoder & Lemon

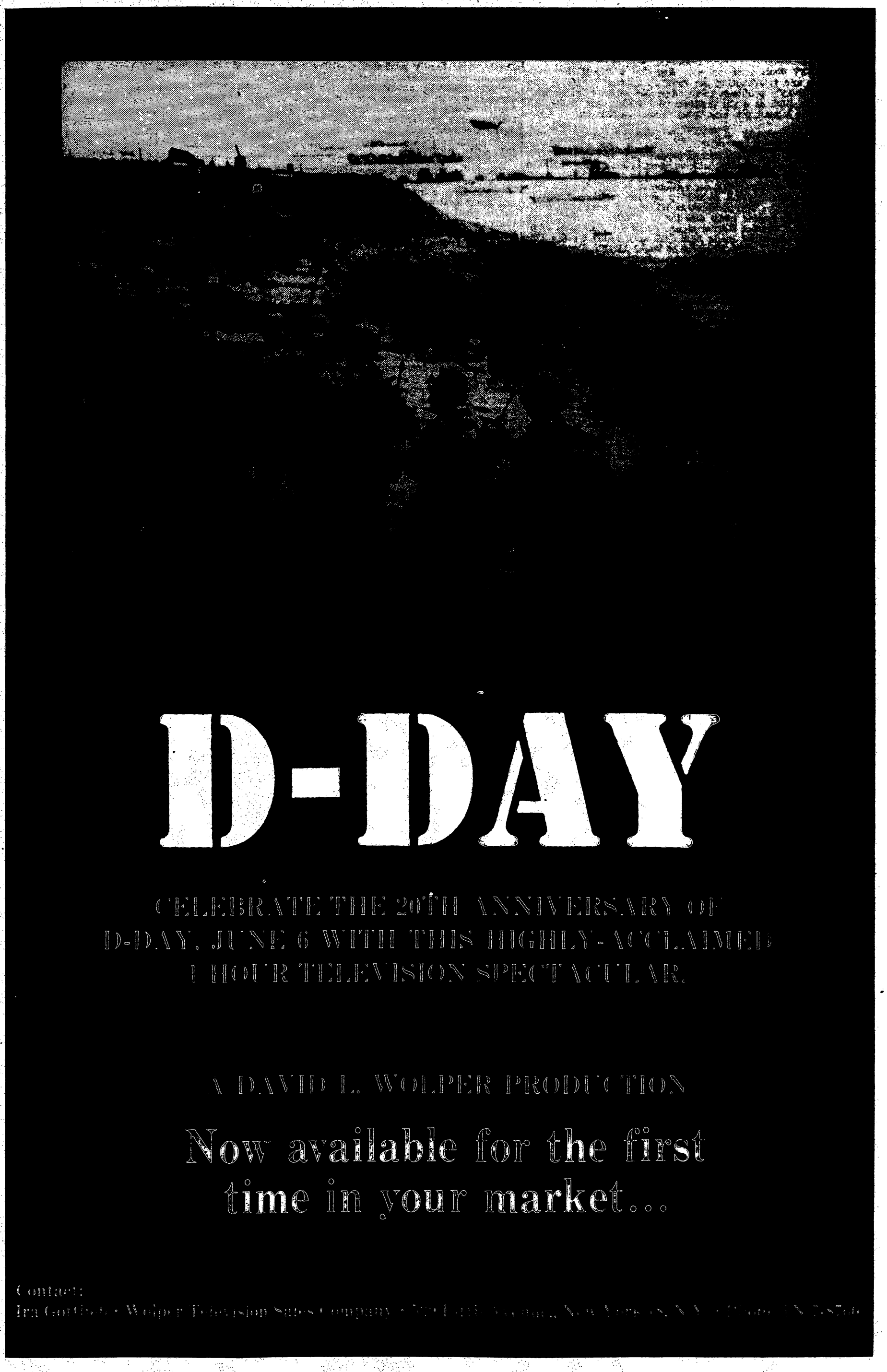
Continued from page 148

made it an aggressive one. Jordan had spirited away more than half a dozen news writers and editors from WBBM-TV and began experimenting with news personalities, until he was satisfied with Floyd Kalber and weatherman Harry Volkman for the 10 p.m. strip and Charles McCuen for earlier chores. All were imported from other markets. Vet newsman Len O'Connor, meanwhile, was given a commentary show of his own that clicked even before the hard news did.

The Yoder-Lemon contribution was the stamp of "top priority" on news activities, and they have drenched the broadcast day with it. On weekdays, news is the only form of locally-produced program the station offers, with the possible exception of an occasional educational opus in the pre-dawn period. They've also backed it with extravagant advertising and promotion, and indeed the showing of the 10 p.m. news in the March ARB may have been derived, at least partly, from the $100,000 advertising splurge in local print media by the station during the months of February and March.

The judgment book verifies WNBQ's comeback in news (it once had "owned" the field in this market until WBBM-TV stole it away some seven-eight years ago) in the early evening as well. At 6 p.m., when the CBS and NBC stations meet head-on with 30-minute newscasts, it's a close race with WBBM-TV leading 12 to 10. However, WNBQ benefits from a stronger lead-in, with Huntley-Brinkley fetching a 10 in the preceding half-hour against Walter Cronkite's 8.

"Tonight" remains a phenomenon here. After losing the first quarter-hour to the tail-end of WBBM-TV's newscast, it goes up to a 20 rating at 10:30, doubling the CBS station's points for its feature film. The "Tonight" rating is extra impressive because both WBBM-TV and WGN-TV loaded up with strong movie titles for the critical March survey.


D-DAY
CELEBRATE THE 20TH ANNIVERSARY OF
D-DAY, JUNE 6 WITH THIS HIGHLY-ACCLAIMED
1 HOUR TELEVISION SPECTACULAR.
A DAVID L. WOLPER PRODUCTION
Now available for the first
time in your market...

From The Production Centres

Continued from page 150

ing from ABC-TV deals with cookery. Ace chef **Philip Harben** conceived the idea and is anchoring the show . . . **Barry Langford,** who featured in BBC-TV's profile-of-go-ahead-people series "Citizen '63," now signed with BBC as a vid producer and taking over "Juke Box Jury," one of the biggest pop disk "plug" shows on the air.

IN WASHINGTON . . .

Woodrow (Woody) Robertson named productionm anager at WTOP-TV, succeeding **Arnold Collins** who resigned. Robertson came to WTOP in 1962 as a floor director . . . CBS Labor correspondent **Stanley Levey** had 45-minute break on settlement of rail dispute . . . CARE's "Outstanding Service Award" presented to **Inga Rundvold** of WRC-AM-FM-TV . . . Two additions to WTOP staff were announced. **Michael McClellan,** former news director at WVON, Chicago, joins station news staff. **Charles Warner** signed on as assistant sales manager . . . **Martin Agronsky** made first CBS appearance Sunday (26) on "Face the Nation". . . **Bill Wiseman** of WOW-AM-TV, Omaha, was in town with a touring group of 96 farmers and ranchers from Nebraska and Iowa; he tossed a party for the group here inviting Omaha area legislators on Capitol Hill and all the FCC Commissioners . . . WTTG-TV's "Under Discussion" focused on "The Myths and Realities of Foreign Policy" Sunday(26) with a panel of biggies . . . WTOP's highbrow "Symposian" back on regular basis after 14-week trial run earlier this winter. Shakespeare's "Coriolanus" inaugurated the new series of the **Roy Meachum** produced show.

IN BOSTON . . .

WGBH-TV getting at least a phone call a day, **Helen Peters,** director of publicity, reports asking how they can purchase commercial rights to the ed station's Academy Award winning "Robert Frost: A Lover's Quarrel With the World." All inquiries are being referred to Frost's publisher, Holt, Rinehart & Winston, Mrs. Peters revealed . . . **Donald H. McGannon,** prexy Group W, Westinghouse to be one of featured speakers at symposium "Do the People Have a Right to Know?" coming up Tuesday (5) at Sheraton Plaza hotel . . . Weather conditions forced Mass. Gov. Endicott Peabody to cancel trip to open World's Fair, but WNAC-TV Channel 7 news crew, **Palmer Payne,** newscaster; **Bob Dinneen,** cameraman; **George Hamilton,** soundman, made it after a four-hour flight . . . Over 2,400 femmes made requests for cuffo tickets from WNAC-TV for **Jack La Lanne** who ran an exercise clinic for week after WNAC-TV bowed to avalanche of mail and put his program back after few weeks absence.

IN DETROIT . . .

Larry Carino, general manager of WJBK-TV, elected veepee of the Storer Broadcasting Co. . . . WXYZ-TV has cancelled its 6:25 and 11:25 p.m. weathercasts with **Trudy Haynes,** weather gal since August, 1963, reassigned to the WXYZ-TV news department, making her the lone fulltime newshen in local broadcasting . . . **Karl Haas,** director of fine arts for WJR, has been presented with the Officers' Cross of the Order of Merit of the Federal Republic of Germany for his work in Berlin as consultant for the arts for the Ford Foundation . . . **Dave Diles,** award-winning documentarian at WXYZ-TV, is readying a color tour of the World's Fair featuring Michigan Day festivities . . . **Merrill McClatchey,** producer for the National Educational Television and Radio Center at the University of Michigan, appointed program director of WDTM . . . **Peter Strand,** program director of WXYZ-TV, preparing a special show "The Art Film Revolution," which will explore the art film from its beginning in the "dingy little theatres" to the winning of the "Best Picture of the Year" award by "Tom Jones" . . . CKLW-TV has purchased from Paramount a film package for a new series of shows entitled "Hollywood Startime Specials" for 7 p.m. Monday showings . . . WWJ-TV will present "Rehearsal: The Detroit Symphony Orchestra," including a rare, informal rehearsal appearance of pianist **Van Cliburn.**

IN PHILADELPHIA . . .

WCAU-TV presenting "Magic of Melody," hourlong concert by Eugene Ormandy and the Philadelphia Orchestra, with soloists Susan Starr and Nicolai Gedda, from the Academy of Music (May 10). Session sponsored by the Phila. Gas Works, preempts two network shows, "Celebrity Game" and "Made in America" . . . WRCV-TV's **Houston Hall** named "Cameraman of the Year" for the second consecutive year, by the National Press Photographers. In 1963 Hall's newsfilm lensing won him a total of 10 awards . . . **Billy Banks,** what head, back in Univ. of Pennsylvania Hospital . . . "The Giavella Water Gang," original tv drama by localite **Frank Freda,** produced by WCAU-TV, slated for Repertoire Workshop (May 3) . . . **Guy Marks** back in town to visit family skedded for an ABC-TV series and also booked for six appearances on Ed Sullivan Show . . . WCAU-TV to have a radio-phone setup in the new CBS headquarters building now under construction, in New York . . . WCAU-TV's children's star **Pixanne** to present 10 days of programs from the World's Fair (April 23-May 6) making channel 10 the first local station to film at the Fair. Educational station WHYY-TV beginning a six-day a week schedule. Sunday sessions to include the best-of-the-week.

IN TORONTO . . .

Three views on the U.S. racial situation will be presented on CBC radio. On May 6 **Austin Clarke** interviews Malcolm X. The next night **Gordon Donaldson,** Toronto Telegram Washington correspondent, talks with Governor George Wallace in his office at the Alabama state capitol. On Friday **Dick Gregory,** who recently played a Toronto night club, will be heard . . . **Kay Hill** became an expert on murder while scripting "A Train of Murder," a six-episode mystery-comedy which will start on CBC-TV's "The Serial" June 5. She learned, for instance, the correct judo blow on the neck to kill a man, how carbon tetrachloride cleaning fluid can be used for murder, and how to put an overdose of sleeping pills into someone's drink in a railway parlor car full of passengers . . . Cast of "A Train of Murder" will include **Don Francks, Cosette Lee** and **Robert Goodier** . . . The 20th anni of CBC radio's public affairs program "Citizens' Forum" was celebrated with a dinner in the Great Hall of Hart House, University of Toronto, last Friday . . . Final play on the prestige CBC-TV "Festival" series this season will be a dramatization of the little known 19th century novel "The Private Memoirs and Confessions of a Justified Sinner." **Eric Till** will produce and direct. The cast includes **Paul Massie** as the sinner, **Neil McCallum, Gillie Fenwick, Norma Renault** and **James Douglas,** who has decided to move to Hollywood. It will be seen May 13.

IN MINNEAPOLIS . . .

WLOL-FM's "Backstage at the Guthrie Theatre" starts its second season Monday (4). Initial entry will have **Tyrone Guthrie** discussing the repertory company's upcoming season. **Sheldon Goldstein,** asst. director of radio-tv at U. of Minnesota, is host for the series . . . WTCN-TV and Radio news director **Sheldon Peterson** in New York this month acting as news consultant on Time-Life's closed circuit televising of news headlines to World's Fairgrounds . . . Plans to raise St. Paul Open Golf Tourney's prizes from $35,000 to $101,000 fell through when General Mills, St. Paul Jaycees and Professional Golfers Assn. failed to agree on tv control of the meet. PGA wanted to share tv control, while General Mills was reported seeking exclusive rights to advertise its products . . . KSTP-TV's "Treasure Chest," only locally produced weekday color show, starts its ninth year on the air Thursday (30) . . . U. of Minnesota authorities are praising KMSP-TV pubaffairs director **Jim McGovern** for his recent documentary on academic freedom . . . WCCO-TV promotion man **Alan Lotsburg** doubling as thesp this session, appearing in St. Paul Civic Opera's production of "Bells Are Ringing" with **Gordon** and **Sheila MacRae.**

IN ST. LOUIS . . .

KSD-TV weathergirl **Dianne White** recipient of a "Public Service Award" presented by the St. Louis Argus newspaper. She is the first Negro to have a regular program on St. Louis tv . . . **Robert Goulet** and **Jerry Lester** making the rounds of radio-tv interview shows this stanza. Goulet in town for a two-week appearance at the Chase-Park Plaza and Lester starring at the American Theatre in "A Funny Thing Happened On the Way to the Forum" . . . Singer **Tony Lang** booked for two-weeks at the Hacienda in Las Vegas. Lang headlines a 60-minute variety show on KPLR-TV . . . Don Meir Productions, producers of NBC's "Wild Kingdom" series, has agreed to up the ante for use of the St. Louis Zoo's animals and facilities. The Zoo has been getting $333 per episode and will receive $500 per for 17 shows next season . . . Radio stations here will resume use of those spot religious announcements by **Stan Freberg.**

IN CLEVELAND . . .

WHK to honor **J. Wendell Phillips,** 78, as "Outstanding Old-Timer" as its annual Public Service Awards Luncheon. Phillips started when WHK opened its doors with two rooms in 1922 . . . **Jack Riley,** WERE disker, back from Hollywood where he did stint for **Steve Allen** . . . **Maury Condon,** onetime WGAR and WDOK, now with David R. Bushman & Associates . . . **Tom Carson,** KYW sportsvoice, honored by basketball coaches for his season's activities . . . **Dave Garroway** returned to first major television chores in years as co-host of the **Mike Douglas** show . . . **Paige Palmer,** WEWS femme personality, visiting Las Vegas and **Paul Wilcox** and **Dick Blake** subbing on her woman's show . . . Western Reserve U teaming with WEWS to do three half-hour shows on "Heart Research" including segment on open-heart surgery.

IN CINCINNATI . . .

Promotions for two vet Crosley staffers have **Bill Robbins** as WLW-Radio news editor and **Glenn Wilson** in same capacity for WLW-TV. . . Taft Broadcasting quarterly dividend of 15c a share is payable June 12 to stockholders of record May 15 . . . **Stuart Schulberg** in for quickie visit to spotlight **David Brinkley's** documentary "Boxing's Last Round" of which he is coproducer for NBC-TV . . . National Educational Television Network crew in for taping of first two-hour concert by Cincinnati Symphony for use by the web's stations. Specialists included **Donald Pash** and staff of technicians from Michigan State U. and **Curtis Davis,** NET supervisor from New York . . . **John Soller** advanced to chief announcer at WKRC-Radio.

IN PITTSBURGH . . .

The Beatles continue to dominate Pitt airwaves with both KDKA and KQV in big promotions aimed at the Beatlebugs. **Clark Race** has been running a contest to select two persons to accompany him to England this week to see the Britons in person. His station is trying to sponsor the Beatles' Pitt appearance in the Civic Arena, much in the same manner that WSIA is doing in Cincy. KQV's **Chuck Brinkman** is having a big Beatle Ball at West View Danceland . . . **Frank Snyder,** g.m. of WTAE, is now doing taped editorials for his station . . . WIIC's **Alice Weston** won McCall's "Golden Mike" award . . . **Nelson, W. Gebb,** who worked at WBAL-TV for eight years, is a new director at WTAE . . . **Steve Rooney,** g.m. of WJAS, named chairman of the county Multiple Sclerosis Society drive . . . The Joseph Horne Department store here is celebrating its 115th anni with a series of special events featuring KDKA personalities along with **Russ Morgan's** orch. Most of the shows are being done live from the store. On Mon. (4), **Rege Cordic** will leave his studio and present his top-rated morning show with all the sound effects and radio techniques that have never before been seen outside the studio.

IN TUCSON . . .

Virginia Harper named KOLD-TV traffic manager, vice retiring **Mrs. Virginia Mittendorf** . . . **Hank Hubbard** handling weather chores on KVOA-TV . . . **Ray Owens and Clare Coffman** doing downtown promotions for radio outlet KCEE . . . **Bob Nordmeyer's** "Weather With the Personal Touch" now featured on KGUN-TV's Panorama 9 show . . . **Mac Marshall,** KGUN-TV news commentator, to lead a VFW publicity seminar May 2 . . . **Harry Atwood,** film production supervisor of University of Arizona radio-tv bureau, attending American Film Festival in New York . . . **Henry Villegas** and **Delia Ozuna** did their KEVT broadcast from J. C. Penney store last weekend . . . **Smokey Stover, Bob McKeon** and **George Richey** using KMOP's mobile facilities . . . **Will Rogers Jr.** heading "Destiny Show," a church building fund benefit production, coming here May 1.

IN PORTLAND, MAINE . . .

Top government officials including Interior Secretary Stewart Udall and members of Congress attended the Washington premier of an hour-long documentary on the Passamaquoddy Tidal Power Project produced by WGAN-TV. A posh reception at the Washington Hotel ballroom followed . . . **Ken Greene** exits WTEV, Burlington, Vt., to become newscaster at WMTW-TV, Poland Spring . . . **Gene Wilkin,** v.p. of the Guy Gannett Broadcasting Service, elected to board of directors . . . **Stanley A. Lyons** of Presque Isle, president of the Maine Assn. of Broadcasters, one of the 11 men cited at a luncheon of the Maine Chapter of Radio Free Europe Now that the FCC has approved the transfer of WMTW-TV to **Jack Paar,** gagster renamed the Poland Spring studio building the Paarthenon . . . **Chuck Sanford** named news director of WGAN-AM-TV with **Hank Gale** named assistant . . . **Don White** named production supervisor of WGAN. He formerly was news director of WTIP, Ticonderoga, N.Y.

IN SEATTLE . . .

Ed Sierer, w.k. Pacific Northwest outdoor sportsman, has been named Outdoor Editor for Radio KING and KING-TV. Sierer has been news camerman and photographer for "Expedition Northwest" for KOMO-TV . . . **Donna J. Wiggins,** formerly with KOLN-TV, Lincoln, has joined KIRO-TV's promoition staff . . . **Keith Jackson,** sports editor for Radio KOMO and KOMO-TV, is leaving May 1 for job with ABC network in Hollywood. Jackson has been with the local ABC outlet for 10 years . . . **Ray Ramsey** of KREM, Spokane, succeeds **Jerry Holzinger** as morning man on KOL . . . **Al Cummings,** disk jockey, is moving from KVI to KING Radio . . . **E. William Henry,** FCC chairman, will be featured speaker at Washington State Educational Television Assn. meeting here May 9 . . . **Helen Kimball** (Judith Lane) of KIRO and **Marty Camp,** KOMO-TV, have received 1963 McCall magazine "Golden Mike" awards.

TV Followup Comment

Continued from page 157

and dancing host of the NBC-TV "Telephone Hour" Tuesday night (21).

He was joined by the Pete Fountain four-beat Quintet and singer-dancer Gretchen Wyler in standard "Telephone Hour" production numbers (which are very standard). Broadway star Diahann Carroll provided most of the musical pyrotechnics with sock projection on her solo turns.

Show wound with a salute to the New York World's Fair, and there was as usual a Met Opera segment with coloratura soprano Gianna D'Angelo with a well executed popular aria. Donald Voorhees conducted the Bell Orch. *Bill.*

Ed Sullivan Show

Ed Sullivan's vaudeo last Sunday (26) went for a splurge on comedy. In the profusion of funnymen (three), it was hard to keep any one of them (none a headliner) long in focus.

Stanza otherwise billed Met opera's Roberta Peters, Al Hirt, the Kim Sisters, Peg Leg Bates and Little Buck, fiddle virtuoso Itzhak Perlman, and the acrobatic Ariston Trio. Typical of Sullivan's something-for-everyone instincts that generally produce a swift hour's divertissement.

Miss Peters lined out a Rudolph Friml potboiler that even the rubes must tire of by now. She was more interesting in tandem with Hirt, as the big guy's jazz horn accompanied some operatic trilling. Hirt himself (plus combo) delivered his usual entertaining trumpet melange. The Kim Sisters are by now seasoned on the Yank circuits and as always are able to fetch a simpatico reception. Sunday's outing, however, gave 'em little latitude for their multiple talents, and resultantly their impact was dimmed.

The grabber turns were the novelty displays — the awesome hoofery of Peg Leg Bates with sidekick Little Buck, and the amusing tumble tactics of the Ariston Trio. Israeli violinist Itzhak Perlman fiddled with promised distinction, and was otherwise a figure of unusual interest because as a polio victim he performs from a wheelchair, which posture was played down with tight camera shots. Unless in deference to the artist, it would have been worth visualizing the handicap that, after all, doesn't seem to be one.

Of the comics, London Lee's monology is the lament of a rich boy. It is without insight or much humor. Georgie Kaye, a visiting lecturer in human behavior, has some zany bits that he triggers for generally amiable results. Third funster, Bob King, has some comic (and some not-so) notions of historic quotations that never got into the textbooks. None of the three was able to generate anything like standout impact. *Pit.*

McLendon

Continued from page 149

borough (as FCC sees him) is chairman of a special subcommittee keeping tabs on political broadcasts and how FCC handles "equal time" requests.

Yarborough wanted free time from the date of the first McLendon political broadcast, Feb. 10.

McLendon thought he should receive it only from the date Yarborough first acted to use "equal time," April 10. On that date, Yarborough's campaign manager made the first request for "equal time" and sent tapes.

FCC gave Yarborough equal time starting with Feb. 20. On that date, Yarborough had written McLendon the first letter. Yarborough didn't specifically ask for "equal time" in that letter. Instead, he said in effect: "You'll hear more from me later."

Chairman Moroney

James M. Moroney Sr., in charge of operations for WFAA-AM-TV, has been elected chairman of the board of A. H. Belo Corp., parent company for the broadcast properties of the Dallas Morning News.

He replaces E. M. (Ted) Dealey, who continues as publisher. Joseph M. Dealy was reelected president and chief exec officer of the corporation.

Femme B'casters All Set for Tulsa

Fred Friendly, CBS News president, makes the principal address at the opening tomorrow (Thurs.) in Tulsa of the 13th annual convention of the American Women in Radio and Television. The Mayo Hotel parley runs through Sunday (3), and will include panels on film, advertising and sales and programming and production.

Incumbent prez of the group is Margaret Mary Kearney of WCAU, Philadelphia. President-elect is Elizabeth Bain, of Columbia Television Stations program services.

In addition to the nuts-and-bolts panels, a "roundtable" is slated on "The Broadcast Industry," for which AWRT has assembled NAB prexy LeRoy Collins, FCC commissioner Frederick Ford, and Leonard Matthews, exec v.p. of Leo Burnett ad agency.

Convention is also the perennial setting for McCall's golden mike awards.

Ace Brit. Footballer Quits to Gab for BBC

London, April 28.

Ace footballer Danny Blanchflower, captain of Tottenham Hotspur and the Irish international team, is hanging up his boots at the end of this month. He is to join the BBC as a tv and radio sports commentator.

For some years Blanchflower has been supplementing his sports earnings by tv appearances, newspaper writing and lectures. Unanswered question is whether or not Blanchflower will be groomed to replace Eamonn Andrews when the latter joins ITV shortly.

Metromedia

Continued from page 148

rors the system switches audio and visual, starts and stops videtape machines, and film projectors, turns slide projectors on and off and changes slides, starts audio tapes, turns on announce microphones and mutes speakers.

Among the other innovations are four of the newest model Ampex Video-Tape Machines costing $50,000 each, Sarkes Tarzian Video Switchers, six new Eastman Kodak film projectors and a high speed film inspection machine.

Literally topping off the WTTG tour is the 705-foot tower, the tallest in Washington.

TFE

Continued from page 149

others will come when TFE works out a new relationship with NAB. Whether TFE gains a few more companies or loses one or two via resignations, it's apparent that TFE as an organization is here to stay. Plan is to have TFE retain its identity when film syndicators rejoin NAB. Plan also calls for TFE to act as liaison between syndicators and outside organizations, whether it be NAB or the station program directors, when such liaison is deemed beneficial.

What was once a once-a-year organization is slowly developing into what may become an industry force.

EISENBACH ON OWN

Hollywood, April 28.

Robert Eisenbach, veepee with Frank Cooper Associates agency and a member of that percentery since 1959, has resigned to open his own agency, effective last Monday.

Eisenbach will rep writers, directors and producers. Office will be repped by Bernard Feins in Europe.

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Church of Scotland Frowns on 'Bonanza', Palladium on Sundays

Glasgow, April 28.

Sex plays on tv and vaude shows are frowned on by the Church of Scotland as unsuitable for Sunday viewing. So is the tv western "Bonanza."

This was disclosed here when a foretaste was given of the influential Church and Nation Committee's Report, to be presented to the Church of Scotland General Assembly at its annual confab.

Val Parnell's "Sunday Night at the London Palladium" is considered unsuitable for Sunday night viewing.

But the Church doesn't frown on social programs, concerts and documentaries on tv.

The chairman of the Church & Nation Committee, Reverend John R. Gray, said here that Sunday television programs were aimed to satisfy the tastes of the South of England.

"I cannot believe that 'Sunday Night at the London Palladium' is the sort of thing Scots people would choose," he said.

Bridgeport, Conn. — Philip A. Cutting has joined WNAB as program director. He was formerly marine reporter at WHC competish.

IRISH TV & RADIO INCOME $8,400,000

Dublin, April 28.

Radio Eireann—Irish radio and tv service—will have an income of $8,400,000 this year, about half of it from advertising time sales, according to Kevin McCourt, Director-General of the outfit. Irish TV is in its second year of operation.

He says that tv side is operating in the black, but radio continues to be in the red. This isn't surprising as radio is only partly a commercial operation with time only sold in the mornings, at lunchtime and in a late-night segment.

Montrose, headquarters of tv service, is to be enlarged to provide facilities for sound service currently housed in studios it has occupied on a temporary basis on top of Dublin's general post office building for almost 30 years.

TV program switches for summer include dropping of "The School Around The Corner," which has holding No. 1 place in the TAM ratings; "Tolka Row" domestic serial, No. 4 in the charts, is out for some months; "Bat Masterson" and "Air Power" are also out. On the "In" side are the two-part "Wagon Train" series, "Margie" and "The Danny Kaye Show."

2d French TV Web Preems With Panning; Could Hurt Conversions

Paris, April 28.

The official weekend fullscale kickoff of the second state-run French tv web here, Sat. (18), generally got a thumbs down from critics. One even went so far as to advise readers not to hurry to convert their sets or get new ones to receive the new station.

Introed by governmental Radiodiffusion-Television Francaise head Robert Bordaz as a channel that will not be a pale imitation of the other but forge ahead, most appraisers disagreed with him. It was pointed out that the only new thing was three new femcees who were pretty and who were revealed to have pretty legs. Otherwise they generally agreed it was diluted regular fare.

A pop song program was thought wanting in conception and not up to those on the original setup as was a quiz show. The attempt to do essay-type news shows, via commenting as well as showing and telling happenings, was also pegged as disappointing. An adventure series "Rocambule" was felt okay with the top laurels going to a wrestling match as being the comic highlight of the first group of second chain showings.

However most agreed that it would have to be given a chance and it could settle down into better and more apt programming that would complement rather than echo the other one. Since January, the second web has been having weekend experimental programs and is now in the regular running with about 20 hours a week to the 50 or so of No. 1.

New one has 625-line definition to the 819 lines of the other. It remains to be seen how the addition goes and whether its quality will get better. Some sources feel that if it does not it may give private tv packagers and programmers a chance as well as maybe open a way for some kind of commercial setup. But this is mainly conjecture now as it gets under way.

Brosnan's Gab Deal

Jim Brosnan, the literary pitcher recently released by the Chi White Sox, goes into the ABC Radio weekend lineup with a quartet of five-minute commentaries starting May 9 from Chicago.

Sked calls for him to spiel at 9:35 and 10:25 p.m. Saturday and Sunday.

"Public sentiment is everything. With public sentiment, nothing can fail; without it, nothing can succeed."
Ottawa, Illinois-21 August, 1858



The WGN Award to contributing speakers at the Illinois-Lincolnia exhibit, New York World's Fair.

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Television Reviews

Continued from page 157

here two years ago to attack the roots of j.d. The project has come up with some surprising and significant findings and is now seeking additional funds to put its proposals to work.

WCCO's low-key sizeup of the subject was largely a recital of facts. It pointed out that the fight against delinquency centers on keeping children in school and presented revealing interviews with school dropouts, showing the struggle these youngsters face in the business world. Additional talks with YDP director Larry Harris, police officials and social workers indicated the scope of the battle to thwart delinquency and impressed viewers with the involvement of the forces behind the scenes. It concentrated too much, perhaps, on environmental factors, giving the impression that all delinquents come from "disadvantaged areas."

In the main, the script by Jim Dooley, pubaffairs director of this CBS affiliate, was up to snuff. Dave Moore's narration, as usual, was articulate and held one's interest throughout. Program's main drawback was talkiness. Show made it clear, however, that the community is moving, although slowly, to take corrective measures.

Incidentally, local sponsors' interest in public service programs has been declining, and WCCO-TV had frequently aired this five-year-old, prime time series on a sustaining basis. The segs are pretty impressive proof that the profit motive isn't all that guides many tv stations. *Rees.*

THE WAR TO END ALL WARS
With Quentin Reynolds, others
Producer: Joseph Gottlieb
Director: W. R. Higginbotham
Writer: Gottlieb
60 Mins., Fri., 8 p.m.
PARTICIPATING
WNEW-TV, N. Y. (film)

Barbara Tuchman's WW1 book of a couple of years ago, "The Guns of August," touched off a publishing and tv fad over the "war to end all wars," with a flock of books now out and a network tv series on the way, besides a recent Wolper special and now this hour from 20th Fox Movietone vaults via WNEW-TV.

"War to End All Wars" was the usual patchwork of archives flickering footage, but noteable to a degree for its objective approach to WW I. Yank participation was hardly mentioned until the last segment of the show while narrator Quentin Reynolds concentrated on the political intrigues behind the battles.

An occasional humanizing touch was added as the host interviewed observers Sir Cedric Hardwicke, Burnett Hershey, Eugene Lyons and Eddie Rickenbacker. Film got a repeat on WNEW-TV Sunday night. *Bill.*

DEADPAN
With Buster Keaton, Fletcher Markle
Exec. Producer: Thom Benson
Producer: Robert Crone
30 Mins., Fri., 9:30 p.m.
GENERAL MOTORS OF CANADA
CBC (film)

Hal Roach Sr., of two-reeler fame, wants to do a version of "Cleopatra" with Jayne Mansfield in the titular role and Buster Keaton as Marc Anthony, the classic comic told Fletcher Markle in this well-handled interview (filmed for CBC in Keaton's San Fernando Valley home).

Keaton told of a "Grand Hotel" rib that never jelled, in which he'd have been Kringelstein, actually played by Lionel Barrymore), with Marie Dressler in the Garbo and Jimmy Durante in the John Barrymore roles. He said his top grossers were "Navigator," "Hospitality" and "The General"—the one revived by film societies. Keaton said he had three idea men, Chaplin about the same and Harold Lloyd "five or six." He worked hardest—"Chaplain was too lazy and Lloyd had all he needed." He also said Roscoe "Fatty" Arbuckle directed "about half" of Chaplain's "Tillie's Punctured Romance," and was second only to Chaplin in b.o. take.

Kansas-born Keaton, still unsmiling, gave the recipe for making custard pies to throw at brunettes (blueberry for blondes) and how to hurl them accurately 27 feet, his record. He said he played Shea's Toronto with his parents in the Keaton-Houdini Show, with the great magico Harry Houdini, who remarked when young Keaton fell down a flight of stairs. "That's some buster!"—hence his screen name.

They didn't discuss "10 Girls Ago," the color musical starring Keaton, Bert Lahr and Eddie Foy Jr. which Ed Collin's AmCar Productions made in Toronto two years ago, but which has never raised the money for editing.

Keaton gave a generous tribute to Red Skelton: "Nobody can do a better screen scene without opening his yap." His succinct advice was "Don't ever lose your temper; don't want the world." *Gard.*

THE INNER CITY
With Jack Ware, Bob Davies, others
Producers: Bill Miller, Maurie Helle
Director: Fred Catania
Writers: Miller, Helle
45 Mins., Wed., 9:30 p.m.
KOOL-TV, Phoenix (tape)

"The Inner City" is the first of a series of projected documentaries plotted by KOOL-TV g.m. Homer Lane to spotlight the charm and evils of Phoenix and it's satellite communities. He has wisely dumped his project into the laps of producers Bill Miller and Maurie Helle, a pair of young go-getters who exude a marvelously naive air about their new choir.

In this "Inner City" segement, penetrating cameras probed a 23 square mile area of neglected, festering ghetto, in an astonished "can things like this really be" mien. In this era of the glib, surefooted, pseudo ultra articulate smoothie—Miller & Helle's hesitant, sympathetic approach to this subject was charming.

The problem is a typical of all exploding metropolises. As cities mature and suburbia becomes more attractive to the neo-prosperous, the downtown periemeter is abandoned to rot and manufactures a vacuum to be filled by the unemployable parlahs who in turn lure a gaggle of ruthless piranhas to feed on their miseries. This is not the fable of a rudderless skid-row. KOOL's "Inner City" is populated by sincere, desperate people whose meagre tools are unable to cope with the world around them.

What is the answer? Interviews conducted by Jack Ware and Bob Davies with respected ministers, teachers, business and professional men suggested a vocational high school, paved streets, better lighting and most important, a major industrial development to revive the area's economy and employe its people so that they can join the mainstream of this city's economy. *O'Haf.*

THE UNTAXABLES
With Robert C. Cochrane, narrator
Producer: Robert C. Cochrane
Director: Janet Covington
Writer: George Gipe
30 Mins., Wed., 8 p.m.
WMAR-TV, Baltimore (film)

WMAR-TV editorial-documentaries become smoother and smoother as they go on and "The Untaxables" is good evidence of this progress. This was an examination of suit filed in circuit court by Madalyn Murray, plantiff in Supreme Court school-prayer and Bible reading case, who in this case, is attempting to cancel tax exemptions for churches.

Hospitals, churches, synagogues, fraternal organizations and cemeteries, along with some 50 more categories of property-holders, are exempt from real estate taxation under Maryland law.

Mrs. Murray wants to change this and WMAR-TV gave a pro and con treatment to the situation. Mrs. Murray, a dedicated athiest, gave her reasons for suit and others who took part were representatives of Catholic and Protestant churches, Hyman A. Pressman, Baltimore city comptroller and Dr. Hurst Anderson, president of American U.

Robert C. Cochrane, WMAR-TV assistant manager, programs, concluded with an editorial in which he sided with churchmen and not Mrs. Murray.

There was less self-conscious waiting on the part of the participants in this documentary and comments by Mrs. Murray and those who oppose her, made the listener listen.

Another improvement was Cochrane, who sounded more authoritative and less calculating and therefore is smoother and more convincing in his delivery.

Interest is what documentaries should have, "The Untaxables" had it, plus better than average treatment. *Luce.*

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 162)

KTVI
Total Area Homes: 80,500
Metro Rating: 10
Share of Audience: 37

SUNDAYS 12:30-2:30
Program: SPECTACULAR MOVIE

Feb. 2 **"VALLEY OF THE LIONS"**
Ed Fury
1960, (Foreign), MPC

Feb. 9 **"SON OF SAMSON"**
Mark Forrest, Chelo Alonza
1960, Medallion, MPC

Feb. 16 **"ATTILA"**
Anthony Quinn, Sophia Loren
1960, Embassy, Embassy

Feb. 23 **"HERCULES"**
Steve Reeves, Sylvia Koscina
1959, O.S.C.A.R., Embassy

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Gold Award Theatre 12:30-1:30	KSD 69,400
Sports Spectacular 1:30-2:30	KMOX 65,400

Expand Com'l TV Fest to 2 Days

American TV Commercials Festivals will be expanded from a one to two-day affair this year with screenings and cocktails set for May 14 and the awards luncheon set for May 15 at the Waldorf-Astoria Hotel.

On Thursday (14), beginning at 9:30 a.m., there will be all-day screenings of finalists in all 40 product categories with special times set for each. Reception will follow at 5 p.m. sponsored by the Film Producers Assn. of New York. Second day will feature workshops and awards lunch as previously.

Fest director Wallace Rose is pitching ad men around the country via mailer to attend the New York presentations, bring the family and catch the New York's World's Fair over the weekend.

VIPers Go D.C.

The Broadcasting Mission to Europe, circa 1945, which has maintained cohesive contact ever since via at least one official annual get-together, does its stuff Thursday evening, May 14, at the City Tavern Assn., in Georgeton, Md. There are other festivities planned for the VIUers' wives for that weekend under the aegis of this year's capital host, Lester W. Lindow, executive director of Maximum Service Telecasters Inc. Some 15 radio (this was pre-tv) and tradepress VIPs comprise the VIPers, as it has been loosely evolved.

Idea of seeing Kalamazoo's John Fetzer's Detroit Tigers play the Senators in Washington will not materialize because dates did not jell. Fetzer was part of the 17 who made the 1945 European safari under governmental auspices. A 20th anni reunion in Paris is planned for next year.

'Gunsmoke'

Continued from page 150

reels regularly as town drunk and Harry Ober runs the Oasis Saloon, the Longbranch's competition.

And the future? Mardonnell insists that "If we went five more years I feel that all the principals would be happy to go along with it." Of actors queried, Miss Blake, Milburn Stone and newcomer Burt Reynolds (this his third season) stated emphatically that, indeed, they would be happy to go on indefinitely. Arness, snoozing peacefully in his dressing room, was unavailable for comment and newcomer Ken Curtis was missed in the canvass, but Macdonnell beleives that they would voice similar opinions. Arness, of course, is the key man, his production company producing skein for CBS-TV.

Paul Henning to Helm 'Petticoat Junction'

Hollywood, April 28.

Paul Henning has named himself as producer of "Petticoat Junction," replacing Dick Wesson, who is exiting the CBS-TV series at the end of this season.

Henning created "Junction," which debuted on the web this past season. Previously, the producer-writer had created "The Beverly Hillbillies," No. 1 in the ratings, and also a CBS-TV show.

Henning will continue to produce "Hillbillies," in addition to taking over on "Junction."

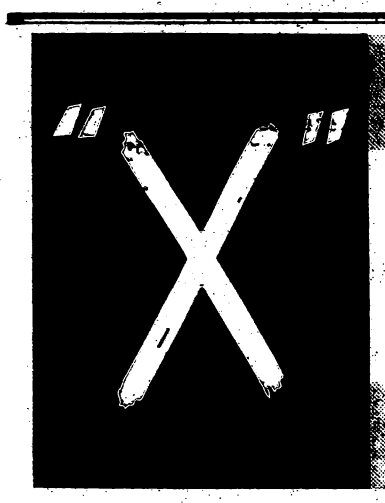


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H'wood Trims Guestar Tabs

Continued from page 147

ent to "gullible casting directors, over-anxious producers, and misguided actors who allow their agents to do this. As a group they (the actors) hurt themselves. Ultimately the industry will begin to do what N. Y. has been doing — impose lower tops for guests on series." The casting exec emphasized he was not speaking on behalf of the network for which he works, but as an individual who has had experience as a casting director.

Referring to Screen Actors Guild prexy Dana Andrews' complaint that the vidifilmeries are lowering guest prices, Wookey commented he has respect for Andrews as an actor, but that he "is just a little behind the times. Andrews is a fine performer, and naturally is in favor of the actors getting more money. But he complains about the long hours and pressure involved in tv production. This is true. But that is the nature of tv production, and it applies to everyone—those behind the scenes, including those who earn far less than actors."

Wookey said that there was an "enormous" amount of new acting talent which is very "capable," and that the "$5,000 players who are disgruntled will find as long as their agents insist on this kind of money, ultimately and hopefully this new talent will replace and supplant the stars. This new talent will get new blood into tv, which is to SAG's advantage."

He is launching a hunt for new talent for the network, Wookey disclosed. He labeled statements of the "old guard" of actors "arbitrary," and reiterated that "hopefully, the new talent will supplant them."

SAG prexy Andrews earlier had charged that aware many actors today are unemployed, the telefilm production companies have "systematically" lowered the prices of acting talent. The check of telefilmeries verified guestar tabs are being cut.

"The plight of the actor today is pretty horrible," and those fortunate enough to find work are forced to work long hours and under great pressure because of telefilm's quick shooting skeds and low budgets, the actor had said.

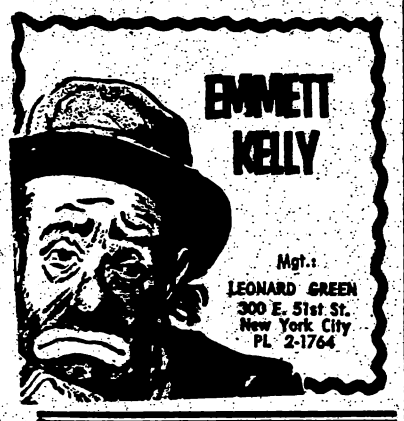
Andrews had disclosed that only 8,000 of SAG's membership of 15,000 are working. "The actor today is in the advertising business. He is not in the acting profession. He is paid not on the basis of whether he is good or bad. The networks have a tri-opoly," he said, referring to the fact that there are only three networks.

"Local stations can't afford to pay actors. So if the actor doesn't get a job on a show in prime time, he doesn't work. If this system doesn't stop, we will be making the lowest quality product in the world. A show is sold on the basis of whether or not it sells goods, not whether or not it is a good show," Andrews declared.

Andrews labeled Revue studios "one of the great offenders." He cited as an illustration that where top price for guestars on that studio's "The Virginian" was once $15,000, it's now down to $5,000.



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Chi's Kup

Continued from page 145

with football and their tampering with its traditions. He said:

"This coming year, for the first time, a major college bowl game will be played at night—the Orange Bowl in Miami, Fla.—to fit the demands of television. This will enable NBC to present a full day of football on Jan. 1, from the Sugar Bowl in New Orleans at 2 p.m., to the Rose Bowl in Pasadena at 5 p.m., to the Orange Bowl in Miami at 8 p.m. Some weekends fans will be able to see as many as four and five football games over Saturday and Sunday. Everybody, from the networks to the colleges to the pros, are eager for a slice of the advertising dollar. But in so reaching, they may be killing the goose that lays the golden egg."

He noted that the Professional Golfers Assn. is aware of the overexposure hazard and is refusing to permit any more telecasting of its events until some of the current golf tournaments are dropped from the tv schedules.

"Television, possibly through no fault of its own, has contributed to the uneven baseball race," Kupcinet pointed out. "Whereas in pro football, tv revenue is divided equally among all the teams, so that the weaker ones get the exact sum as the champions, the baseball teams each negotiate for themselves. TV naturally would rather telecast the Yankees than the Senators, and consequently the Yankees get richer and thus are able to buy better players. The lowly teams that need help most benefit least from tv."

Kupcinet listed some of the concessions that football has made to television. There is, he says, an automatic time out at the end of 10 minutes, if neither team has taken a time out, to accommodate a tv commercial Following a touchdown there's another delay for commercial that wasn't in the original script. Where once football and baseball games started right on time, at 2 p.m. or 8 p.m., now there's always a slight delay so the sportscaster can set the stage. And further, he pointed out, with CBS intent on using 18 commercials (instead of 16) in the highly expensive National League football games, there will have to be more concessions which will bring more delays to the game.

Kupcinet sees NBC as also hurting the sport. He said that in laying out $36,000,000 for a five-year pact with the American Football League, NBC added a proviso that the league must expand, ready or not, to some of the larger cities in order to give the sponsors more major markets. "With the ordered expansion, and the already great drain on players, the calibre of AFL football is sure to drop a notch or two below its present standard, which is already below that of pro football of recent years," he said.

Ladybird Yields ON CATV Option

Washington, April 28.

The Austin, Tex., CATV firm with the Mrs. LBJ connection threw in the towel in its argument with FCC over whether it had to turn over to FCC a copy of the option agreement under which KTBC-TV (Mrs. Lyndon B. Johnson's station) has the right to purchase up to 50% of the stock.

Capital Cable Co., Inc., of Austin, delivered a copy of that agreement to FCC after twice refusing to do so. Eugene L. Burke, counsel for Capital Cable, had previously challenged FCC's right to require it to provide a copy of the agreement since it is a wired CATV system not under FCC jurisdiction. Burke had further argued that public disclosure of the agreement's contents would work to the competitive advantage of its CATV rival, TV Cable of Austin, Inc.

In connection with the latter, FCC had told Burke that if the commission determined that disclosure of any section of the agreement would harm Capital Cable competitively, FCC would insure secrecy of it. But, FCC added, the commission itself wanted to see all of the agreement.

Burke turned it over on that basis, with FCC to be the judge of what is and what isn't made public in the agreement.

Scot TV's 'Police Call'

Glasgow, April 28.

Scottish Television Ltd., commercial tv program company for Central Scotland, launched a new five-minute series of programs "Police Call," with the cooperation of police forces throughout the area.

Aims to help police in all forms of crime, and to make the public aware of crime trends. Telecasts are live, and a senior police officer will be in the studio control-room during transmissions to cope with last-minute developments. Series is arranged in collaboration with the Central Criminal Records Office in Glasgow.

Slim Hopes For a 2d Com'l TV Channel in Britain Before '68

London, April 28.

A second commercial tv channel is considered to be a dead issue before 1968, and could even prove to be a non-starter then, if BBC-2 gives off more than about 10% of the existing ITV audience. This is the considered view of top insiders, who have been actively involved in recent legislative developments.

Expert opinion has calculated that commercial tv interests must continue to hold about 60% of the viewing audience if a second ITV channel is to be economically viable. So anything more than a fractional drop in the existing ratios between ITV and BBC could upset the calculations.

This expert opinion is not shared by all the commercial programming companies, some of which have been maintaining an almost day by day agitation in favor of a second channel. They are not united on the issue, however, and at least one of the majors is content with the status quo.

The new licences for commercial tv's second term, which starts at the end of July, are limited in the first instance to a three-year period—just in case there is a Governmental greenlight for an opposing channel.

Roberts-Amory Tandem Vice McCarthy on WPAT

WPAT, the Paterson (N.J.) radio station covering metro New York, undergoes a switch in its morning newscasts next Monday (May 4) when Kenneth Roberts takes over for Charles F. McCarthy. Besides Roberts, the three morning 15-minute newscasts will feature a segment Mondays, Wednesdays and Fridays by Cleveland Amory on "culture and mores."

McCarthy has been doing the morning shows at 6:30, 7:30 and 8:30 since Capital Cities bought the outlet. Roberts has been freelancing for WCBS lately. WPAT's segue music segs remain the same, and the five-minute newscasts throughout the rest of the day and night continue in co-op deal with N.Y. Herald Tribune.

Brit. Anglia-TV's 407G Net Profit

London, April 28.

Anglia-TV—an east coast regional commercial tv station which, on a financial basis, is poised dead centre between the big-coin majors and the small-dough indies which are scattered around the country—in the last full year before the levy on tv advertising is imposed, showed an improved group profit for the year ended Oct. 31, 1963.

Net profit hiked from $377,922 to $407,215 after tax of $580,502 against $560,000.

Dividends paid of 30% on capital increased by a one-for-two scrip issue, compared with the previous equivalent of 26⅔% and require $169,784 against $150,920. General reserve receives $140,000 ($308,000).

Among other things, the Anglia-TV policy of stabilizing costs wherever possible resulted in the profit from tv being only slightly below that of 1962. Reduction in loan stock interest resulted in an increase of some 5% in pre-tax profits.

Killgore Buys KUAM

Washington, April 28.

FCC's Broadcast Bureau approved the $650,000 sale of KUAM-AM-TV, Agena, Guam from Radio Guam to Pacific Broadcasting Corp. Pacific, owned by H. Scott Killgore and Samuel Rubin, purchased the controlling stock in KUAM from Phillip Berg.

Killgore has interest in California stations KALI-AM, San Gabriel; KECC-TV, El Centro and KOFY-AM and KUFY-FM, San Mateo and KUDL-AM, Fairway, Kans.



Emmy Nominations

Continued from page 146

lin" (NBC); John S. Priestley, "East Side, West Side" (CBS); Tom Priestley, "Greece: The Golden Age" (NBC); Bud Thackery, "Once Upon A Savage Night" (NBC-Kraft).

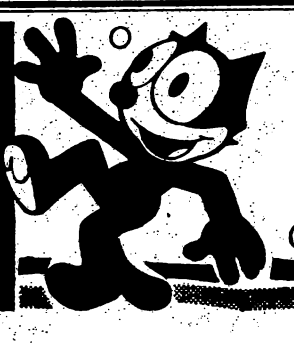
Outstanding vidtape photography — "Bell Telephone Hour" (NBC); "The Danny Kaye Show" (CBS); "The Lively Ones" (NBC); "Ride With Terror" (NBC-DuPont).

Outstanding film editing for tv—James Algie, Samuel Cohen, Hans Dudelheim, Walter Essenfeld, Alexander Hamilton, Edward Lempa, Walter Moran, Nils Rasmussen, John Roberts, Robert Sandbe, Edward Shea, "Saga of Western Man" (ABC); Aram Boyajian, "The Kremlin" (NBC); William T. Cartwright, "The Making of the President" (ABC); Constantine S. Gochis, "Greece: The Golden Age" (NBC); Danny Landers, Milton Shifman, Richard Wray, "Arrest and Trial" (ABC).

Up for the local station award are WNBQ, Chicago, for "Date Line: Chicago Composite"; WCBS, New York, "The Next Revolution"; KSD, St. Louis, "A Study in Hope"; WMAL, Washington, D.C., "Child Beating"; WBRZ, Baton Rouge, "Without Violence"; KPIX, San Francisco, "The Case for the Limited Child"; KNXT, Los Angeles, "Poison in the Air"; WLW-T, Cincinnati, "The Last Prom"; and KGW, Portland, Ore., "Wednesday's Child."

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Foreign TV Reviews

Continued from page 156

openng episode, "The Bed," was a repeat from the "Playhouse" half-hour and served to introduce the partnership of Thora Hird and Freddie Frinton. So long as scribes Wolfe and Chesney con keep up this farcical pace, the series should nudge its way into the higher ratings. Miss Hird makes an appealing and human figure of the conventional nagging wife, with Frinton neatly longsuffering as her husband.

Initial situation was the couple's acquisition of a new bed for their 25th wedding anniversary. The old one dipped and soared like a camel's back. Trying out the bed in a store, settling into it at home, squabbling over which side to occupy—all this bubbled agreeably and provided warm, efficient and simple yocks. The North-country flavor of the principals gives it an edge, and John Paddy Carstairs, as producer showed that the flair for this kind of foolery, acquired over many movies, has not deserted him.

Otta.

ZA BUM
With Walter Chiari, Antonella Steni, Lia Zoppelli, Peppino De Martino, Carlo Hinterman, Fancesco Mule, Ave Ninchi, Vittorio Congia, Alvaro Alvisi, Fred Bongusto, Liana Orfei, Gianni Bonagura, Abe Cercato, Lia Rainer, Piero Mazzarella, Rolano Lupi, Elio Pandolfi.
Writers: Verde, Castellano, Pipolo, Mattoli
Director: Mario Mattoli
65 Mins; Sun. 10:15 p.m.
RAI-TV, from Rome (tape)

Latest variety show launched by RAI is actually several months old, and shows its age occasionally in a lack of topicality and freshness. This is especially so in pop songs, most of which have aged while the show remained on the shelf.

As for the program itself, it's a somewhat nostalgic reminiscence of a very popular stage series of the '30s by the same name, and there's an attempt to revive this humor today; it does not always come off or blend with the present variety displayed in other parts of show. Canned laughs give artificial flavor.

"Za Bum" accents spoofs. Initial stanza had an okay bit on serialized dramas, about a father who doesn't want his son to study serious music, but become a pop singer. Another was the old chestnut showing a man switching channels and getting risible juxtaposition of sentences. And so on.

Fred Bongusto sang some new songs well, Liana Orfei dittoed with some oldies, and the dancers were better looking than their routines.

Hawk

THE GOOD OLD DAYS
With Jimmy Edwards, Denny Willis, Eira Heath, the Morlidor Trio, Lilian Kenny, the Playmates, Manton Brothers, Ballet Montmartre, Leonard Sachs, orch Under Bernard Herrmann
Producer: Barney Colehan
50 Mins., Fri., 9:25 p.m.
BBC-TV, from London

Long before music-hall was taken up by the commercial web and by London legit managements, BBC-TV launched "The Good Old Days," taking City Variety Theatre, Leeds, Yorkshire, as its venue and concentrating on a meticulous recreation of Edwardian atmosphere. Even the live audience must provide its own costumes before it is admitted. This special edition is an astute choice for the web's entry in the Montreux tv fest. It's as English as Yorkshire pudding, fish-and-chips, and Sir Alec Douglas-Home, and it has the virtue of being a particularly indigenous product, impossible to imitate successfully elsewhere.

Barney Colehan, who has produced the show since its inception, used outside-broadcasting techniques of mobile and peripatetic cameras to transmit the full, fruity flavor, and the segment assembled a clutch of acts that mostly suited that old, nostalgic feeling. Anchorman, as usual, was the grandiloquent Leonard Sachs, who indulged in dizzy alliteration in the vein of oldtime vaude chairmen and fitted that part to the last syllable. The only error in an otherwise faultless recreation was the use of updated music as backing to one of the acts.

Said acts displayed more charm than wit, although the Morlidor Trio scored with a triple-jointed display of acrobatics (one of them making as a strawfilled golliwog), Lilian Kenny produced elegant and smooth gyrations on the aerial trapeze, and Eira Heath was sweetly tuneful in a couple of bewhiskered oldies. Performing highspot was Jimmy Edwards, who climaxed the show with uninhibited clowning on a musical theme; he had the vigor and effortless audience rapport of such past masters as Billy Bennett and George Robey.

Otta.

GLI ITALIANI DEL CINEMA ITALIANO
(The Italians of the Italian Cinema)
Director: Alessandro Blasetti
Writers: Blasetti, Luigi Chiarini, Fernaldo di Giammatteo
95 Mins.; Fri. 9:15
RAI-TV (2nd Channel), from Rome (tape, film)

Alessandro Blasetti, one of Italy's vet directors, retraced recent (postwar) Italian history via significant pic clips from the top films of the '40s and '50s in this show. Series is also copping a plea in pointing to significant achievements of local filmmakers in the postwar era, now that industry's future is at stake pending renewal of aid legislation for Italian films. The timing is apt.

Meanwhile, televiewers are in for a treat in re-viewing some of the local industry's top moments, in such pix as "Open City", "Tutti a Casa", "Violent Summer", "Four Days of Naples", and others, all of them indicating that local films have done an outstanding job in documenting recent and not-so-recent events.

Format of the series, in weekly installments, leads with series of interviews with top film personalities (Paul Newman, Shirely Clarke, Gregori Alexandrov, and others), many of them lensed at the last Venice Film Festival, all speaking flattering words about Italy's film contributions spotlighted in the current series. Blasetti's choice and editing of segments and excerpts is very savvy and smooth.

Hawk.

RUPERT OF HENTZAU
With Peter Wyngarde, Barbara Shelley, John Phillips, Tristram Jellinek, George Baker, Sally Home, John Breslin, Jean Harvey, Frederick Piper
Producer: Campbell Logan
Director: Gerald Blake
Writer: Donald Wilson
25 Mins., Sun., 5:30 p.m.
BBC-TV, from London

Ruritania rides again in this crisp and actionful adaptation of Anthony Hope's sequel to "Prisoner of Zenda," which was used in the Colman movie version, to trail this skein a couple of weeks before. The tale is being told in six segments, and Donald Wilson crammed an agreeable amount of plotting into the initialler, as well as neatly deploying the situation left over from "Zenda."

Rupert (played with devilish elan by Peter Wyngarde) has returned to Ruritania to stir up trouble. This he intends to stir through the Queen (Barbara Shelley), who is in secret communication with Rudolf Rassendyll, unknown to her stiff and arrogant spouse, the King (George Baker). The opener scampered along nicely to a climax of the Queen's messenger, bearing an incriminating message to Rassendyll, on the brink of discovery by Rupert's men.

The acting was forthright, the sets adequate, and Gerald Blake directed Campbell Logan's production like he was on piece-work.

Otta.

Quinlan

Continued from page 149

ducers in a higher ratio than ever before, that is all right with me.

"I am not even pleading for an upgrading of the financial base of the creative world. The main thing, it seems to me, is that they will be given a chance to be seen and heard, a chance to fit somewhere in this new pipeline. The main thing is that America be able to share not just a fragment of the creative process in a locked-in numbers game, but that America be able to share as much more of the creative process as it is willing to pay for."

He sees pay-tv as the potential outlet for the artistic "loners" who bravely make films like "David and Lisa." He sees it also making possible the $150,000 documentary that's three months in production, instead of the $7,000 quickie that free tv is tied to. Above all he sees it (admittedly dreaming) as a haven for new ideas and experimentation, mobilizing and maximizing "the full creative forces that are alive and throbbing and fermenting in this country."

For all his disclaimers about the part Field Enterprises might play in what he called "the great renaissance" that pay-tv would touch off, there were strong suggestions that Marshall Field Jr. and his board had been giving the pay medium in its various forms more than a little thought.

Said Quinlan: "My associates at Field Enterprises and I have a lengthy period of study and investigation ahead of us before we can make any decisions of that magnitude." And then he added that the company "is always committed to the daring and the venturesome" and that it is in an "ideal position" to take a major step in the pay-tv industry if that should finally be indicated by a thorough, unhurried study.

Mpls. TV Stations Fight FCC Fines

Minneapolis, April 28.

U.S. Justice Department has filed suit in federal district court here against all four Twin Cities' television stations to collect $500 fines from each of them. The fines had been assessed by the FCC which found them guilty of violating one of its regulations.

Regulation in question requires broadcasting stations to inform dialers when programs are advertisements. In this instance, the four failed to identify the Minneapolis Downtown Council, a businessmen's body, as being the sponsor of two one-minute programs employing Dr. Arthur Upgren, a Twin Cities' college economics professor, to urge public support for a proposed Sunday stores closing measure. The proposed legislation was aimed primarily at suburban discount stores doing business on the Sabbath.

Contending that the lack of sponsor identification was not "willful" and, thus, did not violate any FCC regulation, the stations have refused to pay the fines and will fight the matter out in the courts. Their main argument is that the Downtown Council, together with Dr. Upgren, prepared the taped programs and the Council presumably had been identified as the sponsor.

Grand Rapids TV Grant To West Michigan Co. Upsets Examiner Rule

Washington, April 28.

FCC decided to give channel 13 in Grand Rapids, Mich. to West Michigan Telecasters Inc.

Unanimously granting West Michigan the spot for a new tv station, Commission turned aside competing bids of Grand Broadcasting Co., MKO Broadcasting Corp. and Peninsular Broadcasting Co.

Commission based its decision on points scored by West Michigan in area familiarity and planning for program proposals.

The decision overturns a Hearing Examiner's recommendation of last May for the channel to be awarded to Grand Broadcasting.

Grand Rapids Inc. repping all four applicants, has been operating WZZM-TV on the channel since late 1962.

The Hearing Examiner suggested Grand Broadcasting because of its broadcast experience and integration of ownership with management. Agreeing the company stood out in these criteria, FCC averred those factors weren't that decisive.

Commissioner Kenneth Cox did not participate in the decision and Commissioner Robert E. Lee was absent.

Backing West Michigan were Chairman E. William Henry and Commissioners Rosel Hyde, Robert Bartley, Frederick Ford and Lee Loevinger.

Cleveland—Specs Howard, of KYW's ayem team of Martin & Howard, is marking his 10th anni with the Group W outlet.

Inside Stuff—Radio-TV

Eight CBS Foundation News Fellows for '64-'65 have been selected. The winners are:

Robert P. Blum, staff writer, WCBS Radio News, N.Y.; Norman B. Fein, civic affairs reporter, WTAR Radio-TV Corp., Norfolk, Va.; William F. Hoyt Jr., newsman, KOIN-TV, Portland, Ore.; J. Kenley Jones, news reporter, writer, photographer, KRNT and KRNT-TV, Des Moines; James D. Pratt, director of news and pubaffairs, KFDA-TV, Amarillo, Tex.; Richard Severo, newswriter, CBS News, N.Y.; John Thawley, assistant news editor, KTBC-TV, Austin, Tex.; and Richard D. Threlkeld, regional news editor, WMT-TV, Cedar Rapids.

The Fellowships were established by the CBS Foundation in '57 to offer a year of study at Columbia U., N.Y., for men and women in radio and tv news and pubaffairs.

Winners of NBC's sixth annual promotion managers contest had a week of la dolce vita in two cities before returning to the local grind this week.

In Los Angeles, the boys partied with Bob Hope and breakfasted with Jack Benny between visits to studios to meet stars and producers of the network's series.

On Thursday (23), the drummers flew to Las Vegas for a stay at the Desert Inn and visits to the Phil Harris show and Lido de Paris midnight show at the Stardust. Daytime hours Friday (24) were devoted to swimming, shopping, touring Vegas, etc.

The winners, hosted by NBC veepee Al Rylander and John Scuoppo, director of promotion, New York, were James Knight of WTRF, Wheeling; Howard Wry of WHNB, West Hartford; Dick Paul of WAVY, Norfolk; Caley Augustine, WIIC, Pittsburgh; Cal Mahlock, WKJG, Fort Wayne; and Barbara Welcher, KGNC, Amarillo.

In Las Vegas, the tv stations pass the feature films along the way the city's crap shooters pass the dice.

Hollywood Television Service reports it first sold its package of 140 post '50 Republic Pictures (called "Constellation Features") to Las Vegas station KORK-TV. Package was picked up for rerun by KLAS-TV in the same city.

Now a third sale has been made to KSHO-TV, same town.

Gordon Webber, Benton & Bowles veepee, and Richard L. Gelb, president of Clairol, will be the two Yank jurists at the 11th annual International Advertising Film Festival at Venice in June.

Gelb will serve on the panel judging telefilm ads, and Webber on the one screening theatrical film commercials.

NAB will hold two sales management seminars for broadcast sales execs at Stanford and Harvard Universities.

Meets, in cooperation with the Radio Advertising Bureau and Television Bureau will be Aug. 16-22 at Stanford and Aug. 23-29 at Harvard.

Seminars are limited to 40 applicants each with the tab at $300 per person.

A couple of indie station toppers have been tapped by Mayor Wagner to co-chair a broadcast trade committee helping to shape New York's tercentenary.

The pair are John E. McArdle, g.m. of Metromedia's WNEW-TV, and Mark Olds, g.m. of WINS, the Group W outlet. First step is formation of a committee to rep all facets of the city's broadcast industry.

Hanna-Barbera's "Magilla Gorilla" cartoon, bankrolled in 151 domestic markets by Ideal Toy, has fetched the annual award bestowed by the Volunteers of America. It's given to the kidshow "in the best tradition of wholesome American humor."

Award ceremony, wherein Ideal prez Lionel Weintraub accepted the citation from Gen. John F. McMahon of the Volunteers, was filmed and integrated with the "Magilla" seg which aired last week.

NAB is getting some help from Kiwanis International in puffing National Radio Month.

The Kiwanis folk have published a kit for members extolling the medium and urging them to tell their friends and neighbors of radio's role.

NBC-TV's new daytime game show, "Jeopardy," has set in new record for viewer response with some 250 letters a day coming in, says the network. The Merv Griffin entry also took a jump in favor with the daytime Nielsen lookers, hitting a top-of-the-slot 38% share for the week of April 13-17.

The George Heller Memorial Foundation (named for one of the AFTRA founders) is paging "everyone in the entertainment industry" to a fundraising cocktailery Sunday (3) at The Lambs, N.Y., 5-8:30 p.m., to benefit the Foundation's scholarship kitty. A buck admission includes first drink and hors d'oeuvres.

SET HEARING DATE ON MIAMI CH. 10

Washington, April 28.

FCC set June 5 for oral arguments in the Miami channel 10 scramble.

Up for hearing are applications of L.B. Wilson Inc. for renewal of WLBW-TV and competing bids of Civic Television Inc., South Florida Television Corp. and Miami Television Corp.

Setting the hearing date, FCC knocked down a joint petition by Wilson, Civic and Miami to reopen the record for inclusion of new evidence about South Florida's financial and character qualifications.

Also nixed was a petition of Sunbeam Television Corp., licensee of WCKT-TV on Miami's channel 7, to participate. Sunbeam's station is up for renewal and facing a comparative hearing and the company suggested the channel 10 and channel 7 arguments be heard together. This was similarly scotched.

Commissioner Lee Loevinger dissented on the turndown of Sunbeam's petition.

WWOK's 400G Sale

Charlotte, April 28.

Radio Station WWOK here has been sold for an estimated $400,000. Sale is subject to approval by FCC.

Pasadena's KRLA On Interim Status

Washington, April 28.

FCC indicated it wants to put the contentious channel of KRLA-AM, Pasadena, Calif., on an interim operation until it finally decides which of the 20 applicants should get the spot permanently.

This approach was suggested by the Commission when it gave Eleven Ten Broadcasting Corp. an extra month to operate the revoked station. Originally scheduled to sign off May 1 the station will have until June 1 to broadcast.

Five companies with interim bids in at FCC are Goodson-Todman Broadcasting Inc.; Oak Knoll Broadcasting Corp.; California Regional Broadcasting Corp.; Crown City Broadcasting Co. and Radio Eleven Ten Inc.

Fifteen other companies, with big show biz and broadcasting names on their corporate rosters, have applications in for regular operation on KRLA's spot.

Denver—Lee Harris, who joined the air staff of KBTR here a year ago, has been named to the newly-created post of pubaffairs director for Mullins Broadcasting Co. (KBTV-KBTR).

British Teenagers' Disk Buying Habit May Create Broader Market Tastes

London, April 28.

Outstanding difference between the American and the British disk markets, according to a wax executive with experience on both sides, is the amount of influence the kids have over album sales.

While in America a broad cross-section of the public will pick up an album, thus providing consumers for a diverse selection of talents, the majority of British LPs are bought by the same customers who buy the singles—the teenagers.

Result is that in the US top album sales can be achieved by "quality" singers, original casts, film soundtrack, orchestras, jazz, comedians and other non-rock performers. On the other hand in Britain, the album bestselling lists reflect closely the rock dominated singles charts.

The situation strongly indicates that British teenagers are dominant in album as well as single record buying and local a&r execs have a fight on their hands to get non-teen material off into any healthy sales stride.

For instance, it took the "South Pacific" soundtrack five years to rack up 1,000,000 album sales here, but it has taken something under four months for the Beatles' second LP, "With The Beatles," to pass the 900,000 sold mark (disk is selling so strongly locally, it is expected to hit the 1,000,000 sales mark in six months).

Moreover, EMI was once proud of the pacesetting performance of its "Black And White Minstrel Show" album which shot to 100,000 orders within three months of release. Now, Decca's Rolling Stone's first album has racked up 100,000 sales on the first day of issue.

Domination of disk buying by teenagers in this country has been keenly observed by American Tony D'Amato, London Records' recording manager, permanently based in the U.K. with the task of producing stereo albums for the Yank market.

D'Amato views the teens' disk buying influence with mixed feelings for, while their fascination for "amateur groups" is whipping up the biz into an important, multi-million dollar branch of the entertainment industry, their capture of both album and singles markets is serving to frustrate a host of professional talent which now can get neither live dates nor disk work.

But one point, D'Amato makes is that, as never before, British youngsters have got into the record-buying habit, which their forebears had only to a small degree. He believes that in the not too distant future the tastes of the current rock-mad record buyer will mature into a desire for a more disciplined music—say, for instance, swing—which will create a new market.

While fresh youngsters will perpetuate the beat and provide the bulk of the singles sales trade, D'Amato opines that the disk-buying habit will not die in the maturing British teenagers, but will undergo subtle changes, in several directions, sufficient to create a wider and more diverse public for albums.

British Disk Best Sellers

London, April 28.

Can't Buy Me Love (Parlophone)	Beatles
World Without Love (Columbia)	Peter & Gordon
I Believe (Decca)	Bachelors
Little Children (Parlophone)	Dakotas
Tell Me When (Decca)	Applejacks
I Love You Because (RCA-Victor)	Reeves
Just One Look (Parlophone)	Hollies
Not Fade Away (Decca)	Rolling Stones
My Boy Lollipop (Fontana)	Millie
Don't Throw Love Away (Pye)	Searchers

Bellson Blasts Chi AFM's High Scales

Hollywood, April 28.

So the big band jazz era is dead. We know it. The squares killed it. So did the folkniks and the r&rers who appeal to the voice-addicts. But when an American Federation of Musicians local (also known as "the musicians' protective association") insists on kicking the corpse, that's something else.

And, according to drummer-batoneer Louis Bellson, that's what happened in Chi's near-north side Celebrity Lounge, where he helmed a 15-piece orch through most of March. Chi's Local 10, said Bellson, not only forced an abrupt ending to the month's stint but also caused the nitery to go dark.

Sequence of events are as follows: Celebrity Club opened in the Maryland Hotel just prior to Christmas last year. Owner Hank Markbright's idea was to bring big bands back to Chi and the midwest. Ralph Marterie's crew opened club.

With nitery's prices kept down (no cover, no minimum, drinks $1.25), biz boomed. When Si Zentner orch followed in January, tune union raised sideman scale to $165 per week per man. Biz still perked. Kai Winding orch succeeded, and scale was upped even more.

Finally, when Bellson took over Feb. 24, union raised sideman scale to $203.28. Two days of rehearsals cost Bellson "close to $500"—scale being $5.50 per hour per man. Word of mouth made club increasingly popular but, natch, owner Markbright couldn't meet the nut.

He went to union and asked what could be done about adjusting the five-day week rule for Chi tooters. Local 10 said they could play seven days if an extra 15-piece orch was used two days a week. Don Jeris orch was brought in, and twice weekly club had 30 men on the bandstand. Club shuttered three weeks ago, and, according to Bellson, there's "little hope of it opening again."

"I don't understand that union," moans Bellson. "I put 14 of their guys to work. Don't they realize it's better to have 14 guys working for $125 than none for $203?"

Bellson, who claims he wound Chi stint working for nothing (weekly payroll being over $3,000 plus rehearsal fees), opened at Shelly's Manne Hole Thursday (23) for 10 days. It marks club's first booking of a big band.

Fennell Exiting as Mpls. Symph Assoc. Conductor

Minneapolis, April 28.

When his two-year contract expires next August, Frederick Fennell will quit his Minneapolis Symphony Orchestra associate conductor post. J. H. Myers, the orchestra association's president, said Fennell is resigning to engage in "a future activity in the Twin Cities that will be announced in the near future."

Fennell came to Minneapolis from Rochester, N.Y., where he had been conductor of the Eastman Symphony Orchestra.

'Singing Idols' Still Score in France

Paris, April 28.

The so-called "singing idols," the rockers, Twisters et al. who are favorites of the more monied youth, are still felt to be fairly stable on the music scene, according to trade sources. These singers, of course, are topdisk sellers and in-person draws.

Consensus is that their platters still go briskly, they pull at vaudeers, get plenty of radio and tv time and have been appearing in more films with the summer tourist season coming up, it is felt they will draw as heavily as ever.

Rocker Johnny Hallyday, preparing for his 18-month army stint, is still rated top man, with Richard Anthony a close second. Hallyday's fiancee, rock and ballad artist Sylvie Vartan, on her way up. Francoise Hardy, who

(Continued on page 173)

Chi Symph Tooters Win Adjustment in Benefits

Chicago, April 28.

The Chicago Symphony Orchestra and its employers, the Orchestral Assn., last week took another step in ironing out the kinks in a contract forged under the pressure of a near-cancellation of the '62-'63 season.

Mayor Richard J. Daley, who appointed a fact-finding committee, said the Assn. has agreed to pay 75% and the individual players 25% of the cost of hospital, major surgical needs and life insurance. The agreement is retroactive to October, 1962, amounting to a refund of $15,000 to $20,000, or $150 to $190 per man.

Bandleaders Sue Seeking Recovery Of AFM Tax Coin

Group of dissident bandleaders, which has long been contesting the American Federation of Musicians' 10% traveling tax, filed suit in N.Y. Federal Court last week to recover all the monies they've paid under the impost since 1958.

Named defendants are the AFM, its prexy, Norman Kenin; treasurer George Clancy and secretary Stanley Ballard. Plaintiffs include Stan Kenton and 15 other batoners as well as Ben Cutler as head of the National Assn. of Orchestra Leaders.

Suit asks a declaratory judgment which would compel the AFM to return monies "unlawfully exacted" over a six-year period starting in 1958. Batoners also want an accounting, trèble damages and a trust imposed upon such coin collected.

The 10% traveling surcharge, according to the complaint, has been exacted since 1947 until the end of 1963. Moreover, it's claimed, this source of revenue provided 67% of AFM's income in the 1958-1963 period.

Action charges that the AFM had no right to this coin which was "withheld from its true owners." Complaint further alleges that the union was "unlawfully and unjustly enriched at the plaintiffs' expense."

The bandleaders, who say they paid because of AFM "coercion," contend the tax was "erroneous, false and illegal." Kenin, Clancy and Ballard, it's alleged, violated their fiduciary duties through their conduct in refusing an accounting, among other things.

AFM Asks 10% H'wood Wage Hike

Hollywood, April 28.

American Federation of Musicians is asking a flat 10% wage hike and additional scoring hours, in demands served on the three networks and vidpix production companies. Musicians met with the producers yesterday (Monday) in their initial negotiation session.

It's anticipated there will be stiff management resistance to the proposal for additional scoring hours, at least under the terms sought by the AFM. Under the current contract, sidemen work a minimum of 18 hours on each block of 13 half-hour shows. But under the new proposals, the musicians want to elevate this to 24 hours.

Demands call for proportionate increases on longer shows, seeking to raise the scoring hours for hour-long programs from the present 36 hours to 48 hours. Musicians also seek to limit pact so that sidemen will record only one show at each session.

Britain's Piano Sales Up

London, April 28.

For the first time since World War II, piano sales in Britain last year exceeded $2,800,000, a hike of 5%, and exports, at $2,800,000 rose by the same amount, according to the Pianoforte Publicity Assn. A further improvement is anticipated this year.

Jukebox Copyright Exemption Repeal Dims as Bill Lags in House Rules Unit

Italo Disk Best Sellers

Rome, April 28.

Non Ho l'Eta (CGD)	Cinquetti
Lacrima sul Viso (Riccordi)	Solo
Quando Vedrai Ragazza (UA)	Pitney
Please Please Me (Parlophon)	Beatles
Cin Cin (Columbia)	Anthony
Pieta (Pathe)	Ovale
Ogni Volta (RCA)	Anka
Ritorna (UA)	Pitney
Misery (Parlophon)	Beatles
Bacio Picolissimo (Carosello)	Robertino

Anglo-U.S. Tooter Reciprocity Grows

London, April 28.

With the projected departure to the U.S. of a band of British pop groups and other music units, the musician union-enforced reciprocity deals—under which Yank and British tooters must be exchanged on a one-for-one basis, seem to augur well for American jazzmen, as America is importing British rockers, Britain is importing American jazz names.

Already here this year have been the big Duke Ellington Orchestra, Ella Fitzgerald with Roy Eldridge and Oscar Peterson. And currently the Modern Jazz Quartet and guitarist Lorendo Almedo are appearing in concerts and on tv-radio dates. So is American jazz trumpeter Red Allen.

Among those skedded for upcoming concert tours are the Woody Herman outfit in July and Errol Garner in October. Blues shouter Memphis Slim is expected next month for dates. Agent Vic Lewis' has pacted the Cannonball Adderley Sextet which will fly in to replace Pee Wee Russell whose projected trip to Britain was cancelled. Dave Brubeck will also play the U.K., making concert and tv appearances.

Under the British Musicians Union and the American Federation of Musicians' exchange pact, the Ella Fitzgerald-Jazz At The Philharmonic unit was in exchange for Britain's Original Downtown Syncopators. The MJQ swapped with the British Ray Ellington quartet. Brubeck comes in exchange for the Terry Lightfoot band, which has also figured with the Dave Clark Five in the Ray Charles orchestra exchange.

Gerry Marsden & The Pacemakers are involved in the exchange for Cannonball Adderley.

Red Nichols' Booking In Pasadena Inn Marks Its 1st Name Band in 25 Yrs.

Pasadena, Calif., April 28.

Sheraton-Huntington, this town's poshest hotel, has booked Red Nichols and crew June 13-Oct. 7, first name orch spot has inked in 25 years. Last name batoneer was Jan Garber.

Nichols closes current five-month run in L.A.'s Sheraton-West May 9. A two-week hiatus during Pasadena roost has been arranged so that Nichols' crew can join flock of other names on tour of Japan July 7-17, during which numerous jazz fests will be played in Nipponese keys.

Joe Glaser's Associated Booking Corp. has set up the Far East caper. Talent includes Ella Fitzgerald, Louis Bellson's 15-man band, Dukes of Dixieland, "Tommy Dorsey orch" led by Sam Donahue (with Frank Sinatra Jr. and Pied Pipers) and Dizzy Gillespie combo. Bellson outfit is late replacement for Gene Krupa's crew. Krupa has been ill.

Meanwhile, Nichols returns to Marineland, near San Pedro, for annual six weeks, on Oct. 13. He also is firm for next winter at Sheraton-West.

Washington, April 28.

Prospects are fading for repeal of the jukebox copyright exemption.

The legislation which cleared the House Judiciary Committee late last summer is mired in the House Rules Committee and it looks like that is where it will remain.

The bill's backers say they have the votes in the House to pass the bill even though the jukebox industry and tavern owners have amassed considerable pressure against it.

But before any bill gets to the House floor it must be approved by Rules Committee which acts as a legislative traffic cop.

Rules Committee Chairman Howard Smith (D.-Va.) opposes the bill, however, and he is taking his time in acting on it.

Time is on Judge Smith's side as he quietly puts aside the requests or House Judiciary Chairman Emanuel Celler (D-N.Y.) for a hearing or action on the bill.

Even if Celler, the bill's sponsor, could pry the measure from the Committee and get it through the House, it is highly unlikely that the Senate would act on it before Congress adjourns in July just prior to the Republican National Convention.

The Senate will be lucky if it can snuff out a Southern filibuster and pass the civil rights bill by July, much less any comparative'y minor legislation.

If the repeal bill does not pass in this session, the entire legislative machinery will have to be re-geared when Congress comes back for a new session in January.

This means the whole process of hearings, committee action and the rest will have to be repeated giving the bill's numerous opponents still more chances to shoot it down."

Satchmo's 'Dolly' Topples Beatles

The Beatles, who have been dominating the U.S. disk best-seller charts, have receded in the compilations due to the strong surge of sales of the Kapp waxing of "Hello, Dolly" by Louis Armstrong. Satchmo's version of the title tune from the Broadway musical went into first place this week, dropping the Britons' platters into subsequent positions.

As a result of the single, Armstrong's new album, also called "Hello, Dolly," went into general release last week with an advance sale of 150,000.

The Armstrong "Dolly" single marks the reversal of another trend. It's the first time in many years that a legit musical excerpt has gone into No. 1 position in the charts.

Armstrong presently has no recording contract and when his agent, Joe Glaser, head of Associated Booking Corp., solicited several diskeries to etch the "Dolly" single, he was turned down because none wanted to do singles at that point. Kapp, however, decided to do the disk.

As a result of the sales record of "Dolly," Armstrong did six Edwin H. Morris tunes in the "Dolly" album. Jack Lee, Morris professional manager, had urged Glaser to get Armstrong to do the "Dolly" single.

REELECT STAN ADAMS PRESIDENT OF ASCAP

The ASCAP board of directors reelected songwriter Stanley Adams president of the performing right society. Adams has been a member of the Society's board since 1944.

Other officers elected were vice-presidents: Adolph Vogel, president of Elkan-Vogel Co. Inc., and writer-member Ned Washington; treasurer, Frank H. Connor, president of Carl Fischer Inc.; secretary, Paul Cresto; assistant secretary, Morton Gould.

Satchmo's 'Dolly,' Vaughn's 'Forever,' 'Lilies' Track, Nino & April's 'Songs,' Martin's 'Live at Carnegie' New LPs

LOUIS ARMSTRONG: "HELLO, DOLLY" (Kapp). Louis Armstrong is one of those show biz vets who just can't stop putting out. He scored strongly this year with his waxing of "Hello, Dolly" and now follows that up with a fine LP in a similar groove, containing several other legit showtunes. Singing and tooting his horn, backed by some fine traditional wailers, he breezes through such numbers as "A Lot of Livin' To Do," "A Kiss To Build a Dream On," "Moon River," "You Are Woman, I Am Man" and more. This could be one of his strongest-selling albums.

BILLY VAUGHN: "FOREVER" (Dot). With the click musical item "Forever," Billy Vaughn has another solid instrumental slice. Also included is "Shangri-La," an additional hit, and other tunes briskly arranged by Vaughn, Milt Rogers and Bill Jones. A vocal chorus joins the instrumentalist for solid effect. The result is a fine musical package, in a soft and melodic groove. It's sure to grab spins and sales.

"LILIES OF THE FIELD" (Epic). No sooner than Sidney Poitier won the Oscar for his best performance in "Lilies of The Field," this enterprising label put out the soundtrack from that film. It's standout for the genre since the Jerry Goldsmith score contains several memorable themes interspersed among folk and spiritual melodies. Jester Hairston is showcased on a stirring gospel vocal in the "Amen" number, done twice in this score.

"NINO & APRIL SING THE GREAT SONGS" (Atco). Nino Tempo and April Stevens give some slick pip readings to a standard songbag with this LP. Jimmie Haskell has contributed spirited and groovy pop settings for the duo. Miss Stevens often steps to the mike for some listenable whispering bits and the twosome provides other vocal effects which work well. Included in the package are "Tea For Two," "Honeysuckle Rose" and "Stardust," among other tunes. It's a solid-sounding array, due for programming and sales action.

TONY MARTIN: "LIVE AT CARNEGIE HALL" (20th-Fox). Backed by a full orch, this latest LP by Tony Martin was waxed at a Carnegie Hall, N. Y., concert and offers a nice display of vocalizing by the singer. Mixing a solid blend of ballads and uptempo numbers, he delivers in his w.k. full-throated style with gusto and feeling. In his songalog are "Lullaby of Broadway," "Fly Me To the Moon," "La Vie En Rose," "Avalon" and others. These build nifty excitement when mixed with audience reactions.

GALE GARNETT: "MY KIND OF FOLK SONGS" (RCA Victor). This set serves as the disk introduction for Gale Garnett, a folk singer with strong pop overtones. The husky-voiced chiper herein essays a nice array of tunes, some of which are familiar and a couple of others which she wrote herself. She has an effective if undistinctive style which expresses itself oke on such as "Take This Hammer," "Wanderin'," her own "Prism Song" and "Fly Bird." Her dramatics sometimes get the better of her but overall she makes a solid impression.

BLOSSOM DEARIE: "MAY I COME IN" (Capitol). An intime songstress who developed a following via her nitery and Verve recordings, Blossom Dearie now turns up on the Capitol label with her distinctive song stylings. Miss Dearie is a warbler who uses her fragile pipes with subtle effects that are accentuated in the LP by fine jazz backing under Jack Marshall's baton. Top in the songalog are "Something Happens To Me," "When Sunny Gets Blue," "I Wish You Love," "Charade" and "Love Is A Necessary Evil," plus the title song.

CATERINA VALENTE: "I HAPPEN TO LIKE NEW YORK" (London). Singer Caterina Valente has been churning out the LPs lately and this is one of her better efforts. Dedicated to Gotham, it contains various songs penned about the Big City and she delivers with strength and spirit, especially on the title tune, "I happen To Like New York." The Johnny Keating Orch backs competently, providing simple yet dramatic settings. Tunes include "Lullaby of Broadway," "Autumn In New York," "Manhattan Serenade," "Broadway," "Take the A Train" and others.

JESSE COLIN YOUNG: "THE SOUL OF A CITY BOY" (Capitol). The folk music boom has attracted buffs in both urban and country areas and Jesse Colin Young is an example. A New York City boy, he wails country blues, work songs and bluegrass as though born to it. He has a fine, emotional style which presents the songs in an authentic-sounding manner. His guitar playing is likewise slickly handled with nifty country patterns. His songs include such as "Rye Whiskey," "Drifter's Blues," "Stranger Love" and others.

SERAFFYN: "OF LOVE, OF WAR, OF MANY THINGS" (Columbia). This is a flashy and dramatic session sung and spoken by Seraffyn, a performer in the tradition of the troubadours of old. Much of his repertoire is made up of old English items but there's a side trip to the legit "Try to Remember" and the western fave "The Cowboy's Lament." The singer has a strongly dramatic style for this specialized array. Although he sometimes overdoes, in the main he is an effective tune purveyor for those who happen to dig his specialties.

"IRVING FIELDS PLAYS THE WORLD'S FAVORITE MELODIES" (Ford). Pianist Irving Fields gives a hefty longhair reading to a set of big musical items with this disk which includes such pieces as "Blue Danube," "La Cinquantaine," "Dark Eyes," "Liebestraum," "Tales From the Vienna Woods" and others. His longhair delivery is mixed with an occasional bit of pop tinkling but much is in the dramatic, more traditional vein. It's an oke piano display, with backing by a trio which sometimes intrudes rhythmically but rounds out the program.

JOHNNY DANKWORTH ORCH: "WHAT THE DICKENS" (Fontana). This is an unusual instrumental set in which the British maestro has composed a score as audio illustrations of some characters and scenes from the novels of Charles Dickens. Dankworth's big orch runs through these modern, and, on the whole, un-Dickensian jazz conceptions with a sharply swinging attack that gives the LP considerable stature apart from its literary associations. Numbers in the set are under such titles as "Little Nell," "Dotheboy's Hall," "Ghosts," "Dodson & Fogg," "The Pickwick Club" and "Sergeant Buzfuz."



LAWRENCE WELK
Presents His New Hit DOT ALBUM
"EARLY HITS OF 1964"

RECOGNIZE DISKS AS ART, RIAA ASKS D.C.

Record Industry Assn. of America is pitching for Congressional recognition of the phonograph record as one of the "major art forms." In the House bill to establish the National Council on Arts, phonographs were omitted from among the media covered, including films, radio and tv, all of which were tabbed as "art forms."

RIAA exec secretary Henry Brief testified before the House committee on education and labor last week, urging that the proposed bill be amended to include phonograph records, since, as he pointed out, better than 80% of the program material carried on AM and FM radio consists of disks.

Tin Pan Valley

By RED O'DONNELL

Nashville, April 28.

Columbia a&r country music chief Don Law in Louisville tomorrow (Wed.) to produce album of live performance of Derby Week country music festival sponsored annually by Philip Morris. Artists slated to perform include Johnny Cash, Carl Smith, Lefty Frizzell, Carl & Pearl Butler, Stonewall Jackson, Billy Walker, Pee Wee King's band and Ben Smathers' Cloggers.

At Ryman Auditorium here May 8 Law plans a different type LP. He'll cut a disk featuring Ben Smathers' Cloggers (longtime "Grand Ole Opry" fave) backed by Buddy Durham's band from Wheeling, West Va. "I believe," opines Law, "this is the first time for a square dance album."

Some 12 to 14 songs for MGM's biopic of late Hank Williams, titled "Your Cheatin' Heart," which George Hamilton will lip-synch, have been cut at RCA Victor's Nashville studio. Fred Karger and Frank Milton from Hollywood and Jim Vienneau from New York joined Audrey (Mrs. Hank) Williams and Wesley Rose on the production line.

In addition to Hamilton, Susan Oliver as Audrey Williams, Arthur O'Connell as late Fred Rose (Hank's acknowledged discoverer) and Red Buttons as leader of The Drifters (Williams band), have been cast in film which is now shooting on location in California with Gene Nelson directing.

SHORT SHOTS — Songstress Dottie West reigns as grand marshal of annual Apple Blossom Festival, Winchester, Va., this week (closes Friday) . . . Shares spotlight with Lynda Bird Johnson, Lucille Ball and Arthur Godfrey.

The European tour (promoted by RCA Victor), however successful boxoffice and public relations-wise, wasn't all profit for Jim Reeves. The singer's billfold, containing money and various credit cards and auto and pilot licenses, turned up missing in Germany.

Former All American footballer, Buddy Dial, who now performs for the Dallas Cowboys pro team, huddled with Columbia's Don Law and Frank Jones concerning recording audition during visit here the past weekend. Dial is a tenor; hopeful gospel singer.

The Everly Bros. (Don & Phil) due in this week for a Warner Bros. session at Fred Foster's sound station . . . Decca has June 8-12 reserved for some disk-making by Burl Ives.

Brenda Lee's daughter, born April 1, is out of hospital and home for the first time. The infant arrived prematurely and was in the intensive care section for more than three weeks.

Jack Linkletter was chairman and pianist-satirist Stan Freeman entertained at the Republican mock convention sponsored by Vanderbilt U.'s GOP-bent students . . . Monument's steel-guitarist Jerry Byrd on business-pleasure trip to Hawaii . . . Keyboard-pounder Del Wood re-signed with re-signed with Mercury . . . Miss America (Donna Lee Axum) in town for soft drink dealers meeting.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

CONNIE FRANCIS . . . . . BE ANYTHING
(MGM) . . . . . Tommy

Connie Francis' "Be Anything" (Shapiro-Bernstein) gives this ballad a neat workover with a steady beat that will earn it a wide round of spins with the juke set. "Tommy" (Mernat) is an okay rocking number in a conventional teenage format.*

* * *

BARBARA LEWIS
SOMEDAY WE'RE GONNA LOVE AGAIN
(Atlantic) . . . . . Spend A Little Time

Barbara Lewis' "Someday We're Gonna Love Again" (McLaughlint) registers as a swinging slice with a catchy lyric idea that this songstress projects for maximum results with her blues-flavored attack. "Spend A Little Time" (Jobetet) changes pace with a pretty ballad idea that could pick up the action.

* * *

GENE PITNEY . . . . . YESTERDAY'S HERO
(Musicor) . . . . . Cornflower Blue

Gene Pitney's "Yesterday's Hero" (Sea-Lark Enterprisest) hits as an original ballad idea which gains extra impact via a striking performance. "Cornflower Blue" (Arch) is an okay gently rocking side.*

* * *

MIKE CLIFFORD . . . . . IT HAD BETTER BE TONIGHT
(United Artists) . . . . . All The Colors of the Rainbow

Mike Clifford's "It Had Better Be Tonight" (Northridge-United Artists) from "The Pink Panther" score, is a nifty Italo-flavored ballad with a toe-tapping beat and a sharp lyric nicely delivered by this singer. "All The Colors of the Rainbow" (Januaryt) is a pleasing straight ballad entry.*

* * *

ANITA BRYANT . . . . . THE WORLD OF LONELY PEOPLE
(Columbia) . . . . . It's Better To Cry Today

Anita Bryant's "The World of Lonely People" (Ross Jongnickel) shapes up as a slick rocking ballad with a good lyric which this songstress delivers effectively to put her back into contention. "It's Better To Cry Today Than To Cry Tomorrow" (April) is an okay rocking ballad.*

* * *

BROOK BENTON . . . . . TOO LATE TO TURN BACK NOW
(Mercury) . . . . . Another Cup of Coffee

Brook Benton's "Too Late To Turn Back From Now" (Playt) registers as a neat ballad with a country flavor which this savvy performer handles for broad commercial impact. "Another Cup of Coffee" (Peter Maurice) is a well-written piece of material also due to grab spins.*

* * *

PEGGY MARCH . . . . . TAKIN' THE LONG WAY HOME
(RCA Victor) . . . . . Leave Me Alone

Peggy March's "Takin' The Long Way Home" (Metrict) is a bouncy ballad with an old fashioned flavor which blends nicely with this songstress' contemporary vocal style. "Leave Me Alone" (Metrict) is a good jive-slanted ballad.

* * *

FRANK IFIELD . . . . . SWEET LORRAINE
(Capitol) . . . . You Came A Long Way From St. Louis

Frank Ifield's "Sweet Lorraine" (Mills) shapes up as a socko updated version of this oldie by a British singer with a set of unusual pipes slated for wide response in the U.S. pop market. "You Came A Long Way From St. Louis" (Jewel*) is another excellent performance of a fine standard.*

* * *

AMES BROS . . . . . LOVE IS AN OCEAN OF DEVOTION
(Epic) . . . . . Love Me With All Your Heart

Ames Bros.' "Love Is An Ocean of Devotion" (Bennie Benjamin) is a standout ballad which gives this combo their best chance in some time to return to the bestseller lists. "Love Me With All Your Heart" (Peer Internationalt) is a Latin ballad also handled with strong impact.*

* * *

DAVE CLARK FIVE . . . . . DO YOU LOVE ME
(Epic) . . . . . Chaquita

Dave Clark Five's "Do You Love Me" (Jobetet) spotlights this British combo on one of those frantic rocking slices with which they have been clicking in the current cycle of the Liverpool sound. "Chaquita" (Al Gallicot) is another commercial entry featuring the group's driving instrumental style.

* * *

JERRY KELLER . . . . . SMALL WONDER
(Coral) . . . . . The Tears Keep Falling Down

Jerry Keller's "Small Wonder" (Chappell) is a fine class ballad which gives this singer an excellent showcase for his smooth crooning style. This could be very big for jockeys wanting a smart change of pace. "The Tears Keep Falling Down" (Northern*) reverts to a more conventional rocking groove.*

* * *

CHOLEE HARRIS . . . . . LITTLE PEOPLE
(Hickory) . . . . . Mama, I'll Be Good

Cholee Harris' "Little People" (Fred Roset) shapes up as a solid rocking ballad with a juve-slanted lyric which this songstress handles well. "Mama, I'll Be Good" (Fred Roset) is an arresting idea with good chances.

* * *

THE PIROUETTES . . . . . THE WRANGLER STRETCH
(Diamond) . . . . . If You See My Baby

The Pirouettes' "The Wrangler Stretch" (Rittenhouset) is a promising attempt to launch a new teenage dance. It's a straight rocking beat which this combo handles stylishly. "If You See My Baby" (Rittenhouset) is a good straightforward rocking entry also belted very effectively.

* * *

MIGIL 5 . . . . . MOCKIN' BIRD HILL
(Cameo) . . . . . Long Ago and Far Away

Migil 5's "Mockin Bird Hill" (Southern) is a firstrate rocking adaptation of this standard by a combo that features a fine blues lead singer. "Long Ago and Far Away" (T. B. Harms*) is another oldie that turns up in a similar shuffling format.* — *Herm.*

*ASCAP. †BMI.

Rita Pavone Nabs 3d Goldisk at RCA Fete; Other Via Veneto Music Notes

By ROBERT F. HAWKINS

Rome, April 28.

Rita Pavone received her third gold platter this week at RCA ceremonies which also helped launch and present three new Teddy Reno discoveries: Dino & the Kings, The Rokes, and La Cricca.

At the same time it was disclosed in Milan that Bobby Solo's San Remo also-ran and subsequent best-seller "Una Lacrima sul Viso", has now easily topped the 1,000,000 mark—a new record here for a single. Solo is currently in Naples acting in a film inspired by platter. Pic has the same title.

As predicted, Gigliola Cinquetti's win in Eurovision Song Contest helped her finally to make the top rating mark, which she had never attained despite her San Remo win with "Non ho l'Eta". Young singer has since been busy taping video commercials and making p.a.'s in Paris, London, and other European spots, all under the CGD aegis.

RCA has another gold disk occasion coming up: Edoardo Vianello's, at which youngster will give recital of recent compositions. Vianello's "O Mio Signore" looks an easy winner in RCA's write-in-tie-in winter popularity contest, according to incomplete returns.

Also from RCA: Michele, big seller here last year, to Paris for series of p.a.'s, radio and tv appearances, plus date at Olympia. Neil Sedaka has pressed two new songs in Italian: "La Notte e Fatta per Amare" and "La Forza del Destino". Anton Karas has been in Rome to accompany Rita Pavone with his zither on her teleshow, "Gianburrasca".

RCA's Pix Album

RCA's Rome plant also has just issued an effectively packaged LP called "From Hollywood to Cinecitta'", which includes some of top pix themes of past year or so, either in direct versions (if by RCA stars or orchs) or adaptations. It's a good standard for musical libraries as it covers key "must" tunes. Many of them (Rita Pavone's theme song from "Empty Canvas"; Trovajoli's Tamoure number from "I Mostri"; Miranda Martino's song from "Pink Panther"; Roby Ferrante's tune from "High Infidelity") are very striking and listenable.

Still in the film music orbit: C.A.M. had two tunes, but no winner, directly and indirectly competing in recent Oscar race; local diskery did original tracks for "Mondo Cane" ("More") and "Fellini 8-1/2", latter a winner as best foreign pic, however. Battle is on for who lands rights to new Federico Fellini film, with several companies trying to wrest lead away from C.A.M. though latter has advantage of indirect tie with Fellini producer Angelo Rizzoli.

C.A.M. also has three of its songs in Catherine Spaak recordings: "Penso a Te"; "Questi Vent'Anni Miei" from "I Malamondo", plus "Non e Niente". A film music specialist, C.A.M. recently issued platters for following pix "Liola'", "Omicron", "Fuorilegge del Matrimonio", "Gli Eroi del West", "Storie sulla Sabbia" and "Cuori Infranti".

Other film tunes: Nini Rosso's effective score for Italo version of French pic, "In Famiglia si Spara" (Sprint); Narciso Parigi's music for "Vie Conjugale" (Pathe). Sprint also has Lyda Ralli, a new recruit, doing "Una Notte Cosi'", theme song for pop RAI-TV show of past few months, "Studio One", as Miss Ralli's first platter for Rome recording outfit.

Mina's Ri-Fi Comeback

Mina's return to top positions is making Ri-Fi, her new recording company, beam. She follows up her recent toprater, "Citta Vuota", with "E L'Uomo per Me", another Yank song adapted into Italian, backed by "So Che Non e Cosi". Ri-Fi has another hot performer in Fred Bongusto, who sent off his most recent duo, "Va Buono" and "Mare non Cantare," over RAI-TV program called "Za Bum". Both could travel.

Philips follows the trend which says that a foreign singer must sing Italian to reach the majority of the public here. Two French singers, Johnny Hallyday and Claude Francois, have just pressed some Italianized Gallic tunes for label (which incidentally has just refurbished its ad campaign with new and effective layouts, art work, etc.)

Francois does "Dai Patata" and "Le Ragazze Vogliono L'Amor", while Hallyday goes with "La Mia Chitarra" and "La Vita Ricomincia". (RCA is also looking for sock tune to launch one of its French names, Silvie Vartan, recently in Rome).

Beatles a Fixture

Beatles' imprint on local scene under the Parlophon (Carish) banner is sealed by addition of "She Loves You" to previously strong sellers "Misery" and "Please, Please me". Carish is moving consistently with Peppino di Capri, always a consistent seller. Latest to move up is "Puccatura". Trini Lopez is strong and going up too with "America" and "Give me a Hammer".

Other recent releases here: Domenico Modugno with two characteristic new songs from his stage play, "Tommaso D'AMalfi"; "Tu si o Mare", and "Risveglio" (Fonit-Cetra)—good mood pieces but a bit short for ideal home and/or juke projection; they're neatly arranged, though. Fonit-Cetra also has a newcomer, Elio Cipri, off to an okay start with "Mafa . . . Mafalda" and "Vai Via da Me", delivered with nasal twang and in teen-appealing hectic fashion. Needs experience, though, if expected to climb.

Italdisc has three novelties: Lalla Leone, with good backdrop, singing "Non Farti Vedere"; other warm voice that needs work is Elio Cali's in "Baracca sul Mare". Contrast with pro delivery by Mina in both "A Volte" (Pretend that I'm Her) and "Non Piangero" (Just let me Cry) is strident, however, in one of star's last disks for Italdisc before her recent and controversial switch to Ri-Fi.

EMI's Hot Wax Pace Hikes Profit Margin $8.4 Mil

London, April 28.

The phenomenal disking pace of Electric & Musical Industries, one of Britain's Big Two waxworks, plus its other activities in the electrical appliance marketing and electronic manufacturing field, has brought about a $8,400,000 rise in the firm's pre-tax profit.

The company, which records The Beatles among other top British artists currently achieving high international sales, forecasts a higher dividend and is planning a one-for one scrip issue to holders of the $31,472,000 equity capital.

Increase in EMI biz reported earlier this year has been fully sustained and the directors expect that profit will not be less than $22,400,000, against $14,162,400 in the year ended June 30, 1963.

A final dividend of 10% is anticipated on the increase capital which would make a total equivalent to 12½% against 8¾% previously.

Britain's EMI, which owns 98% of Capitol Records in America, is 12% owned by private American investors.

ISRAELI POP SONG FESTIVAL COMPETISH

Tel Aviv, April 28.

Independence Day celebrations in Israel added one peer and three new choice songs to this country's field of entertainment. Meir Margalith, veteran stage comedian and star of classic and modern comedies which have enjoyed the longest runs on local stages during the last 38 years, received the Israel Prize, the State's highest acknowledgment of achievements for "his life contributions to the Israel theatre."

Margalith had recently completed a run of over 500 performances of Ephraim Kishon's "The Deed," starred in the local film, "Mishpahat Simchon," and is currently starred in Sholom Aleichem's "Amcha," produced and directed by the Canadian-American Peter Fryre Israeli resident during the last decade, who has given the Jewish play a Shakespearean touch.

Some 3,000 people, present at the Frederic Mann Auditorium in

(Continued on page 173)

JULY JAPAN WEEK AT PHILHARMONIC, N.Y.

In association with The Japan Society of New York, Jay K. Hoffman and George F. Schutz, will present "Japan Week at Philharmonic Hall" July 13-18 at Lincoln Center. With emphasas on music, the six-day presentation will also include floral, sculpture and print exhibitions.

Highlight will be the 60-piece Toho String Orchestra, made up of students ranging from 12 to 17 years of age. They'll be flown here from Japan under patronage of the Japanese Ambassador to the U.S. and Japan's representative at the U.N. The group will give eight concerts, including two twilight programs on July 17-18 for children. Seiji Ozawa, asst. conductor of the N.Y. Philharmonic, will conduct opening and July 16 programs with Austrian pianist Jorg Demus as soloist. Regular conducor Hideo Saito will conduct other programs with Brazilian pianist Joao Carlos Martins soloist on July 14 and 17, American recorder artist Bernard Krainis on July 15 and 18.

O'Seas Mkt. Key To Wax Income, Warns Bob Weiss

Hollywood, April 28.

Bob Weiss, prexy of Internatonal Holding Co., Ltd. warns that U.S. diskeries should watch the foreign market very closely if they don't want to go under. "It isn't like it used to be," said Weiss who has spent the better part of the past 12 years as on-the-spot rep for American diskeries, pubberies and tunesmiths overseas. "Six years ago, they were clamoring for our product. Today only a handful of our artists are clicking overseas."

He listed the clicks as Brenda Lee (Brunswick, Pat Boone (Dot), Nat Cole (Capitol), Elvis Presley —"though not like before" (Victor); Trini Lopez (Reprise); Jim Reeves (Victor); Julie London—"strictly in Japan and the Orient" (Liberty); Neil Sedaka (Victor); Gene Pitney (United Artists); Frank Sinatra — "England especially" (Reprise); Joannie Summers (Warner Bros.), Billie Vaughn (Dot), Henry Mancini (Victor); Roy Orbison (Monument); Peter, Paul & Mary — "in England, Australia and, with their new German recordings, in Germany (Warner Bros.) ". . . and maybe a few others, though I don't think I've missed many."

Since 1958, when Weiss joined Warner Bros. Records as international director (he quit to go it alone last December), the worldwide picture has become such that "within a very few years, foreign trade will account for 50% of the total gross business" of those U.S. waxeries which maintain close vigil and constant liaison with the overseas market.

Those that don't feel the international pulse, avers Weiss, will be turning out original hits which will "wind up as nothing more than demos for foreign artists." Change in the global market stems largely from the growth of nationalism and technological advances.

The former KFWB deejay (circa 1942), who later became Capitol's liaison man with foreign distribs, predicts the next big overseas boom will take place in the Orient —Japan, South Korea, Okinawa, the Philippines, Hong Kong (now a transshipping center), Malaysia, Singapore, Thailand and eventually Indonesia.

"Orientals," he added, "are music-loving people — particularly Filipinos, who are beginning to put out their own product." ("Manila, I Love Manila" by Vic Solidad, released by Mereco Records on the Villar label, is current South Pacific click). "The Philippines now have the finest music in the Orient," Weiss opines.

Aside from technological strides made, foreign nations have also cultivated their own crops of writers and singers, Weiss pointed out. With natural tendency being to push the native sons and daughters, foreign nations are less dependent on U.S. product than ever before.

In town to negotiate representation for "a few more labels" home-based in Hollywood, Weiss expects to wing to Paris in a few weeks.

Britain's $64 Question: Will Rocking Redcoats Consolidate U.S. Beachhead?

London, April 28.

Will British waxers be able to consolidate their foothold in American topselling disk charts, or will the rocking redcoats slip back out of sight? These and similar questions have now become uppermost in the minds of many British music industryites.

To key execs like a George Martin, a Norrie Paramor, a Dick Rowe, a Tony Hatch, an Alan Freeman, a Jack Braverstock and other a&r aristocracy attendant at the big U.K. diskeries, the answers to the queries are of paramount importance.

They know, fundamentally, that theirs is the largest share in the "responsibility" of keeping local artists in the international limelight. They know that company heads will turn to them for the answers. They know they will be in the forefront at the inquest if, for the second time in history, the British are forced to turn tail and flee.

At stake, of course, is the vast sales coin offered by the American market, a prize four or five times greater than is normally achieved in the U.K. This bonanza is one they previously only dreamed of or, at best, attained by a "lucky" accident.

But following the Beatles' phenomenal runaway in which they have grabbed off sales and airtime in an unprecedented fashion, and the resultant stimulation of interest in several other British popsters, the sales gold of the American market has been bought dramatically into reach.

At the same time, British a&r men—indies and otherwise—have conclusively proved that they can cut disks of universal appeal and of a calibre that ranks with the highest in the world. This plus factor alone goes a long way in favor of continued British representation in U.S. charts.

Also, the three British rock acts that have visited the U.S. following disclicks—The Beatles, The Searchers and the Dave Clark Five—have made sufficient impression to be asked for return dates (all have accepted).

As never before, too, British artists' followup disks are making it in the U.S. listings. For instance, second disks by the likes of Dusty Springfield and Dave Clark are moving up following their initial clocks. Fact augurs well for a measure of "stability" in the American market for British performers.

Helping, too, to establish U.K. talent more firmly Stateside, is the fact that several American companies are now recording artists over here especially for the Yank market. RCA Victor is doing it, for instance, and so is Lee Pincus of Ambassador Music.

Naturally, British a&r execs are now more keenly aware that from here on in disks must be of a universal appeal—and made with America very much in mind.

But all the skill the local a&r staffers bring to the U.K. recordings must now be balanced by the goodwill, promo ability and business acumen of American outlets that are handling them. Here, again, the last months have seen a new and vital interest on the part of American waxworks in promoting British imports.

The next six months should spell out whether or not their interest is going to wane.

Merc 'Beeps' Barry

Chicago, April 28.

Just like those razor blade commercials, Mercury is inserting a "beep" in "Barry's Boys," the Chad Mitchell Trio's satire on Senator Goldwater and his followers.

The "beep" has nothing to do with the disk's satirical jibes, but is to excise the word "damn" in order to get more air play.

Cap's One-Price Policy Still a Hot Topic in Disk Biz

Hollywood, April 28.

The war biz, like any other industry, is characterized by gradual trends wrought by evolutionary changes, motivated by perennially re-examining profit-getting policies. But there are exceptions to the rule of slow change, and Capitol Records' recent inauguration of its one-price-for-all policy is an exception. It has forced at least two other majors to the brink of adopting it and the rest are marking time.

"I don't blame the smaller record company for not adopting our policy just yet," said Cap prexy Alan Livingston. "If I were a small manufacturer, I'd sit tight, too, as long as we've stuck our necks out already. However, judging by the success we're enjoying, I think they're crazy if they don't adopt it eventually."

Asked whether Cap's nabbing of The Beatles had anything to do with the policy switch, Livingston snapped, "It so happens the one-price policy was planned before the Beatles."

While Liberty Records prexy Alvin S. Bennett is "entirely in favor of Capitol's changing the price structure," he qualifies by adding, "I don't agree with the $2.02 price-for-all plan, necessarily. I think there is room for the subdistributor and I do believe he's entitled to his discount. The subdistributor is an absolute must and there's no room for him in Capitol's present structure—as I understand it."

Meanwhile, back at Capitol: "We want the rack-jobber to stay in business," Livington emphasized, "but to serve the function he originally went into business to perform—namely, to supply the lesser outlets (merchants who do not carry records exclusively) with product. We were tired of the rack-jobber creaming our hits. Also, we didn't want him to replace the dealer, and that's just what was happening."

"Liberty has no immediate plans for alternating its price policy," Bennett concludes. "I am hopeful RCA will come up with something in the way of price stabilization in the near future. Columbia did so last August, so we're marking time."

The familiar no-comment sign was lit when a Victor Coast spokesman was approached.

Meanwhile, back at Liberty, that lacquery's national marketing director, Don Bohanan, discloses while Liberty now uses 27 indie distribs, it finds itself constantly confronted with marketing problems, the solution for which lies "only in the establishment of more factory-owned branches." Asked where these additional branches will sprout, Bohanan declined to comment.

Reprise Records veep, Mo Ostin, said his diskery will "mark time" re changing of price structure. Ditto, natch, for partner plattery, Warner Bros. Records, according to prexy Mike Maitland.

MITCHELL SRO $9,800 PHILLY

Philadelphia, April 28.

Chad Mitchell Trio drew a capacity house Friday (24) for promoter Bob Borden at the Academy of Music here.

Gross was $9,800.

JAZZ TO LIGHTEN CHI'S RAVINIA LONGHAIR FEST

Chicago, April 28.

The lighter side of the otherwise longhair Ravinia Festival on Chicago's North Shore this summer will be represented by jazz and folk artists, with Wednesday and Friday nights designated for the pop events.

Bob Dylan is set for June 17, Miriam Makeba for June 19 and Peter Nero July 15. The rest will do a pair of concerts: Louis Armstrong on June 24 and 26, New Christy Minstrels July 1 and 3, Ella Fitzgerald July 22 and 24, and Thelonious Monk July 29 and 31. They'll be sandwiched by performances of the Chicago Symphony Orchestra.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	2	12	**HELLO DOLLY** (Victor) **Original Cast** (LOCD 1087)
2	3	25	**AL HIRT** (Victor) **Honey in the Horn** (LPM 2733)
3	1	14	**BEATLES** (Capitol) **Meet the Beatles** (T2047)
4	4	9	**BARBRA STREISAND** (Columbia) **Vol. III** (CL 2154)
5	8	3	**BEATLES** (Capitol) **Second Album** (T 2060)
6	5	19	**HENRY MANCINI** (Victor) **Charade** (LPM 2755)
7	6	11	**BEATLES** (Vee Jay) **Introducing Beatles** (LP 1062)
8	7	28	**PETER, PAUL & MARY** (Warner Bros.) **In the Wind** (W 1507)
9	12	4	**ELVIS PRESLEY** (Victor) **Kissin' Cousins** (LPM 2894)
10	11	4	**SERENDIPITY SINGERS** (Phillips) **PHM** (200-115)
11	28	2	**FUNNY GIRL** (Capitol) **Original Cast** (VAS 2059)
12	13	14	**ANDY WILLIAMS** (Columbia) **Wonderful World of** (CL 2137)
13	15	12	**AL MARTINO** (Capitol) **Living A Lie** (T 1975)
14	16	3	**DAVE CLARK FIVE** (Epic) **Glad All Over** (LN 24093)
15	14	38	**JOAN BAEZ** (Vanguard) **Vol. II** (URS 9094)
16	9	11	**NANCY WILSON** (Capitol) **Yesterday's Love Songs** (T 2012)
17	10	7	**JOHN GARY** (Victor) **Encore** (2836)
18	20	5	**NEW CHRISTY MINSTRELS** (Columbia) **Today** (CL 2159)
19	19	9	**ROGER WILLIAMS** (Kapp) **Solid Gold Steinway** (KL 1354)
20	25	4	**LAWRENCE WELK** (Dot) **Early Hits of '64** (DLP 3572)
21	17	32	**BARBRA STREISAND** (Columbia) **Volume II** (CL 2054)
22	27	14	**JACK JONES** (Kapp) **Wives and Lovers** (1352)
23	46	3	**HENRY MANCINI** (Victor) **Pink Panther** (LPM 2795)
24	18	14	**KINGSTON TRIO** (Capitol) **Time to Think** (T 2011)
25	22	129	**WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670)
26	24	7	**BOB DYLAN** (Columbia) **Times Are Changing** (CL 2105)
27	23	6	**RAY CHARLES** (ABC-Par) **Sweet & Sour** (480)
28	34	4	**CHAD MITCHELL TRIO** (Mercury) **Reflecting** (MG 20891)
29	35	2	**TOM JONES** (UA) **Soundtrack** (UAL 4113)
30	47	3	**WHAT MAKES SAMMY RUN** (Columbia) **Original Cast** (KOL 6040)
31	30	10	**JOHNNY MATHIS** (Mercury) **Tender Is the Night** (MG 20890)
32	38	3	**FOUR SEASONS** (Philips) **Dawn** (PHM 200-124)
33	36	52	**HOW THE WEST WAS WON** (MGM) **Soundtrack** (1E5)
34	48	3	**JOHNNY CASH** (Columbia) **Ring of Fire** (CL 2053)
35	40	6	**AL HIRT & ANNE-MARGARET** (Victor) **Beauty & the Beard** (LPM 2690)
36	39	12	**KINGSMEN** (Wand) **Louie Louie** (657)
37	33	3	**BEACH BOYS** (Capitol) **Shut Down, Vol. II** (T 2027)
38	45	26	**SWINGLE SINGERS** (Philips) **Bach's Greatest Hits** (PHM 200-097)
39	43	20	**SMOTHERS BROS.** (Mercury) **Curb Your Tongue, Knave** (MG 20862)
40	42	55	**ANDY WILLIAMS** (Columbia) **Days of Wine & Roses** (CL 2015)
41	44	56	**ROY ORBISON** (Monument) **Greatest Hits** (MLP 8000)
42	41	24	**THE SINGING NUN** (Philips) **Soeur Sourire** (PCC 203)
43	26	2	**ALAN SHERMAN** (Warner Bros.) **In Wonderland** (W 1539)
44	21	24	**JOHN GARY** (Victor) **Catch a Rising Star** (LPM 2745)
45	32	3	**BOBBY VINTON** (Epic) **There I've Said It Again** (LN 24081)
46	37	2	**SHANGRI-LA** (Decca) **Robert Maxwell & Orch** (DL 4421)
47	31	15	**LAWRENCE WELK** (Dot) **Wonderful Wonderful** (DLP 3552)
48	29	3	**JERRY VALE** (Columbia) **Till the End of Time** (CL 2116)
49	50	14	**VENTURES** (Dolton) **In Space** (2027)
50	49	20	**ELVIS PRESLEY** (Victor) **Fun in Acapulco** (LSP 2756)

Aching Back No Curb To Trumpet Playing, Ct. Rules

Tucson, April 28.

Testimony of a parttime trumpet player that tootling bothered his aching back was discounted last week by the Arizona Supreme Court. The high court agreed with the Arizona Industrial Commission that Frank Sanchez, of Prescott, continued to enjoy substantial earnings from his trumpet playing despite a mining injury to his back.

However, the court said the Sanchez is entitled to more workmen's compensation than the commission had allowed for the injury. Sanchez testified his musical income diminished drastically after his injury.

Fred Payne

Continued from page 2

one of the two top popular filling-stations.

Payne's Bar, however, because of its proximity to Pigalle and the Montmartre environs was more of a show biz haunt, particularly with the Bluebell Girls, the Tiller Girls and the English performers working in Paris revues. The late Harry McElhone's New York bar catered more to the newspaper bunch who clustered around the Hotel Scribe and, of course, because of its proximity to the grand boulevards was a favorite with the Yank tourists.

Both spots still have guest books of formidable size and probably priceless but Payne's "rogues gallery" of performers, British dominantly, then Americans, along with the local French, German, Scandinavian and other troupers, rates special attention. It probably has been the subject of considerable press comment before and rates a special spread because of the unique calibre of the al fresco juvenile poses of many show biz greats in their formative years.

Payne was a cockney and started his bar as a tearoom which attracted the British chorus girls (somehow French revues invariably imported dancing girls from London) who felt at home because they "could get a real cup of tea" along with other British specialties. Eventually it became a bar and a general haunt for the Montmartre night owls and a windup spot for the show people.

Payne, like McElhone, found their bars taken over by the Nazis during the Occupation but reopened immediately post-World War II.

Incidentally, despite the New York Bar billing, Harry McElhone was a Scotsman and his son, Andrew, who now owns and operates, was also born in the United Kingdom. McElhone Sr. predeceased Payne by four years. The future of Payne's bar is indeterminate at the moment.

Burton's 'Hamlet'

Continued from page 1

Edward Albee's "Who's Afraid of Virginia Woolf?" which has sold approximately 30,000 albums since it was released last year. Like "Hamlet," it was a 4-record album.

Top selling spoken-word album, other than a play, again claims Lieberson, is Edward R. Murrow's "I Can Hear It Now" which sold over 1,000,000 biscuits but was a single-record album.

"Hamlet" will follow pattern of "Virginia Woolf" and sell for $15 monaural and $17 stereo. Lieberson arrived at these prices with the thought that the recorded play should cost the consumer no more than two good seats at a Broadway production.

Also hitting the market same time as "Hamlet" will be the Alec Guinness recording of "Dylan," a two-record album. Selling well are Columbia's "In White America," which was an off-Broadway production, and the Actor's Studio all-star recording of "Strange Interlude."

Scheduled for early May release will be "Homage to Shakespeare," with John Gielgud, Edith Evans and Margaret Leighton. Lieberson believes that continued success of recorded plays might well result in bidding for recording rights just as happens now with musicals.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	4	9	**HELLO DOLLY** **Louis Armstrong**	Kapp
2	1	4	**CAN'T BUY ME LOVE** **Beatles**	Capitol
3	2	7	**SUSPICION** **Terry Stafford**	Crusader
4	6	6	**CROOKED LITTLE MAN** **Serendipity Singers**	Phillips
5	8	4	**BITS & PIECES** **Dave Clark Five**	Epic
6	5	4	**DO YOU WANT TO KNOW A SECRET** **Beatles**	Vee Jay
7	3	7	**TWIST & SHOUT** **Beatles**	Tollie
8	14	4	**MY GUY** **Mary Wells**	Motown
9	7	7	**SHOOP SHOOP SONG** **Betty Everett**	Vee Jay
10	13	4	**SHANGRI-LA** **Robert Maxwell**	Decca
11	15	6	**DEAD MAN'S CURVE** **Jan & Dean**	Liberty
12	12	4	**WHITE ON WHITE** **Danny Williams**	UA
13	11	9	**GLAD ALL OVER** **Dave Clark Five**	Epic
14	18	4	**FOREVER** **Pete Drake**	Smash
15	40	3	**RONNIE** **Four Seasons**	Phillips
16	21	4	**THAT'S THE WAY BOYS ARE** **Lesley Gore**	Mercury
17	9	6	**NEEDLES & PINS** **Searchers**	Kapp
18	16	7	**MONEY** **Kingsmen**	Wand
19	20	7	**THE WAY YOU DO THINGS** **Temptations**	Gordy
20	17	9	**MY HEART BELONGS TO YOU** **Bobby Vinton**	Epic
21	10	14	**SHE LOVES YOU** **Beatles**	Swan
22	32	3	**IT'S OVER** **Roy Orbison**	Monument
23	23	15	**I WANT TO HOLD YOUR HAND** **Beatles**	Capitol
24	28	4	**EBB TIDE** **Lenny Welch**	Cadence
25	24	10	**FUN FUN FUN** **Beach Boys**	Capitol
26	36	3	**DON'T LET THE RAIN COME DOWN** **Serendipity Singers**	Philips
27	25	6	**THINK** **Brenda Lee**	Decca
28	38	15	**JAVA** **Al Hirt**	Victor
29	19	4	**YOU'RE A WONDERFUL ONE** **Marvin Gaye**	Tamla
30	45	2	**COTTON CANDY** **Al Hirt**	Victor
31	31	4	**HEY, BOBBA NEEDLE** **Chubby Checker**	Parkway
32	22	11	**PLEASE PLEASE ME** **Beatles**	Vee Jay
33	33	9	**STAY** **Four Seasons**	Vee Jay
34	—	3	**ANGELITO** **Rene & Rene**	Jox
35	29	9	**HI HEEL SNEAKERS** **Tommy Tucker**	Chess
36	34	2	**AIN'T NOTHING YOU CAN DO** **Bobby Bland**	Duke
37	—	1	**THAT'S ALL THAT MATTERS** **Ray Price**	Columbia
38	—	1	**THE MATADOR** **Major Lance**	Okeh
39	43	2	**WRONG FOR EACH OTHER** **Andy Williams**	Columbia
40	26	4	**THANK YOU GIRL** **Beatles**	Vee Jay
41	27	4	**ROLL OVER BEETHOVEN** **Beatles**	Capitol of Canada
42	41	4	**ALL MY LOVING** **Beatles**	Capitol of Canada
43	—	1	**IT HURTS ME** **Elvis Presley**	Victor
44	37	6	**NADINE** **Chuck Berry**	Chess
45	46	3	**MAKE ME FORGET** **Bobby Rydell**	Cameo
46	39	4	**HIPPY HIPPY SHAKE** **Swinging Blue Jeans**	Imperial
47	35	12	**DAWN** (Go Away) **Four Seasons**	Philips
48	44	4	**TELL IT ON THE MOUNTAIN** **Peter, Paul & Mary**	W. B.
49	50	3	**T'AINT NOTHIN' TO ME** **Coasters**	Atco
50	30	10	**KISSIN COUSINS** **Elvis Presley**	Victor

Britain's 94c Cover Disk Mkt. Now Wide Open as EMI Spins Into Field

London, April 28.

The market for 94c cover disks —which duplicate six pop hits on one platter—is now wide open. Following Pye's pioneering of this form of marketing with its Top Six label, EMI (Electric & Musical Industries), a major British diskery, has moved into the field with its own Hot Six records on the Regal Zonophone label.

At a time when Pye's cover waxes, produced by indie disker Bill Wellings, are fast sellers at the 100,000 and above mark, EMI has pacted with indie groover Robert Stigood to produce six-song "singles" which will be in direct competition with Pye's new label.

Difference between the two issues is principally that the EMI is naming artists on its releases—initially The Leroys and The Innocents, both of whom record under their own names on a regular EMI label. EMI, moreover, will probably feature different pop hits than those sung by Pye's unnamed artists on the Top Six waxes.

While EMI has moved into this new market of waxtivity—although possibly on a less rhythmic basis than Pye's regular one-a-month schedule of releases—Decca, the second big diskery, is still stoutly abstaining.

But as one Decca exec pointed out: "If there is a significant change in the market, we will undoubtedly revise our policy." This is taken to mean, that if Pye's pioneering and EMI's follow-through add up to a whole new, money-spinning market for the non-royalty-paying "cover" disks, Decca too may move into the field.

Israeli Fest

Continued from page 171

Tel Aviv, on Independence Day, chose the most popular three of 10 new songs, performed each by two top-performers and premiered on that occasion. This annual affair, sponsored by the Prime Minister's office and Kol Israel Broadcasting Service.

Of the 10 (screened by a panel of judges including some of the country's foremost composers and writers from 400 entries), Moshe Dor and Yaacov Holander's "Say, Girl" won the first prize. "Matters of Nothing," by Haim Keynan and Shimon Cohen, came next, and the third ze was awarded to Uriel Ofek and Yona Fuchs for "In a Sleepy Path."

Idols

Continued from page 169

writes her own rolling and slow songs, is holding her own.

Claude Francois is believed to be consolidating his pull while Eddy Mitchell is tagged a fading flash-in-the-pan. British songstress Petula Clark seems even stronger this year while Sheila is felt slipping in pull and interest. Frank Alamo appears steady, and Hugues Auffray, a skiffler with mainly folk songs and r&b, is getting more followers.

Surfs (6), a surf group from Madagascar, are gaining and Dick Rivers is also showing promise. Belter Marianne Mille is considered "most likely newcomer to succeed." Except for the Surfs and Miss Clark, the others are all French in spite of their Americanized monickers. It looks like rock will go rolling on in music circles for some time.

Cliff Richard Rolls Cont'l Tour May 5 in Holland

Glasgow, April 28.

Cliff Richard, English pop singer, at the Odeon Theatre here on a one-night stand, is set for engagements in Holland, Belgium, Germany, Austria and France on an upcoming tour through Europe. He will also visit Scandinavia.

Tour starts May 5 at Scheveningen, Holland. Dates in Belgium include Liege, Brussels and Antwerp. In Germany the unit will play Frankfurt and Munich.

Granz Denies BG's Allegation That He Deserted Jazz in Hour of Need

Editor, VARIETY:

In a report datelined April 7, Tokyo, Benny Goodman said, among other things "that Norman Granz has always been called the patron saint of jazz yet when the business got a little rough he runs." Goodman said this in reference to my comment in VARIETY on the state of jazz and the fact that I had not presented a Jazz at The Philharmonic Concert in America since 1957. Well, let's look at the record.

Since 1957 I have presented in Europe, Australia and South America an average of five concert tours a year, making a total of over 300 concerts during this period. These tours have included four with Duke Ellington, three with Miles Davis, two with MJQ, three with Basie, and with such artists as Nat ("King") Cole, Quincey Jones, Kid Ory, Dizzy Gillespie, Cannonball Adderley, the annual ones with Ella Fitzgerald and Oscar Peterson and a great many others, among them Benny Goodman and his orchestra (a disaster artistically and financially).

I've laid out approximately $750,000 in musicians' salaries during this period and when you add to this, transportation and promotion costs of rent and publicity, the total is well over $1,000,000. This is hardly "running." My profit, apart from the Ella Fitzgerald and Oscar Peterson tours, averaged less than 15%, not much considering the risks. And added to this was over $250,000 per year for recordings made by jazz musicians on Verve Records from 1957 until I sold the company in 1960.

Why then, do I say jazz was never really big and in fact, why do I continue with it? Well, I love jazz and I feel I should subsidize it as best as I can, as I did, for example, on Verve: the sales of Ella and Shelley Berman paid for the Tatums, the Websters et al. And three weeks ago on Easter Sunday I presented Duke Ellington at no profit whatsoever, at Carnegie Hall because I felt he should be heard by America whenever possible.

When Benny cites the success of Miles, Monk, Coltrane, and so on, that is a measure of just how much he doesn't understand the problem. What about the hundreds of unemployed musicians that cannot find work? For instance, Max Roach, Ben Webster, Sonny Stitt, Dexter Gordon, Lockjaw Davis, are just a few of the good musicians that cannot find work commensurate with their abilities. No, you see, Benny's point of view about other jazz musicians is "I've made it, now let them get out and do it."

Norman Granz.

Inside Stuff—Music

Frisco Chronicle's jazz columnist Ralph J. Gleason (who is also a sometime VARIETY correspondent) in a recent column charged show biz with having "forgotten" Tommy Lyman who died March 12 in Chicago. He chided the wire services for "not having carried a line on him" and "VARIETY only got around to running a brief one last week." (This took some doing to ferret out even in Chi, where the Prohibition era sentimental songster died.—Ed.).

While Lyman has been identified chiefly with torch songs like "Melancholy Baby" which were lullabies to many a sentimental drunk during and post-Prohibition, it was little known that he wrote a pretty good pop standard, "Montmartre Rose," which E. B. Marks Music has renewed. Copyright dates back to 1925. Lyman also authored another novelty, "Some Ambitious Mama Is Hanging Round My Papa." Paradoxically, it was during the late 1920s that Lyman clicked bigger with "Montmartre Rose" while playing in Paris' Harry's New York Bar. For some reason, both the tourists and expatriates then living in the French capital, and also the bilingual Parisians, went for this lachrymose paean to a faded beauty from the Butte (environs of Pigalle).

Gleason quotes somebody that "dames threw thousand dollar francs at his feet for him to sing his songs." Even if it was 1,000-franc notes, that was 40 bucks in those days, and very unlikely, especially in a joint like Harry's New York Bar which American newspapermen stationed in Paris favored. As for owning "pieces" of joints in New York, Lyman had dubious "percentage" arrangements which may have given him a loose rooting interest in the spots' economic success but he was chiefly a throw-money (tips) saloon singer.

The John F. Kennedy Center for the Performing Arts has received a first royalty payment of nearly $60,000 from RCA Victor on the sale of more than 200,000 copies sold on four LPs featuring the bands of the Army, Marine Corps, Navy and Air Force. The LPs were released last May and the royalties represent the sale during the first four months. The Center received an award from the Freedoms Foundation at Valley Forge last week for its cooperation in making the service band recordings possible.

The N.Y. University-NARAS course in Recording and Music, closed last week with a panel on electronic music in which Princeton music professor Milton Babbitt described the advances in electronic sounds. The panel, although citing the new and advanced sounds made possible by electronic reproduction, ultimately concluded that the Edison Co. would never take the place of human musicians, although the sphere of the latter will be advanced considerably with the new electronic aids.

Lena Martell, a young thrush from Glasgow, is getting a big buildup from Decca to prep her for the American wax market. Last week she cut her first album, "Introducing Lena Martell," for release on the London label in the U.S. at the end of May. Her manager, George Elrick, who also handles Mantovani, persuaded London Records exec Joe Bott to hear her in a nitery and Miss Martell was inked to a three-year contract. Following release of the LP she'll tour the U.S. for tv dates and promotional stints.

Ralph T. Gould, 31 Forest Road, Cape Elizabeth, Maine, seeks any material or picture concerning turn-of-the century composer of band marches, R. B. Hall. It's a sentimental project but biographer Gould "would appreciate comments by (other) bandmasters as to their opinion of R. B. Hall as a band composer. He had over 100 marches published, among them 'Officer of the Day,' '10th Regiment,' 'Guard du Corps,' 'S.I.B.A.' and 'Indendentia.'"

Barbra Streisand walked off with most nominations for the Grammy awards to be made next month by the National Assn. of Recording Arts & Sciences. She won nominations for record of the year, album of the year and best female vocal performance. In addition, her Columbia Records LPs were nominated for best engineering, best cover design and best liner notes.

New Directions (U.S.) has just brought out "The Complete Poems of Wilfred Owen," many of which form the text of the new Benjamin Britten "Requiem," which has been widely publicized via the performances by the Boston Symphony and the London recording.

In last week's Chad Mitchell Trio ad, a printer's gremlin inadvertently omitted the name of their booking representatives—Agency for Performing Arts (APA).

'BMI Pubs' on Its Bd. Stirs ASCAP

Pressure is building up in the American Society of Composers, Authors & Publishers to prevent publishers with Broadcast Music Inc. affiliates to serve on ASCAP's board. At the present time, three publisher board members, The Big Three, Shapiro-Bernstein Music and Leeds Music, have BMI affiliates.

At a recent meeting of ASCAP's publishing advisory board, several publishers pressed ASCAP's administration to eliminate the so-called dual allegiance. While some ASCAP execs are sympathetic to the idea of barring such pubs from the board, they do not feel that ASCAP has any legal power to take such a step.

One of the publisher board members with a BMI affiliate, said the movement against dual affiliation was "poppycock." ASCAP, he said, is a business and so is BMI and all publishers want to give maximum protection to their business interests. "We want to make ASCAP as big and as rich as possible," he said, "precisely because it is good business for us to do so."



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Hollywood USA No Bargain at $1.25 Top; HMS Bounty Moored at 50-90c Rap

By EDDIE KALISH

At $1.25 for adults and 50c. for children's admission, the Hollywood U.S.A. pavilion is something of a disappointment. Primarily an uninterestingly - deployed assembledge of sets, plus a small museum and some displays of props and such, the outdoor exhibit is so far lacking the essential color and glamour associated in the public mind with the film colony.

A replica of Grauman's Chinese Theatre serves as the entrance to the exhibit, with places for cemented footprints of visiting celebs outside, a la the actual spot. So far Federico Fellini, Guilieta Masina, George Murphy (a coplanner of the pavilion) and Jean-Pierre Aumont, Sonja Henie, Arlene Francis, Constance Bennett and Maggi McNellis have left their marks. The latter group did so in a ceremony on opening night which drew the attention of several fairgoers.

Sets include the "Cleopatra" throne room plus some statues, an exterior from "The King and I," the chariots from "Ben-Hur" and "Fall of the Roman Empire" and a small piece of the set from the latter pic, the President's office from "Seven Days in May," an interior from "Unsinkable Molly Brown," a large "West Side Story" tenement exterior (with a credit sign mispelling Mirisch as "Mirish" and omitting reference to UA, 7 Arts and Robert Wise) and an exterior and a barroom interior from the tv series, "Gunsmoke," and an operating roim setup which is supposed to be from "Dr. Kildare.'"

The museum contains such items as Marilyn Monroe's dress from "Seven Year Itch," some Cecil B. DeMille memorabilia (camera, chair and megaphone), heads demonstrating the makeup used for Tony Randall in "Seven Faces of Dr. Lao," the Friberg oil paintings of "10 Commandments" sets and other things like set sketches, costumes, props, mockups and pix of stars.

Uniformed male and femme guides stand around and spiel some chatter about the displays. Actors and actresses who were to be in costumed attendance on the sets, a factor which would help considerably, were absent on opening day. Perhaps more interesting than the bare sets would have been a

(Continued on page 179)

The Masonic Grill

The Masonic Brotherhood has a white stucco display and reception building near Gate No. 1 at the World's Fair. The front room is dominated by a plaster statue of G. Washington in his Masonic apron. Busts of Pershing, Admiral Byrd, Bobbie Burns and other brothers are on pedestals. Memorabilia of the lodge, a roll of past Grand Masters, a global map of Masonry are on view.

Rear room is a lounge Presence of an electric organ suggests that Masonic rites are contemplated. The fraternal order raised some $600,000 to finance its participation at the Fair.

IT'S A NON-CYPRIOTIC GREENWICH VILLAGE

Hip Cypriots could take a lesson in international relations from the musicians who make up the Near East Ensemble at the Village Gate. Greek bandleader George Stratis, who heads the group, has set a benefit for Yavuz Tonton, Turkish dumbelek player, hospitalized with tuberculosis. Stratis' men will contribute a night's pay, Gate boniface Art D'Lugoff donates a night's admissions for the benefit, set for next Wed. (29).

Sitting in with the band will be American singer Chris Connor, Argentine guitarist Jorge Morel, Greek-American singer Stephanie and exotic dancer Little Athens.

LONE SEGREGATED SHOW

Clairol Restricts Its Pavilion To Femmes Only

One mark of individuality that the Clairol exhibit can claim is that it is the only segregated exhibit at the Fair. The hair-coloring company has restricted its Color Carousel to women only. Exhibit manager Nick Schwartz said that visiting privileges may be extended later to hairdressers.

Femme visitors fill out forms about hair problems, are seated in a booth on the carousel, the forms are fed into a computer and while they're waiting, they're regaled with music (Johnny Desmond singing) and a short talk on hair care during the 6-min. ride. To keep mates from getting fidgety, an exterior exhibit is provided of paintings which emphasize attractive hairdos. Also on exterior are a series of plastic bubbles into which femmes can peek. They see a mirror topped with various color hairdos to allow them to see how they would look with hair of a different color. Smaller bubbles are provided for tykes to keep them peaceful while mama works her way through the various shades. Kids see themselves as Superman, pirates, etc.

When leaving, femmes are given results of computer tests.

AVIS' ANTIQUER

But Hertz Puts You In the You-Know-Where

The Avis Rent-a-Car layout is a "drive-it-yourself" antique car ride, pegged at 50c for adults and 35c for kids. A lengthy spin in the models of old cars is given. Located near the large industrial exhibits of some of the major exhibitors and far from the amusement section of the Fair, the setup stands to do solid business as a diversion for the junior set and accompanying adults as well.

Avis has a booth out front at which one can obtain info about the company's car rental biz. Also, various items such as maps, folders, stickers and the like are available on request. These things all plug the company, natch, but are also nice gratis souveniers. This booth is directly on the street and is separate from the ticket stand for the antique car ride itself.

Another auto rental company, Hertz, also has a booth at the Fair. It is located at the base of the Transit Authority heliport restaurant and serves as an auxiliary ticketselling spot for the TA site. Also, one can arrange to rent a car (not for Fair use) at the booth and obtain travel information. Other free service is provided, such as the making of plane, train etc. reservations. Several uniformed girls man the booth, the main purpose of which is to be a service, as opposed to offering an exhibit.

Hawaiian Pavilion's Hip-Weavers, May Be Surprise 'Girlie' Click

The Hawaiian Pavilion, for which 25c is the normal admission through a turnstile, gave a huge extra on the opening day (Wed.), permitting those who paid that sum to see its show for free, although the normal nick, once the layout is in operation, will be $2.50 and $3.50 in its 1,000-seat theatre. This price scale, although high for this show which will run approximately 90 minutes, is in keeping with the tariffs charged by its neighbors in the Lake Amusement Area.

It could be the surprise of the Lake area. The Hawaiian layout seems to provide the nearest thing to a "girlie" show in the belt. Naturally, the connotation of Hawaii and hula is inevitable, and it's probably its bestselling point.

This Polynesian package moves along at its best when the girls are in their hip-weaving endeavors. The femmes are cute, shapely and wriggly, which seems a good deal for fairgoers. It's not as forte in the legendary and ceremonial department, nor when the acts go on.

There is a profusion of talent, with a lot of editing needed by most of the turns. The comedy is by Inny Young, a Chinese, who starts out with a ribbon dance and thence into jive. There's also Tom Lesley, who does have a good style, even if the mainland gags are switched around to Hawaii. Violet Ortiz and Ollie Crowell are pleasant singers, Fely Gabriel does a ceremonial number as does Foi Foi.

Layout is produced by Sterling Mossman. *Jose.*

Fair's Inaugural Talks

Despite the drizzle which marred the opening morning of the N.Y. World's Fair last Wed. (22) the official agenda was conducted, as scheduled, in the Singer Bowl, a stadium intended for sports and other special events. A red and blue striped awning protected those on the speakers platform. The public was divided in various numbered sections—one for press, one for members of Fair Corp., and so on. The chill of the day cut down attendance. Even so, there were thousands present.

They heard Richard Tucker sing the national anthem. Thomas J. Deegan, the exec veep of the Fair, presided, introduced Francis Cardinal Spellman, Postmaster-General John A. Gronpuski, Robert Moses himself, who confined himself to a few paragraphs, Gov. Nelson Rockefeller who put on a pitch for the N.Y. State Pavilion and lavished praise on everybody, including the Democrats.

The much-needed amusing touch on the dismal morning came from ex-President Harry S. Truman, who said it had been an invitation from President Johnson and that word from the White House occupant was a novelty for him, an indirect allusion to Ike who never fancied Harry. Mrs. Indira Gandhi of India spoke for the international contingent, wisely and attractively.

President Johnson drove directly into the Bowl, alighting from a limousine and mounting the platform. It was then that everybody became aware of the protection in depth of the Secret Service.

The Singer Bowl is surely one of the most useful structures at this Fair. It is open to special events, the sewing machine company contenting itself with using the street front space under the grandstand for its own commercial displays.

World's Fair Show Reviews

To B'way With Love

Angus G. Wynne Jr. & Compass Fair Inc. presentation of revue in 41 scenes (no intermission). Producer, George Schaefer; exec producer, Gordon R. Wynne Jr.; directed by Morton da Costa; dances and musical numbers staged by Donald Saddler; costumes, Freddy Wittop; scenery, Peter Wolf; lighting, Jean Rosenthal; music adapted and arranged by Philip J. Lang; conductors: Franz Allers, Oscar Kosarin, James Leon. Opening April 22, '64 at Music Hall at the Texas Pavilions, N.Y. World's Fair; $4.80 top.

When the N.Y. World's Fair of 1964-65 opened last Wednesday (22) only one show business unit, as such, was in shape to give a performance. Hence, "To Broadway With Love" achieved both a boast as to its own accomplishment and a boost for the amusement section, which it brought alive on that historic day of civic confusion and faltering production timetables.

That the show was not only ready but good means that the Texas syndicate and its professional showmen were home safe. The significant compliment is that this revue, deriving from American musical comedy back to early minstrels down to the present day, was put together and delivered in neat order on time by persons who knew what they were doing.

Production is intended for three performances daily, running 90 minutes and scaled to $4.80. Any small details at the premiere which still needed tightening may be disregarded on the assumption that, with the appearance of these comments, they shall already have been made. This is a thoroughly professional show, produced by George Schaefer, staged by Morton Da Costa, choreographed by Donald Saddler and conducted by Franz Allers.

It is presented in a mammoth music hall on the ground floor of the cluster known as the Texas Pavilions (the plural stressed). Upstairs there is an old western saloon, as large as Texas and as loud, where cafe acts give out.

There was essential wisdom in refraining from dialog, comedy skits or any deviation from song and dance. Resultantly, the tempi never slacken. But there are humorous bits. Indeed many of them. These are, however, along the way, inherent in the revived songs and stereotypes of yesteryear. Which is not to discount the probable contributions of original material from Jerry Bock and Sheldon Harnick.

That a great many people worked very hard to attain this smoothness is the essential judgment. New theatrical ground "To Broadway With Love" does not break. But old things it does freshly with great competence and flair. Helping with the historic perspective are a number of smartly selected and arranged old silent movies, some back to 1900. Without comment, the juxtaposition often triggers a giggle. Beatrice Cunningham and John Schultz did the sequencing. Above the proscenium arch there is a running electric sign which also helps frame the references to nostalgic appeal.

Going only by the printed pro-

(Continued on page 178)

Max Liebman's 'Autofare' For Chrysler a Classy Live-Puppet-Film Show

Chrysler's "Autofare," one of the "big three" (along with GM's Futurama and Ford's Space City) in the Transportation Area, is divided into five island areas surrounded by water. Each island is a separate exhibit but combined with the others via bridges. On opening day, "Design Island," one of the areas, was not yet in operation, although it appeared completed.

Biggest area and biggest attraction is the centrally-located circular theatre (actually four theatres of 625 seats each) housing the 24-min. "Show-Go-Round," produced by Max Liebman. Associate producer on the show is Mitchell Grayson. Writing was done by Liebman and Lucille Kallen. "Show-Go-Round" is presented on a revolving stage divided into quadrants so that various phases are being seen simultaneously by each of the four audiences. It is part live-part marionette-part film. After a brief intro by a live emcee-host (Dick Higgs, Ron Beattie, Mike Masters or John Fowler), action segues into interplay between emcee and a marionette, then into a 9-min. presentation by Bil Baird's marionettes. This is followed by a 9-min. film, directed by Bill Hobin and hosted by Bob Hope. Show winds with return to emcee and 3-min. wrap-up of sales pitch. The entire program, which lauds Chrysler engineering enterprise, with emphasis on experimental turbine engine, is continuous for 12 hours. Four shifts of personnel are involved. A working turbine-engine powered Chrysler outside makes a continuous circular drive around one of the exhibits. There is no vocal spiel although never-ending passage of the car causes considerable comment.

Emcee-hosts and puppeteers work on an Equity basis. Show is geared for 72 complete performances (four at a time) in a working day.

Other areas offer novelty attractions—a walk-through facsimile of a Chrysler engine, with the giant moving parts designed to resemble people, insects, animals, etc. At another is a section of a real assembly line along which visitors can ride while seated in the chassis of a car supposedly being assembled. Everything in exhibit is free and attendants are uniformly pleasant, well-drilled and courteous. *Robe.*

SWEDEN PAVILION OK FOR POPULAR IMPACT

You can't miss the Sweden Pavilion with its familiar blue color and it should prove one of the more popular spots with exhibits that hold appeal for every member of the family. Admission is free. The males are certain to be fascinated by the continuous working demonstration of electric power put on by ASEA (Allmanna Svenska Elektriska Aktiebolaget), the Swedish electrical company.

The 12-min. show breaks down technology of high-voltage power into short segments, easy to follow on a tremendous relief map, with a running history of the growth of Swedish electrical power. Accompanying sound effects and electronic music are fascinating and pooped pedestrians can sit on a huge slate bench if so inclined. ASEA keeps three technicians on hand at all times. Show winds with a wild, crackling lightning display that would warm the cockles of Dracula's innards.

Rest of industrial area is devoted to Swedish progress in aircraft, shipping, mining, matches etc. An adjoining retail shop displays handicrafts—silver glass, toys, cutlery, etc. Some items are for sale but prices are same as local retail outlets. An adjoining restaurant and bar was not open until 4 p.m. opening day, but will offer smorgasbord.

Abbe's Single Debut

Columbus, O., April 28.

Abbe Lane, teamed with hubby Xavier Cugat for nearly a decade, will make her first appearance as a single at Danny Deeds' Maramor supper club May 11-16. The couple recently announced their separation.

Miss Lane's act includes a dance team and a 14-piece orchestra.

H'wood Exhibit Spells a (Bad) Cast

With a consistency that must be admired, the sign painter for George Murphy's "Hollywood Pavilion" came up with some of the most unusual spellings to be found on the entire Fair site.

At Wednesday's (22) opening, with some of the exhibit's departments not operating, visitors were greeted with a sign that read "Rehersal only." Inside, when it came to the names of actors and films, variety took over. "Salome" became "Solome," Mirisch became Mirish, Gladys Cooper came out Copper, Tallulah Bankhead was Tallulla, Jeanette MacDonald switched to McDonald and "Lady Windemere's Fan" was spelled "Lady Windimere's Fan."

Some excellent minature sets by Richard Whorf, although labeled "Scenes from Great Pictures," were either unidentified as to film or mislabeled with such titles as "Elizabeth Rex" and "Antony and Cleopatra." Guides, while energetic and courteous, were no students of motion pictures. What an opportunity for a film buff! Most of them admitted not knowing much about the exhibits (which are generally excellent) but a few overzealous types ventured plenty of wrong information, such as identifying the Whorf miniature set tagged "Antony and Cleopatra" as "not the one with Elizabeth Taylor but the one Vivien Leigh did." [Miss Leigh and Claude Rains costarred in Shaw's "Caesar and Cleopatra," a UA 1946 release].

However, it isn't likely that Murphy can be too critical of his poor spellers. The first of the signed concrete blocks at the Pavilion entrance (a la Grauman's Chinese) has been signed "George Mirphy."

FAIR: 'INTERNATIONAL' ENOUGH

Is This the Fair's Worst Bottleneck?

Many of the annoyances and incompletions of opening day at the N.Y. World's Fair may be shrugged off as certain to be corrected and more or less expected, given human nature. But at least one major blueprint misfortune seems built in and beyond correction. This concerns the route taken by Greyhound buses from the transportation section of the Fair across the bridge (over the expressway, that is) to the Amusement Sector.

The roadway is clearly too narrow for vehicles of this size. Worse, the course is full of sinuous turns. Buses are bunched deliberately as a necessary precaution against snarls which would be even worse than the delays which such "time and flow control" create. At certain corners the turn is so sharp each bus is guided around by a ground jockey. Greyhound has trouble-shooters everywhere and inspectors in small cars cruising. But it seems impossible that the bottlenecks can ever be avoided, given the terrain, the roundabout course, the bus stations a block and more from such main points as the Texas Pavilion.

Naturally the Greyhound people (obviously trying and seemingly somewhat desperate from their own frustrations) will improve the system but this can only be within an incredibly poor master-plan. A trip from the General Motors building to the Texas Pavilion took 40 minutes. Ten would have been reasonable. It was so exasperating to the people headed for the Texas stand that Greyhound starters took them off one bus and moved them ahead to the one parked at the turn, saving perhaps five to eight minutes.

'Peace' Breaks Out Among Crafts

Fair Beset By Rival Job Claims of IATSE Mechanics And IBEW Cable Handlers

The jurisdictional labor dispute at the N.Y. World's Fair between International Alliance of Theatrical Stage Employees studio mechanics Local 52 and International Brotherhood of Electricians Local 3, involving the hauling of cables and other electrical work to be done in connection with filming at the Fair, has been settled.

After many meetings between reps of both unions and the possibility of strike actions by those involved, the matter has been worked out to coincide with the working relationship practiced by the unions under normal conditions. Differences had first developed when Local 3 pressed for the right to handle all electrical work (cable hauling, hookups etc.)

(Continued on page 179)

Press, Radio-TV Score With All the World's Fair That's Fit to Read & See

The New York World's Fair is getting some of the most intensive newspaper, radio and television coverage of any recent event. Amount of interest is pointed up by the fact that the press building on the grounds not only contains quarters for the major news services and dark rooms for photographers, but also cubicles for local newspapers which have stationed full-time staffs at this kingsized exhib.

So far, there's been no lack of reading matter in the Flushing Meadows show. The most impressive coverage has been by the New York Times which has a large staff parading the grounds for the various events, and also has assigned specialists such as Gay Talese to look for odd angles.

In addition, the Times' sizable cultural staff including John Canaday of the art section; Howard Taubman, drama; Howard C. Schoemberg, music; food sector's Craig Claiborne, and other staffers and special writers combined to provide coverage that would have done credit to the opening of World War II.

The Times also reached into the rarified writings of its critic emeritus, Brooks Atkinson, and its Washington pundit, James Reston, for special stories. On Thursday (23), its reports on the opening day amounted to six pages in the inside following its page one leadin.

The Times' coverage has been smaller since the preem, but nonetheless still impressive enough to outstrip any other publication.

It's not to say that the other New York dailies didn't do a complete job of coverage. Lacking the Times manpower and space, most of the other dailies showed a fine brand of journalism in their treatment of the preem but few rated even a close second to the Times.

Macy's-Tells-Gimbel's

The Ted Mack Amateur Show will provide World's Fair entertainment twice weekly with public auditions to be held at the RCA Pavilion at the Flushing Meadows expo. Those qualified will be put on its regular tele show.

Unexplained portion of the deal lies in the fact that although the public auditions take place at RCA, which is the parent of NBC-TV, the telecasts will be on CBS-TV.

Churches at Fair Vs. 'Showmanship'

Open the first day but incomplete and sans exterior identification, the Protestant Pavilion proved a walk-through of pedestrian imagination, to the subjective reaction of a VARIETY staff reporter, himself a Protestant. True there were interesting insights to some missionary activities in remote and backward lands. But mostly this layout was lacklustre, a mere leaflet dispensary.

Its inhibition as regards showmanship inherent in the Protestant Ethic? The VARIETY man presumes to doubt it since the Billy Graham display and the Christian Science display are distinctly more intriguing. The Mormons and Greek Orthodox buildings were not visited on this first admittedly hurried inspecition.

Meanwhile the Vatican has one of the great magnets of the Fair, the original Michelangelo Pieta from St. Peter's in Rome. (Unintendedly this is a fine trailer for 20th-Fox's upcoming biopic of the sculptor, "The Agony and The Ectasy" by Irving Stone.)

Blind 'Seeing' the Fair

General Foods, which is sponsoring the 11 news arches throughout the N.Y. World's Fair, has taken another step into "meaningful public service" which they keynote as their reason for entry into this display. The food processor is underwriting the costs of a guidebook in Braille to be provided free to the blind attending the Fair.

It's estimated by the Lighthouse, the New York Assn. for the Blind, that approximately 100 blind will visit the Fair daily.

This number of sightless persons at the Fair will also give the Boy Scouts a chance at their daily good deed. Those accompanying blind persons are requested to go to the Boy Scout Encampment, where a Scout guide and a Braille book will be provided.

TRULY ETHNIC AND SIMULATED

By ROBERT J. LANDRY

The situation at the "International" zone in the N. Y. World's Fair in 1964 is too complex to lie open to so simple a first day criticism as that many of the pavilions were unready. Some of the exhibitions were privately-promoted, money-making American enterprises, and such primary nations as Britain, Russia, Italy, France, Holland and Germany are unrepresented.

Despite all of these defects, and though viewed in a bleak April drizzle, the zone must emerge as sufficiently "international" and distinctly fascinating. It seems probable that a dominating influence may be the new nations, but ancient cultures, of Asia, viz, India, Thailand, Pakistan, Indonesia, Korea, Taiwan Hong Kong, Philippines Malaysia, Polnesia.

A further reminder of the many changes from colonial to sovereign status since the N. Y. World's Fair of 1939 are the exhibits of other new nations in the Near East and Africa. Egypt, of course, now known as the United Arab Republic, is the world's oldest. Japan, too, has long been prominent in foreign trade and its pavilion promises to be a big hit.

Many of the displays are actually transplanted retail shops but the whole area acquires glamour because of the exotic native costumes and the large contingents of lovely girls in them. One is struck repeatedly by the dignity of the Japanese of both sexes and the quiet charm of the Indians, Indonesians and other Orientals. Every omen suggests that the Americans, in myriad hordes, will obtain a strong image of that part of the globe.

The alert presence on the grounds and in the bazaars of U.S. Customs inspectors evidences the extremes of cooperation that arm of the Treasury has accorded the Fair. A party of 12 men is stationed to expedite shipments which come directly to the site and are unpacked pending inspection. The complexity of this Customs operation was most apparent and the knowingness of the carefully-selected dozen.

Herewith capsulated impressions of the international zone on opening day:

Denmark: Seen through the windows enviously, it looked great but was excluding the public. Within, an invading force of free-loaders had taken over.

Ireland: An attractive display in

(Continued on page 179)

RCA's $1,000,000 Location at Fair

RCA's snappy pavilion at the Fair ($1,000,000 just for the building) is in a choice position near the entry to the fairgrounds, but even with a remoter location would still be a cinch to be swamped by the folks.

The lure is obviously twofold: a chance to glimpse all that electronic razzmatazz and go one up on the neighbors back home, and an opportunity for a closeup portrait of self on the tint tube.

This is accomplished by moving small groups of visitors along the ramps that circle the color studio and jazzy control room, with comely girl guides chattering from rote. Their script is superficial at best, but obviously it's impossible to make the layman hip in a matter of minutes.

The language here is multilingual, as needed, which of course is the case elsewhere at the Flushing spread in anticipation of the foreign contrib to the Fair box-office.

The chaperoned groups traversing the ramps are perforce small,

(Continued on page 179)

Mechanical and Union Problems Stall Leonidoff and Dick Button

The N.Y. World's Fair Lake Amusement area is not very gay. Producers are having more than normal share of difficulties ranging from mechanical malfunction to cast complaints involving the American Guild of Variety Artists.

Personnel of the Dick Button-Paul Feigay "Ice Travaganza" were closted with AGVA yesterday (Tues.) in an effort to come to terms on several points. One of the major issues was the amount of overtime for extra rehearsals at 12 hours daily for six days a week.

Question of transportation was also involved. Some of the cast had been hired in Europe and the producers advanced monies to bring them to the U.S. with the understanding that they would pay back the coin. AGVA rules, however, require employers to pay all fares. At press time yesterday (Tues.) no adjudication had yet been made on this issue.

Mechanical gremlins are plaguing the Leon Leonidoff-Meyer Davis "Wonder World." One of the most expensive items in this show is the reconstruction of the covering which would make this layout an all-weather show. Much of the canvas has been torn by the March winds and the surplus of cold and rainy days. The canvas must be put up anew. In addition, the boiler heating the pool to the required 60-65 degrees required by AGVA hasn't been working.

"Wonder World" has been hit with broken cables and other failures during the past week. Leonidoff hopes to get the show going this weekend, and Button is aiming for a bow early next week.

Under 1,000,000 First Wk.

Bad weather breaks and fear of civil rights demonstrations are the two major factors which held the first week's attendance at the N.Y. World's Fair to less than 1,000,000. Figure for the first six days hit 866,838. At noon yesterday (Tues.) 28,872 admissions were clocked, which forecasts a total attendance in the area of 75,000. Bad weather on the opening day and yesterday held the totals down. The daily average based on the first six days wickets is 144,473.

Fair opened in the rain on Wednesday (22) with 92,646. Thursday's admissions hit 136,511; Friday, 134,674; Saturday, 201,865; Sunday, 200,248 and Monday hit 100,894.

N.J. Teamsters Signs Hell Drivers

The Teamsters Union made its first major entry into the ranks of performers working the N.Y. World's Fair. The Paterson (N.J.) local bypassed the Teamsters' N.Y. local and signed all performers on the Jack Kochman Hell Drivers, which has yet to open.

The American Guild of Variety Artists is preparing to contest this contract. The cast had been negotiating with AGVA, when suddenly the Teamsters took over the show. AGVA says that it may have to relinquish the Hell Drivers, but other performers, such as emcees, clowns and others, belong to the performing union. Whether the N.Y. Teamsters local will also protest the invasion of its jurisdiction by the Jerseyites remains to be seen.

RINGLING'S ONE-RING CIRCUS NOT YET READY

The Ringling Continental Circus was far from ready on opening day. Only about 30 of its 5,000 seats were installed and workmen were busily putting in others under the big top. The show's single ring is set up but, from the looks of things, the show won't be ready for action for some time.

The tent is constructed with no poles to obstruct the view from any seat. When ready, the show will last about an hour and 20 minutes. It will be a twice daily affair on weekdays and four times weekends, with admissions at $1, $2 and $3 for adults and children.

A Circus Museum, also not ready on opening day, will stand adjacent to the big show, containing exhibits from the Ringling Museum in Sarasota, Fla., displays constructed to show the history of the big show and other items. Also, a parade is to march through the fair from the circus once on weekdays and twice on weekends and holidays.

The Circus still has no opening date. Work couldn't proceed until two weeks ago because the possibility of snow collapsing the tent.

Adding to the circus difficulties was an attack by an enraged elephant on a 64-year old trainer who was taken to the Elmhurst Hospital in critical condition. The trainer, Joseph Barrie, was alone with the chained animal when it went beserk.

Lalapaloosa Biz

The Spanish Riding School of Vienna's Lipizzaner Horses continue to ride the SRO route. Their five-day stand at the Boston Garden hit a sellout $254,864.

The Columbia Concerts import also sold out in Washington and Philadelphia.

Fair's an 'Architectural Monstrosity,' Soviet-Born City Planner Contends

Minneapolis, April 28.

Lecturing at the U. of Minnesota school of architecture, Russian-born Oskar Stonorov, Philadelphia architect and city planner, declared "the present New York World's Fair may turn out to be a smashing success every other way, but architecturally it is a dismal failure."

Illustrating the theme of his talk, 'The Mass Transformation of Our Environment," Stonorov called the exposition "an architectural monstrosity." He added that the U.S. has the technology and building materials to improve its environment, but it is totally unprepared to perform the job.

"This is our dilemma, economically and politically," Stonorov said. "Here we are designing and building the most idiotic forms advertising our incapabilities in the New York World's Fair in which there is not a semblance of social or economic responsibility.

"The Fair is an architectural monstrosity which is serving only one purpose, and that is to attract the most stupid of visitors. It gets them in and shows them traveling to the moon, living in under-the-sea hotels and the like.

"This is the kind of utopia which a company like General Motors presents to the public in its $50,000,000 pavilion."

7-UP'S SANDWICHERY OK ON FAST SERVICE

Although the chilly opener didn't create much demand for cold drinks, 7-Up's International Sandwich Gardens should prove popular once the crowds really start moving. Completely outdoors, the gimmick is offering 16 different sandwiches, divided into four geographical areas—The Americas, The Pacific, Northern Europe and The Mediterranean. For $1.50, the customer selects an area type and gets four sandwiches (small but sufficient for a snack) plus all the 7-Up he can drink.

A musical combo will offer sporadic entertainment later. John Krimsky, boniface of The Strollers,

Promoters Prefer Arena, But Beatles Dig W.K. Spots Even for Less Loot

Denver, April 28.

The Beatles may be top exponents of uncultural rock 'n' roll but when it comes to concert halls they have a decided artistic leaning. At least that's the impression The Baja, a local promoting group, has picked up in negotiating on Aug. 26 Denver date for the British quartet.

"We have a Beatles commitment here in Denver," The Baja's Verne Byers points out, "for Red Rocks Amphitheatre. We are allowed to print 9,000 tickets at $6.60 each—gross $59,400. As promoters, we'd prefer to hold the concert at the University of Denver Stadium. Its 22,000 capacity at $3.50 per ticket would gross $77,000.

"However, it seems that in England, the image of the three big concert halls in the U.S. are Carnegie Hall, Hollywood Bowl and Red Rocks. So the powers-that be informed us that The Beatles would prefer playing Red Rocks even at considerably less gross than the Denver U. Stadium.

The Red Rocks date is set for Wednesday, Aug. 26. While tickets are now on sale at the $6.60 top, Byers adds, scalpers are already calling from as far away as Albuquerque offering to buy blocks of 100 tickets for resale at $10 each.

Record Detroit Price

Detroit, April 28.

The highest price ever paid for entertainers at Olympia Stadium will go to The Beatles when they make two appearances here Sept. 6. Olympia manager Nick Londes refused to disclose the figure but said it surpasses Elvis Presley's $25,000 for two shows a few years ago.

Olympia seats 12,500 but can go as high as 15,500 with temporary seats installed over the ice rink. Stadium usually is used for hockey games.

20G From Indpls. Fair

Indianapolis, April 28.

Indiana State Fair Board has booked The Beatles for two performances at the State Fair in Indianapolis Sept. 3. Prices will be the same for the two Beatles shows as for other fair shows. This ranges from $2 to $3.50. Act, which was set here by GAC, will get $20,000.

Tennessee Ernie Ford will headline the variety show at the fair Aug. 29-30. This will be his fifth appearance at the event. Andy Williams will star in the Labor Day weekend show, Sept. 5-7. The fair runs through Sept. 9.

Mols. Cops Urge Denial Of Dance Licenses To Murray License Holders

Minneapolis, April 28.

On the heels of the Federal court conviction and sentencing of the owner and eight employes of two now defunct Twin Cities' dance studios for operating fraudulently, the police department has recommended to the city council license committee that it deny dance studio licenses for future Arthur Murray franchises holders here.

The police department informed the committee that it had received complaints against previous Arthur Murray studio operations and that several law suits by their pupils are pending in the courts here against the operators.

Most of the complaints against Twin Cities' dance studios have come from elderly unmarried women who alleg they paid large sums for lessons in their quest for companionship and that the studios failed to keep promises made to them to induce the signing of contracts.

N.Y.'s Terp School Law

Albany, April 28.

A bill designed to correct "abuses" in dancing school contracts has been signed by Gov. Nelson A. Rockefeller. Introduced by Assemblyman Edwyn E. Mason of Delaware County and Senator Albert Berkowitz of Washington County, the measure provides that contracts for amounts in excess of $500, or for automatic renewal option with payment of more than $500, shall be valid only under certain conditions.

'Worst' Cultural Tour

Continued from page 1

the panning Adams rated from the State Dept.'s cultural exchange exec Glenn G. Wolfe.

When asked by Rooney to pick out the most unsuccessful program, Wolfe, without qualification, gave Adams that dubious distinction.

"I would say that from a success standpoint, or lack of success in properly representing the United States, the Joey Adams troupe was by far the worst," Wolfe averred.

Other 'Bad Choices'

Also inserted in the "bad choice" category by Wolfe were the Clarion Concerts and the Los Angeles Chamber Orchestra. The problem with these groups was that they had never toured before and the trip was replete with minor problems, complaints and irritations, he said.

In the future, tours will be awarded to groups with such experience, Wolfe said.

Drawing dubious notices from Rooney were the Cozy Cole Jazz Review in Africa, Martha Graham and singer Barbara Allen.

When Wolfe explained that Miss Allen's $5,283 tour was a relatively low cost one, Rooney remarked, "They are always low figures. They are like Helen Hayes getting $1,500 a week."

Jose Limon

But most of the criticism was directed at Limon with Rooney exclaiming everything the dancer did was too expensive.

Noting that Limon often appeared at diplomatic parties after his performances, Rooney averred "$1,500 a week and we still have to buy him drinks at ambassadorial reception."

When Wolfe said Limon does not drink, Rooney retorted that sofe drinks often cost more than hard drinks overseas.

"Rooney's rebuttal to Wolfe's praise of Limon's professional ability was, "He did so well in Kuala Lampur and other places such as Singapore and Malaysia that the President had to send the Attorney General there later." He recanted on this remark slightly, averring it wasn't quite a fair assessment.

In a backhanded way Rooney said the program could have been worse. Opening the hearing, the chairman said cultural exchanges may be getting better, "because we haven't heard of anything derogatory in the past year. We haven't had any characters on the road. On the other hand, this may have reached such a high cultural level that it is over the heads of everybody."

Among the items requested by Rep. Frank Bow (R.-Ohio) and furnished by the State Dept. was a 10-year rundown of the cost and number of exchanges to South Vietnam, Cambodia, Cyprus, Panama, the Soviet Union, Cuba, Indonesia and France, all cannon-fodder for Republican foreign policy attacks.

SAMMY DAVIS JR.'S 3D SHOW AT COPACABANA

For the first time in five years, the Copacabana, N.Y. is scheduling three shows nightly. With Sammy Davis Jr. headlining, starting tomorrow (Thurs.) night, with Bob Melvin in support, the Jules Podell spot will put on a third show at 2 a.m. The last three-show nightly schedule was done by Louis Prima & Keeley Smith, who were then partnered martially and professionally.

Davis was originally scheduled to do a three-weeker for the Copa, but because of two postponements and Davis' commitments to start rehearsals for the upcoming legit musical "Golden Boy," date was pared to 10 days. Three-session sked is regarded as compensation.

Davis has been playing to SRO houses for several years at the Copa, and combination of his presence plus the fact that there will be a lot of extra visitors because of the World's Fair indicates that the Copa is likely to wrack up a new record.

BARNETT NONCOMMITAL ON GAC-FRANK COOPER

General Artists Corp. is reported acquiring the Frank Cooper Agency but GAC president Larry Barnett stated that there were "no negotiations presently going on." He declined to say whether there had been previous negotiations.

If the Cooper negotiations materialize he will have rejoined the office where he first made his start. He elft GAC about 18 years ago to found his own outfit.

New Crackdown Hits Hub B-Girls

Boston, April 28.

A police crackdown on B-girls and after hour liquor sales resulted in a permanent shutdown for the Tic Toc intimer on Tremont St. by the Boston Licensing Board Thursday (23). Liquor and other licenses at the night spot were lifted as of May 4. Spot had a big name jazz policy last summer.

Complaints against the Tic Toc charged "utter disregard for the warnings of police and the board, with B-girls allegedly continuing to mingle with—and exploit—customers by the purchase of alcoholic beverages, corsages and cigarettes and admission to commissions on such premises," during five nights of police surveillance in January and February.

The board heard complaints against the Stork Club, Charlestown; Roman restaurant, after hours; and 1-2-3 club, 123 Stuart St., B-girl solicitation of bubbly; LaSalle hotel, "so called B-girl activities, strip-tease acts, improper dancing, profanity by master of ceremonies, complaints in court against entertainers for violation of the true name law."

The board took the case of the La Salle hotel, which operates a theatre bar with matinee and night performances, under advisement and set tomorrow (Wed.) for airing of complaints.

Deputy Police Supt. John J. Slattery said the complaints are the result of a stepped up drive on B-girl and after hours operation in Boston. He said every large city has such violations, "but only one chain gives this trouble in Boston."

Cincy Jocks' Promotions

Cincinnati, April 28.

Disk jockeys of two Cincy radio stations are endeavoring to cash in on the popularity of the Beatles and the Dave Clark Five, to which they contributed in the grind of studio chores.

WSAI jocks got into the act first by sponsoring the Beatles for two performances June 4 at Cincy Gardens at $5 admission. Then the WCPO deejays latched on as sponsors of the second English combo for a single performance Aug. 27 in the Gardens at $2 and $3 admish.

Chateau Laurier, Ottawa, Switching to Name Policy To Lure 'Younger Crowd'

Ottawa, April 28.

This capital's poshest dine-and-dance spot, in historic Chateau Laurier Hotel, is switching from a band-with-singer to an entertainment policy. Changeover, which will be gradual, began last week with folksinger-zitherist Dorothy Callison doing 15-minute routines on the floor while vet Len Weekes Orch takes breaks. This format prevails Monday-thru-Thursday.

On Friday and Saturday there's a half-hour show, comprising baritone Leo Stephenson (who sings with the band), Miss Callison and Weekes doing a trumpet solo. Within four months hotel manager Myles F. Craston hopes to introduce a name policy, with a cover charge. At present it's no cover, no minimum.

With names, Craston hopes to get the young crowd back. He, incidentally, took over the managerial post Jan. 1 from C. A. Mann who retired. Prior to reining this Canadian National Railways inn, he managed the Ghana government's plush Ambassador Hotel in Accra.

House Reviews

Music Hall, N.Y.

"Fantasy and Fun," produced by Marc Platt, with Stan Porter, The Alcettys (2), Loki Troupe featuring Tonu & Teva; David Sokoloff; Music Hall Ballet, Rockettes, Music Hall Symphony Orch, directed by Raymond Paige; "Pink Panther" (UA), reviewed in VARIETY, *Jan. 15, '64.*

Fresh stage session at the Hall, which ranges from the "take me out to the ball game" atmosphere to a colorful Polynesian Island blowup, seems to be geared primarily for the out-of-towners here for the World's Fair. It's mostly sight stuff, including many of the amazing stage production tricks for which the Hall is famed.

For on thing, Russell Markert's renowned Rockettes make their entrance from a giant, gilded cage 45 feet wide and, 26 feet high. Their garb of flamingo-pink leotards also carries out the theme of being exquisite birds. Never could birds dance as this group does, and with the visiting firemen packing the audience opening night the applause was thunderous.

Marc Platt, who does a slick job of producing this show, also did the choreography for the ballet number which has the corps costumed like zebras (as in the film that follows on the screen). But at first glance, the dancers look to be highly colored candy sticks. A highly original bit.

The Alcettys, a tall, dark male and a comely femme assistant, put over a skilled bit of plate twirling and balancing. All the balancing and plate spinning is done by the man, with the payoff a fast spinning plate balanced atop some eight elongated sticks.

Part of this trick is to have the plate continue to spin while he builds the long pile of poles under it. His ability to let the poles sag sharply, and still keep the plate in motion is an eye-opener. He also twirls platters and other types of dishes, with balancing four wine-filled glasses and a lighted lamp good for plenty of mitting. Topflight for any spot.

Stan Porter is the lead singer in the close harmonizing by eight other males garbed in baseball uniforms. Quaintly enough, they all wear Met uniforms. The tunes, of course, are all associated with the national pastime. A good novelty.

The Loki Troupe, augmented by dancers from the ballet group and Rockettes, contrib an unusual bit of terping with the leaders stepping around on big drums and Loki swinging swords and lighted torch on a mammoth drum. Their act gains weight from an oversized setting on the vast Hall stage along with familiar mechanical gimmicks down to the smoke coming out of the stage floor.

David Sokoloff, composer and pianist, plays "Spanish Fantasy," as part of the Hall's Symphony Orch opening. It's expertly done, with Raymond Paige, per usual, scoring with his superior batoning. Stageshow is only about 40 minutes since "Pink Panther," the feature film, runs 115 minutes. This keeps the show down under three hours which is a "must" when the Hall is seeking a fast turnover. Theatre probably will need it, too, judging from the attendance on initial day.

Wear.

Apollo, N.Y.

WWRL deejay show with Gene Chandler, Joe Tex, Wilson Pickett, Rufus Thomas, Valerie & Nick, The Contours (4), Reuben Phillips Orch.

This shouting show, fronted by the deejays of WWRL, N.Y., who are surrounded by disk talents they feature, is strictly for the Harlem mass trade. There is plenty of noise and suggestive animation, but little artistry.

Rufus Thomas, an authentic rhythm and blues talent, opens and is the show's top music man with his trio of rasping, beatful, piney-woods dog songs, "Walk the Dog," "Somebody Stole My Dog," "Can Your Money Do the Dog?"

There are three solo shouters in the spread, which from anybody's standpoint but the rocking, happy SRO crowds, is excessive. Among them — Gene Chandler, Wilson Pickett and Joe Tex.—only the latter has moved up from the primitive howls and gyrations that are a conversion of the gospel style to sex.

Tex has a sophistication in both the vocal style and—especially—projection, and does a routine with the mike stand—belting it back and fourth during a number—that has to be seen for appreciation.

Valerie & Nick wail inscrutable lyrics, and the Contours (4) shout and dance in an exhausting turn that if it were to be seen on the Ed Sullivan show would put the Central Time Zone in a mass dead faint.

Presuming the show's big box office is made up mainly of WWRL listeners, it is interesting that the audio fans' favorites are virtually all male, with Valerie the only femme on the bill. WWRL deejays —Hal Jackson, Rocky G, Enoch Gregory and Magnificent Montague rotate emceeing. Reuben Phillips and the house band do a good job in toting this bargeful of special arrangements.

Bill.

'Bevhillbilly' Package Hits 18-City Tour Trail May 15 With a 150G Nut to Crack

Hollywood, April 28.

A p.a. package topped by trio of "BevHillbilly" stars, Irene Ryan, Max Baer and Donna Douglas, hits an 18-city trail May 15 for two weeks of shows with a talent-plus-expenses nut of some $150,000 to crack. Tour was revealed Friday (24) by Eddie Sherman, who packaged the unit with Associated Booking for Concerts Inc.

Sherman added, however, that auditoriums to be played have minimum seating capacities of 10,000 (in Chicago they'll play a 20,000 seater) and at a $5 top he envisions a per-show take potential of from $40 to $50,000.

Others in troupe include Homer & Jethro, Spike Jones and Helen Grayco, Good Time Singers, Rudenko Bros., Maldanado Dancers. All are in on straight salaries, save the "HillBillies" who garner percentage of gross.

Show goes in on a flat fee against slice of overall action. Sherman declares that many sites are from 50 to 100% sold out to supermarkets who buy and re-sell to patrons.

Included in nut are Sid Kuller and Sid Miller's special "Hill-Billy" material, Jerry Dolin's music arrangements, Jack Baker's choreography and a 78 passenger chartered airliner.

RHEINGOLD-TUBORG'S DUAL TAVERN DEAL

Rheingold's eating-drinking combination, in conjunction with Danish Tuborg Beer, which it imports, offers Fairgoers a choice of an informal beergarden breathing spell; a Tavern (covered, but open on one side) with stand-up sandwich-short order foods; or the plush Post House. Latter is operated by Greyhound Post Houses, a Chicago operation, who also run the "Main Street, USA" exhibit.

The Post House is a facsimile of a 1904 N.Y. restaurant with crystal chandeliers, heavy carpets, red-flocked wallpaper, costumed waiters and hostesses.

It's open 10 a.m. to midnight, every day, with generally a la carte selections up to $4. Anyone over 18 gets free beer (either brand with meals). Drawback is lack of hatcheck room and tiny entrance-waiting area which causes fast pileup of customers.

Welk Cuts His Caper Tab To 7½G for Special Gig

Los Angeles, April 28.

Lawrence Welk troupe, whose regular stipend for past two years has been flat $20,000 per one nighter on tours the group undertakes, will do a stand at downtown Statler Hotel here May 5 for flat $7,500.

Cut in fee was arranged in view of fact the caper is for a convention to be held of Building Service Employees union; also because attendance is limited to conventioneers. General public is barred.

Nev. Commission Reserves Decision On Silver Slipper Phoney Dice Raps

Las Vegas, April 28.

After a two-day hearing in Carson City the Nevada Gaming Commission began deliberations Friday (24) over a charge of dice cheating at the Silver Slipper here. Chairman Milton Keefer said it would be "a matter of days at most" before the commission decides on the gambling license held by Robert O. Schulze, Anthony (Tony) Canino and Frank King.

Earlier, the commission dismissed a charge of card cheating at the Las Vegas Strip establishment, involving blackjack games in February and March of 1963. Commissioners ruled the year-old charge was disposed of by the Gaming Control Board when it notified casino managers of the infraction and the dealer was fired.

The charge was revived after the board accused the Silver Slipper of using altered dice on a craps table the night of March 27. The five dice were taken by gaming agents during a routine check.

In his closing arguments, Norman Samuelson, special attorney for the control board, said the five dice taken all had edgework on the six and one faces, increasing their surface area. He showed records that the house was losing on the craps game before the crooked dice were put into play.

Schulze and Canino both testified they knew nothing of the incident. King is in Texas, excused from the proceedings. Schulze owns nearly all the stock in the $3,000,000 to $5,000,000 business. Canino is his casino manager.

Slipper attorney Tom Foley moved to have the charge of crooked dice removed. He said the emergency closing of the casino was unconstitutional and harsh. Samuelson countered that gambling is a privilege, not a right in the state.

Brubeck's Waikiki Date

Honolulu, April 28.

Dave Brubeck Quartet is due in for a single outdoor jazz concert Saturday (2) in the Waikiki Shell, under Concerts Inc. sponsorship.

Aussie May Curb Alien Acts' 'Take Home' Pay

Melbourne, April 28.

Australia is mulling restrictions on the "take home" pay of overseas performers who work Down Under. In Canberra last week Premier Sir Robert Menzies was asked if the government will study whether foreigners — particularly stage, tv and radio stars—should take big earnings out of Australia.

Menzies replied that he will discuss the problem with other ministers and consider whether Australia should pass laws similar to regulations in the U.S. which restrict the outflow of aliens' earnings.

Judy's 30G For 2 Aussie Shows

Sydney, April 28.

Judy Garland, making her Down Under debut, will appear at the Sydney Stadium May 13 and 16 under the banner of Harry M. Miller's Pan Pacific Promotions. She'll receive $30,000 for the two separate concerts. Singer will also do a one-nighter May 20 at Melbourne's Festival Hall for the same promoter.

Miss Garland, who will work solo for two hours at each performance, will be backed by a 33-piece local orchestra. Sydney Stadium has a capacity of 12,000. It will be scaled to a $6 top. Following her Aussie dates she will plane to Hong Kong.

Miller's Pan Pacific outfit, which is less than a year old, beat out several other promoters in inking Miss Garland. Previously, the firm has imported such Yank headliners as Louis Armstrong, Sammy Davis Jr., Shelley Berman, Eartha Kitt and Allan Sherman. Later this year it will present pianist Artur Rubinstein.

Nev. Congressman Ends Vegas Coin Shortage But Solution Is Temporary

Las Vegas, April 28.

Rep. Walter S. Baring, D-Nev., said Friday (24) that he has contacted the director of the U.S. Mint regarding complaints from Las Vegas businessmen of a shortage of small coins.

"I have been assured the coins will be shipped to Las Vegas immediately," Baring, Nevada's lone rep in the lower house, said. "Back in 1963, I was made aware of the shortage of small coins and discussed the matter with the House banking and currency committee.

"The shortage is due in part to the fact that the existing Mint is not large enough to turn out a sufficient supply, though it is being worked around the clock."

Baring said funds were authorized in August, 1963, to construct a new Mint, and funds to accomplish the construction were included in the Treasury appropriation bill which passed the House March 24, and is now pending before the Senate.

"This is actually one of the reasons they want to hold off minting silver dollars," Baring said, "to give full time and attention to producing the small coins. The critical situation will probably not be alleviated until a new Mint can be built."

Jerry Levy Hits Ex-Client Joey Bishop With 437G Suit

Hollywood, April 28.

Personal manager Jerry Levy whacked ex-client Joey Bishop with a $437,072 breach-of-contract suit filed Friday (24) in Los Angeles Superior Court. The Levy-Bishop association began in 1954 and was terminated by the entertainer in 1963.

Levy, who names Bishop's production company Josylar Inc. as codefendant in action, asserted his complaint that he was "largely responsible" for the tv comic's success. Bishop's NBC-TV skein Incidentally, is not on web's schedule for next season.

British Comics Win $2,733 Pact Breach Suit Over U. S. Service Base 'Auditions'

London, April 28.

Comedians Jimmy Jewel and Ben Warriss have been awarded $2,733 damages with costs in the High Court here for breach of contract by agents who booked them to appear at U.S. services bases in Germany.

Justice Megaw held that the agents—Hope Levy Productions of London and Mrs. Gisela Gunther of Frankfurt—wrongfully repudiated the agreement by insisting the comedians should give an audition for their act.

Comics had contracted to give 20 performances in Germany between March 22 and 31, 1962 for $2,520, with travelling expenses. When they arrived in Frankfurt they were told that they would not be allowed to give their performance unless they auditioned for reps of the U.S. services. Jewel and Warriss maintained they were not obliged to do so and returned to the U.K.

The agents, however, maintained that it was not an audition but a "screening" that was required.

Justice Megaw said no criticism could be made of the representatives of the U.S. Armed Forces. The trouble arose from the defendants' failure to insure that the contract they offered the plaintiffs corresponded with the obligations Mrs. Gunther had to the Americans.

A counter-claim by Hope Levy Productions for damages for breach of contract was dismissed with costs.

Variety Artists Federation—which had pressed the case for members Jewel and Warriss—sees the decision as a victory. Union has been endeavoring since 1952 to bring to an end a practice of the American Armed Forces Command in Germany that requires artists with a pact signed for a season's work to give auditions at any or every camp they are playing, and for the contract to be determined if the audition is unsatisfactory, with no obligation to give any reasons why.

VAF will now renew its campaign to persuade American military authorities to come to "some practical contractual arrangement by which the principle of "screening" may be carried out in the U.K. prior to signing of the contract.

'Holiday on Ice' In Soviet Encore

"Holiday on Ice" will be the first major American show to repeat a tour of the USSR. The Morris Chalfen production has been booked through the U.S. Cultural Exchange Program to play Leningrad May 10 to 26; Moscow, May 29 to June 28, and Kiev, July 2 to 12. "Holiday" last toured Russia in 1959, and was the first major American icer to be booked in the Soviet Union.

Chalfen is again expected to lose considerable coin on this tour, although his losses will be pared somewhat by the fact that some components of the show have been touring Europe. The European skaters will be replaced by Yanks prior to the Russian opening.

Chalfen, in addition to the company set for the USSR, will have a second troupe touring Europe. Another is now on the road in the Mexican provinces, and the show currently in the U.S. will play Mexico City at the conclusion of its American dates. Central and South America will get the unit now in Mexico.

Samtsova O'Seas Dates

Ottawa, April 28.

Galina Samtsova, Russian-born-and-trained ballerina with National Ballet of Canada, will tour Europe for two months with "Cinderella," teeing in Paris next month, then dance with London Festival Ballet at Verona International Festival.

Says she: "Ill be back with the National Ballet of Canada next year."

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"Miss Collins is ham—pure show business, comic ham . . . Her act is most entertaining . . ." ROBERT ALDEN—New York Times.

"The most amusing, most unusual nightclub act in years—hypnotist Pat Collins at Basin Street East. I know folks who have gone to see her three, four nights in a row! . . ." BERT BACHARACH—Journal-American.

"She performs in good taste . . . This sexy Svengali is for real in her interesting, offbeat offering . . ." BOB SALMAGGI (Herald Tribune)

"Nothing like hypnotist Pat Collins has happened before on the local club scene, if indeed on this planet. This West Coast Svengali is hip. She is every inch the showman and she confines herself to entertainment. Her success is such that the hour passes too quickly and chances are you may be seduced into a return visit. Now how many night club acts can you say THAT about?" EUGENE BOE (Cue Magazine).

"Pat Collins is a very funny and very pretty girl . . . her act is great . . . her act is great . . . her act is great JACK SCHWARTZ (Newsday).

"Not only is she an entertainer, but she is one of the funniest club acts on the current scene . . ." HAROLD STERN (Bell-McClure Synd).

"Basin Street East has come up with a dilly of an attraction . . . a young, blonde shapely lady called Pat Collins . . . To put it mildly, she had every one in the crowded room in a tizzy . . ." NICK LAPOLE (Journal-American).

"With the quick comedy patter of a sideshow pitchman, loaded with double entendre lines, Pat Collins plays it strictly for laughs, and there are laughs aplenty . . ." MARTY BURDEN—New York Post.

"Pat Collins, the hypnoteuse, has a unique act at Basin Street East—and a highly diverting one . . ." LOUIS SOBOL (Journal-American).

ASSOCIATED BOOKING CORP.

HOLLYWOOD

"Hollywood royalty steals reverently these nights to the cave of an Amazonian blonde with Neferiti eyes—her interlude act is as varied as the volunteers who participate." TIME MAGAZINE.

"She fractured us." HEDDA HOPPER.

"Hollywood's latest craze is a pretty hypnotist who looks like a blonde Sophia Loren—she is getting the Hollywood crowd onstage in droves." JIM BACON, AP.

"Saloon biz on the Strip surged with the ropes up for hypnoteuse Pat Collins at the Interlude." ARMY ARCHERD, Daily Variety.

"All of Hollywood is mesmerized." MIKE CONNOLLY, Hollywood Reporter.

"A witty, funny, intriguing performer." KUP, Chicago Sun-Times

"I am writing this under the spell of the most fantastic performance I have ever seen in a night club. She is entrancing—both in style and physique." ART SEIDENBAUM, L.A. Times.

"There are hypnotists and there are showmen. But there is only one Pat Collins." SAN FRANCISCO CHRONICLE

"The return of Pat Collins heralds a lively and lucrative summer season. Miss Collins accents the entertainment facet and plays down the hocus pocus . . . The star of her act is the subject who comes out of the audience." TUBE, Daily Variety

"Hypnotist Pat Collins cast a spell over stars and tourists alike at the Interlude . . . Showfolks love to wach one another." VERNON SCOTT, U.P.I.

Currently: BASIN STREET EAST
New York

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May 3—"THE BILL DANA SHOW" (NBC) entitled, "The Hypnotist" Starring Miss Pat Collins in Her Dramatic Debut
Coming Soon—"Open End" with David Susskind
For Syndication—"THE AMAZING PAT COLLINS," a One-Hour Spectacular Distributed by Walter Reade-Sterling

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October—CRESCENDO - INTERLUDE (Los Angeles)

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World's Fair Show Reviews

Continued from page 174

To B'way With Love

gram it is not possible to make subtle distinctions as to individuals. Rather the impression shapes of team effort, though Morton Da Costa's strong hand must be assumed throughout. It is too guessy to say anything of Oscar Kosarin as a conductor and James Leon as associate musical director. One imagines the burdens which must inhere in the adaptation and arrangement of so varied a score. This is given deserved prominence (to Philip J. Lang) in the credits.

Robert Merriman is production stage manager. There are three regular stage managers, Harry Clark, Paul Phillips and Maxine S. Taylor. It will be surprising if they do not lose weight during the summer run of so "busy" a show. Blackouts, fades, props, the sheer logistics of getting on and off stage operate on split-second timing. An apology was made before the premiere that certain details were not yet perfected. Without these being identified a reviewer would suppose that the "Get Out And Get Under" automobile of 1913 vintage would hereafter not necessarily be pushed and pulled.

The stage is vast indeed, the extensions to left and right being vaguely reminiscent of Radio City Music Hall. The central action centers in an unevenly contoured proscenium arch, if that term is justified. Side panels are used for head ovals. The apron thrusts well out to include and surround the orchestra pit, thereby creating a runway.

Included in the production are turntables, circular transparent scrims rigged to rise and fall with the light cues. A mirror curtain with an optical illusion front is introduced ahead and repeated for the finale, a la Casino de Paris in the city of the same name.

Peter Wolf designed the scenery, built by Mayflower. Jean Rosenthal created the lighting, using gear from Altman. The costumes attract attention and interest throughout. They are the work of Freddy Wittop with Brooks-Van Horn in on the execution. Striking, too, are the elaborate uses of costly wigs. As for the Ziegfeld Parade down the grand staircase, who has seen that sort of thing in this generation? It has the appeal and the amusement of the remembered sex hokum of another time.

From the printed program credits alone it is impossible to administer justice to so large a complement of backstage talent. Ted Cappy and Stuart Hodes helped with the choreography and Sammy Lambert was production coordinator.

The probable major credit, starting with their wisdom in hiring expertise, goes to Angus G. Wynne Jr. of Texas. He and Compass Fair Inc. "present" the show, with a cousin, Gordon R. Wynne Jr. also in the picture.

Stage and the rim of the pit are decorated with microphones, at least 30 of them. Acoustically, everything seemed in fairly good order for so large a music hall.

A couple of interesting details belong in the present record: (1) there is a Negro girl usher on the centre aisle and about half a dozen non-Caucasians in the cast and (2) the private boxes to the rear have been rented to large corporations at $25,000 each for the season.

Sheila Smith displays authority and singing style in "Over There," the George M. Cohan evocation on the runway. Richard Tene had earlier done Cohan, with professional competence if not very much resemblance to the original. In handling the Negro talent, the producers have been generous but they stopped short of avoidance of the racial sterotype in costume. However, only students of the superiority-inferiority subtleties of our American culture, circa 1964, will notice.

There is, finally, no way satisfactorily to sort out impressions from so big and fast, and group-oriented, an entertainment. All principals come under the parasol of praise. To wit: Singers: Howard Hartman, Gloria LeRoy, Jimmy Randolph, Stewart Rose, Eileen Schauler, Sheila Smith, Richard Tone and Dancers: Jean Deeks, Dorothy Frank, John Harmon, Eddie Roll.

The basic opinion is simply this the Texans have themselves a big, flashy, likeable professionalism-saturated entertainment. *Land.*

Press-tistics

Some 3,300 newsmen applied for opening day press credentials—2,300 of them from outside New York City.

Over 16,000 special guests received invitations to hear President Johnson speak at Singer Bowl. "Several" thousand didn't show because of rain and threatened stallins.

Plastic covers were provided for still and tv cameras because of the almost constant drizzle.

William J. Donoghue Corp. distributed 7,500 opening day press kits, each weighing approximately three pounds. Of these, 4,800 had been previously mailed, rest were distributed Wed. (22) at the Press Building.

The news services and New York papers have permanent offices in the Press Bldg.

Over 2,750 sandwiches were provided for newsmen by Ballantine Brewery pubrelations director Ed Fisher (plus beer). The Fair publicity staff provided coffee.

Western Union had six press wires operating from Singer Bowl, three from the Press Bldg. Local papers, UP and AP have their own direct wires from the building.

Auxiliary tent put up in back of the Press Bldg. for the opening will be left standing for two weeks to see how many transient U.S. and foreign newsmen show up. It may be needed longer despite the Press Bldg.'s vast phone setup and a briefing room seating several hundred. Pub director Peter J. McDonnell holds twice daily briefings here.

Saul Bass' 'Searching 1-Eye' Spotlights Eastman Kodak's Tiptop Exhibit

Easy to spot because of its tower display of blownup color transparencies, Eastman Kodak's exhibit is an excellent example of instruction made interesting. Almost every type of visual display is to be found in the rambly indoor-outdoor area. Major attraction is Saul Bass' "The Searching Eye," a 15-min. film shown in the Tower Theatre (central section of the exhibit) every half hour. Another 12-min. film, "Quest," is shown in an adjoining smaller theatre, also on the half hour. No admission charge to either.

Scattered about outside are panels, standing displays, slide films, etc. An information centre offers technical assists to camera toters. Of most interest to filmgoers is a 7-min. rear-projected salute to motion pictures which includes clips from upcoming theatrical films and tv series. Currently being plugged are "Unsinkable Molly Brown" and "Beverly Hillbillies." A small collection of stills near this exhibit are excellent photographic examples but a poor cross-section of motion picture history, some also being sans labels. They're as old as the 1917 Theda Bara "Cleopatra" and as recent as last year's "Donovan's Reef."

Emmett Kelly Jr. is a permanent fixture at the Kodak exhibit with duties seemingly to wander about and keep people laughing. He's dressed as his famed clown-father, natch. Best public relations effort by Kodak is the import of 11 male employees from various Kodak outlets throughout the world (two English, two German, two French, one each Austrian, Swiss, Puerto Rican, Colombian and Brazilian). The 11 speak a total of 15 languages. They're easily identifiable, wearing blue raincoats or, later, uniforms, and were collectively the best informed and most diplomatic "greeters" encountered at the opening.

Everything is free at the exhibit. Nothing is for sale, even film. That item, however, is available next door at a concessionaire who has not only film but anything needed to pursue the photography hobby.

Walter's Wax Museum A Good Walk-Through

Wax museums have always had a strange fascination for many. Mme. Tussaud's famed paraffin pageantry is probably one of the longest running permanent shows extant. Its displays are changed periodically to keep up with history and bizarre events of the day.

Although waxeries are not in general vogue in the U.S., the current World's Fair collection provides a gratifying exhibit at $1 and 50c, latter for children. Walter's Wax Museum, located in the Lake Area, is incidentally, the only show in the sector, to give a sampling of its wares. Facing the street are two huge scenes depicting motion picture events with such pop figures as Frank Sinatra and Sammy Davis Jr., in a grouping from the Warner Bros. film, "Robin and the Seven Hoods." The other panel is a display from the court of Cleopatra, which is sexy in a refined way.

The walk-through on the inside dwells on history, literature and the arts. There's an excellent display of Presidents, another of humanitarians including Dr. Ralph Bunche, George Washington Carver, David Ben-Gurion, and Dr. Albert Schweitzer. Other subjects include Nimrod & The Hunter Cardinal Richelieu and Anne of Austria, Marie Antoinette, the court of Napoleon III, Chopin and George Sand, Death of Atalia, Sad Legend of Cyparisse, Daniel in the Lion's Den.

The religious panels include Joan of Arc at the Stake, Moses, Madonna and Child, The Last Supper, which is an excellent reproduction of the Da Vinci masterpiece; Popes John XXIII, and Paul VI with Cardinal Spellman; the death of Da Vinci. There's also a panel of Da Vinci painting the Mona Lisa, and what's a wax museum without the ride of Lady Godiva. There are also current tv personalities, film favorites and film monsters.

There's a lot of history and a lot of art represented in this brief walk into the past. It also did well at the Seattle Expo in 1962. *Jose.*

World's Fair R-r-r-ealy Big Show

Continued from page 1

day (22), is also a record of man's failures. Man's inability to live with himself as well as his inability to control the weather combined to give the Fair less than an auspicious premiere. The initial day resulted in 92,000 admissions, as against the anticipated 250,000.

The N. Y. expo is the most expensive show in history. The top business firms, religious institutions, as well as various nations, states and cities put forth some of their best efforts to create an atmosphere of goodwill.

Probably the most expensive exhibit is that of General Motors which poured in $51,000,000. DuPont spent about $10,000,000. The Ford Show is estimated to cost around $30,000,000. The United States Pavalion appropriation was about $17,000,000.

What's more, virtually every budget didn't last to completion. Workers stalling for that lush overtime loot as deadlines neared is generally suspected but nobody can prove it. This is one item that kept budgets out of focus, and of course, a surplus of bad weather when no work could be done also caused costs to be stratospheric.

But no matter, the opening indicates that much of it was worth it, according to the general consensus.

Lake Area In Siberia?

However, there are some serious clouds on the horizon, as far as some components of the Fair is concerned. The major concern for show biz is the cluster of exhibitors in the Lake Amusement Area, which lags behind the general readiness average of the rest of the expo. The major shows were not complete on opening day. Showmen without the huge resources of the industrial giants have to use a different set of logistics to make the grade. Most can't afford the staggering overtime, the power failures, and the overall inability to go along with the precision most showmen require.

There are even more serious matters for the Lakesters. The area itself is in virtual isolation from the rest of the Fair. It's a long walk from most gates to the amusement area. The cost of putting on the various shows, plus amortizing the vast expenditures of the theatres housing them, will require admission prices far above the scale outside the gates. These layouts will hit their greatest prosperity after most families have seen all else. Many will have to wait until the lines in the free shows are so long that they'll flock to those costing money, if only to get off the concrete.

What's more, unlike most Fairs in history, there is a lot that's missing. Not a single contribution to atmosphere—few girls and very little of the normal colorations of the midway to induce the customer out of the international, Federal, state and industrial areas.

The location of the Lake Area was dictated, apparently, by the Amphitheatre built originally for Billy Rose's Aquacade of World's Fair I, which was the only real moneymaker of that period. The same site now houses the layout of Meyer Davis & Leon Leonidoff called "Wonder World," which will open shortly.

The first Fair was somewhat smaller or appeared to be so because there were lots of lead-ins to that part of the acreage. The fair was dotted with girlie displays which didn't make money but were a lot of fun. Above all, it was an overall good shill.

Food Costs

Every fair, of course, has its money problems. It's inevitable. The season is short and the expenses are many. The huge markups are discernible chiefly in the eating situation. Luncheon at the Top of the Fair for two plus a drink and tip average around $20. The Brass Rail will provide chicken in a basket, dessert and coffee for $2.75. The Schaefer luncheon is $2.95 and all the beer you can drink. Sun Luck's bottom entree in the Hong Kong Pavilion runs at $2, and it's anticipated they'll sell a lot of chowmein at that price.

There are some lowcost eateries including Tad's Steak House where the prevailing tariff is $1.19 for a steak meal. Chun King advertises a 99c Chinese dinner, obviously keyed to future consumer volume. There will be plenty of spots for snacks at standup bars. But once a family decides to sit down, costs begin to soar, unless they can get in on the few low-priced eateries on the grounds.

A family of four will spend approximately $25 per diem including $2 adult admissions and $1 for children.

But after the $2 and food and internal transportation, this mythical family can roam through a wealth of exhibits of which 75% are free. What's more these free shows are figured to get most of the probable 100,000,000 visitors that this big show will attract. The showmen of the Lake area have quite a problem which will take a lot of ingenuity to overcome.

The possibility of a "stall-in" by the Congress of Racial Equality, plus demonstrations by that group, clouded the preem. CORE's efforts to create a stoppage were successful only at the Ford Pavilion which closed at 3 p.m. after demonstrators blocked the entrance to the escalators leading to their main exhibit. The auto maker closed down rather than create further incidents.

The prison pens for mass offenders, during the CORE contretemps, was dubbed Camp Pinkerton, named for the private police force on the Fairgrounds. One COREite wheezed, "First time I had to pay $2 to get arrested." This referred to the admission fees all the civil rights demonstrators paid to get in.

The then & now harkerbackers can't recall any of the nationalistic pavilions charging admissions to their cultural shows, as some do now. Ditto none of the industrials charged but Pepsi has a 60-90c tariff for its Walt Disney ride but few complain because it all goes to UNICEF.

Fair prexy Robert Moses edicted another Biblical pronunciamento, "They shall not pass," even including many of the city fathers, such as the municipal fete which Mayor Wagner is sparking. It's widely ballyhooed that they'll have to lay that two bucks on the line.

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Why Didn't Fair Defer Preem?

Continued from page 1

the big shows in the Lake Amusement Area, say that the Fair should have provided for a postponment. They cite the fact that there was not only a surplus of days in which no construction could proceed, but other items such as the tug strike of the past winter, and the constant tiffing between unions and exhibitors, all of which made it virtually impossible for many to complete their structures.

These exhibs are especially bitter in view of the fact that an A-okay condition on the April 22 D-day would have given them the impetus of a tremendous word-of-mouth which they now feel is lost to them. They say that they could have had the advantage of the tremendous coverage by the world-wide press.

Among the major shows of the Lake Area, "Wonder World" will preem May 2. Mike Todd Jr.'s "modern" minstrel show, "America, Be Seated," will start at the still unfinished Louisiana Pavilion May 15. The Belgian Pavilion needs at least a month to get open. The Hawaiian Village had a dress rehearsal on the Fair's opening day to which it let the public in for free. Ringling Continental Circus needs lotsa work before it can preem.

Dick Button who, with Paul Feigay, is producer of "Ice Travaganza," remarked bitterly on the opening day of the Fair when they gave two shows (incomplete) that they were in the condition they should have been in a week before had they been able to get into the building.

Power failures also dotted the path of travail for the exhibitors. An 18-hour blackout caused tremendous losses of both money and time to the showmen of stage, industry and various countries.

Electronic Snafus

Needing considerably more time than allotted them were layouts in which electronic gadgets were the focal points. Not ready for preview or openers were the Electric Light & Power Show and the Illinois State Pavilion in which an electronically controlled figure of Abraham Lincoln, created by Walt Disney, is the central piece. At press time, engineers were still attempting to synchronize the Emancipator with the IBM computor which controls its voice and movements.

The EP&L exhibit got into shape and opened Saturday (25).

But more than that—many are loudly beefing at the costs of getting ready. One showmen doesn't know what to do. He said that it would cost him $8,000 to have lights strung into a dressingroom. It would cost him $160 for four engineers to turn on the heat on any evening when there's a chill in the air. During the planning stages, one potential exhibitor walked out of the setup because of the likelihood that would cost $8 to change an electric bulb. Since then, he feels that he underestimated the cost of that job.

One bitterly complained, "These prices may be okay for General Motors and Ford, but we can't take it." Some feel that their road to bankruptcy will be lined with prosperous artisans.

One exhibitor stated that they could have plotted alternate courses had they been given additional time by the fair. But deadlines made that impossible.

International Fair

Continued from page 175

excellent taste, fully operative. Opens upon a garden with stone tables where tourists quench their thirst or satisfy their curiosity with Irish Stout and other Gaelic inventions.

India: On the Fair's map, next door to Ireland. A remarkably varied array of folk and industrial wares, upstairs and downstairs. Hindu girls in saris. Americans must be struck by India's progress in heavy gear. India cafe was operating first day but overtaxed by hungry and impatient Yanks. Fatigue and confusion was haunting the staff by 2:30. Service was good-intentioned but buck-passing to the point of exasperation.

Indonesia: This is Sukarno's stunning synopsis of his nation made over from the Dutch. Exotic. Dainty females trained to think well of men. Escalator rises to dining room and separate bar. Large capacity and long wait for tables. Natives dispense their own kind of music. Maitres at the reservation desk were Americans in tails.

Hong Kong: Downstairs for mercantile concessionaires including one incongruous non-Oriental name, Barrett's of Cape Cod. Upstairs a booming restaurant and bar. Motif imaginatively native, with rickshaws and junks in miniature.

Philippines: Well situated, attractive pavilion with nostaglic recall of MacArthur.

Thailand: Pagoda-like architecture. One of the sights sure to draw crowds. Open.

Caribbean Pavilion: Creamy commercial location and come-on. Ethnically as synthetic as a cruise port boite. Brassy music, $1.60 drinks, dead-slow to imaginary table service for food. Throngs gather outside just to watch.

Taiwan: It's coming along tardily.

Swiss Sky Ride: Cable cars seating four cross the international zone. Five minutes, 75c. A probable bonanza.

Greece: Sign posted—open at 5 p.m.

Venezuela: No signs (of life).

Central America & Panama: Ditto.

Spain: Readying.

Mexico: Manana.

Other Nations: Unreported on account of this reporter's fatigue.

Al Taxin Takes Over VIP-Madison Club, N.Y.

The VIP-Madison Club, N.Y., has been taken over by Al Taxin. Room which is now operating on a lounge policy, recently had fullscale floor shows with The Three Suns in the top spot. Taxin is mulling a resumption of floorshows.

Before acquiring the VIP-Madison, Taxin had been managing director for the Lido Country Club, Long Beach, L.I., and was talent buyer and manager of Unity House, Forest Park, Pa.

Peace Breaks Out

Continued from page 175

in connection with filmmaking, leaving 52's electricians to just manning the lighting equipment itself.

The IATSE local insisted that the Fair was no different from any other circumstance and that it was the rightful handler of electrical matters involving filming and that, in fact, its knowledge of the specialized requirements of electrical work for pix necessitated 52's handling such jobs. According to the settlement, both units will work as they do regularly, with 3 supplying power to the hookup and 52 carrying on from there, laying its own cable and such.

The situation had been a serious one, with neither side eager to budge. 52 didn't see anything different between filming at the Fair and anywhere else and 3 wanted to keep as many men working at the exposition as possible. With much of the actual contract work completed, the Brotherhood has mostly maintainance left to it now.

Local 3 had also been involved in another jurisdictional dispute which has been settled This involved IA projectionists Local 306. In this case, 3 felt that it could and should handle some of the projection of effects and such at the various exhibits. As with 52, local 306 clung to its contention that projection was its job and 3 had no business being involved, just as on the outside. That's how it wound up after some wrangling.

There are still some labor problems at the Fair involving carpenters and theatrical teamsters vs. regular haulers. But the electrical situations were considered major disputes with possibly dangerous effects on work at the Fair itself and related activities. The other differences are mild and scattered by comparison.

Hollywood USA

Continued from page 174

simulated shooting setup such as was planned and later scrapped due to lack of space. This would give patrons paying the hefty tariff more of a Hollywood feeling than simply the empty sets and museum items. There's not a camera or light in sight and some of the sets, while interesting at a glance, don't rate the high-priced billing.

'Celebrity Room'

Adjoining the Hollywood spot is a "Celebrity Room," to which customers can get from the street or from the exhibit. This cocktail lounge has a seating capacity for 250 at tables and a large, circular bar, in the centre of which is a bandstand for a combo. It will be open from 12 noon to 2 a.m., seven days a week with a continuous entertainment policy. Food and drinks will be served, the latter at $1.25 and $1.50 a belt. Carrying the show biz motif through, caricatures of celebs are hung on the walls. Although not completely finished, the room did open for business late in the afternoon of the Fair's preem.

In an entirely different area, off the Fairgrounds in fact, Hollywood has other representation via the replica of H.M.S. Bounty used in the filming Metro's "Mutiny on the Bounty." It is some distance from the Fair itself and the route to it is poorly marked. It isn't even on the Fair map and the only reference to it are some posters which say where it is but not how to get there.

Charge is 90c for adults and 50c for kids. The visitor wanders both above and below decks and the ship has been fitted out with trappings to keep it realistic in its period. No sign of modernity is visible. Polynesian huts adorn the area, one a ticket booth and another a souvenir shop. The Bounty has been drawing considerable patronage but Fairgoers will find it quite a trek, if they can find it at all.

Yesterday (Tues.) a Pitcairn Island Day was staged at the site, commemorating the 175th anni of the famous mutiny. A Pitcairn Island exhibit was opened at that time, featuring a display of items from the place, not for sale to the public.

Vaude, Cafe Dates

New York

Jack Sidney, formerly of the "Ice Capades" Coast publicity staff, joined the N.Y. office of "Holiday on Ice," where he'll work with ad-pub head **John Finley** and **Paul Dempsey** . . . **Dick Gregory** and the **Freedom Singers** appearing Thursday (23) at Carnegie Hall for benefit of the Student Nonviolent Coordinating Committee . . . **Guy Lombardo** inked for two days at the Boston Statler-Hilton Ballroom, April 28-29 . . . **Nipsey Russell** down for Mister Kelly's, Chicago, Sept. 12 . . . **Joe E. Lewis** pacted for the Drake, Chicago, April 21.

Betty Hutton into the Holiday House, Pittsburgh, Oct. 16 . . . **Julius La Rosa** down for the Royal York, Toronto, June 8 . . . **Milton Berle** set for the Three Rivers, Syracuse, June 19 . . . **Earl Wrightson & Lois Hunt** tapped for the Queen Elizabeth, Montreal, June 1 . . . **Sam Landy**, Thunderbird Hotel, Las Vegas, veepee, touring the Coast with lectures on gambling. He's billed as Prof. Chance on these jaunts . . . **Vivienne Della Chiesa** signed to management firm of Sheils & Bruno. William Morris continues as agency.

Billie Biederman, of the Martin Goodman Agency, off to England to supervise the cafe act of **Libby Morris** current in The Establishment, London . . . **Benny Goodman's** original quartet (Goodman, Teddy Wilson, Gene Krupa, Lionel Hampton) will reunite for the Wiltwyck School benefit at Carnegie Hall May 6 . . . **Cal Claude** booked for the Steel Pier, Atlantic City, July 26 and the Elmira (N.Y.) Fair, Aug. 16 . . . **John Conte** and **Allan Drake** set for "International Playgirls of 1964," which is being produced to open at the Village Theatre May 21.

Mickey Sheen a newcomer to the Gordian Knot . . . **Roy Baxter** joined Transworld Artists Management as a veepee . . . **Grandison Singers** pacted for the Potting Shed, Lenox, Mass., July 29 . . . **Myron Stanley Handelman** heading the layout at the Ski Lodge . . . **Neil Sedaka** to the Campus Club, Montreal, May 1 . . . **Van Johnson** down for the Palmer House, Chicago, Sept. 9 . . . **Francis Brunn** tapped for the Palladium, London, May 13.

Chicago

Jean Pierre Aumont set for the Drake Hotel May 12 for three weeks . . . **Constance Towers** into the Blackstone Hotel, May 4-11, and **Lilo** down for the same spot May 18-30 . . . **Shelley Berman** and **Vickie Frazier** inked for Mister Kelly's May 4 for three weeks . . . **Nelson Eddy & Gale Sherwood** and **Joe Sodja** slated for the Palmer House July 24-Aug. 13 . . . **Pat Suzuki** plays the Aqua Follies, Minneapolis, July 15-26 . . . **Margaret Whiting** set for the femme lead in "Mr. President" at the Starlight Musical Theatre, K.C., Aug. 3 . . . **June Christy** plays the Crystal Palace, St. Louis, Aug. 3 for six weeks . . . **Allen Di Blasio** slated for the Mayfair Lounge, Green Bay, Wisc., July 13-Aug. 1.

Tony Martin has been signed for the Palmer House Nov. 27-Dec. 31 . . . **Peggy Lord** set for a week at the Sahara Inn, Chi, May 5, and **Dolores Leigh** into the same spot May 12 for three weeks. **Jimmy Lee & Teri Napoli** currently in the Celebrity Lounge of the Sahara for an indefinite stay . . . **Knockabouts** at the Eye In The Sky Room of the Del Prado Hotel, Chi, until May 23, followed by **Bill Gallus** for three weeks. The **Robert Simpson** revue has signed another one-year contract with the Del Prado . . . GAC booked "Minsky's Follies" into the Cork Club, Houston, Oct. 1-Nov. 11 . . . **Allen Di Blasio** slated for the Mayfair Lounge, Green Bay, Wisc., July 13-Aug. 1 . . . **Johnny Carson, Skitch Henderson** and **George Kirby** will play the Duquoin (Ill.) Fair Sept. 7 . . . **New Wine Singers**, currently at the Old Town North, Chi, are inked for Diamond Jim's, St. Paul, April 30 for a week.

Dallas

Peter, Paul & Mary set for May 2 concert in Southern Methodist U. Coliseum . . . **Rusty Warren** returns to the Colony Club May 8-16 . . . **The Beach Boys** topline a May 15 show at Dallas Memorial Auditorium . . . King's Club, with **Jerry Van Dyke** current, follows with **Chuck Miller**, May 11-23; **Eddie Peabody**, May 25-June 6, and **Toni Carroll**, June 8-20.

RCA

Continued from page 175

which makes for slow-going, a fact which on opening day fetched a smattering of gripe, but this is an unavoidable hazard and can probably be discounted as a pubrelations setback.

Behind this "Operation Tint" is a $150,000,000 investment by RCA in color as the wave of the future and the Flushing pavilion is designed for maximum trailerizing impact on the consumer. And when the folks decide to buy, if they opt for an RCA model, so much the better.

Day-to-day, the color studio is to be graced by celebs doing the interview bit for the closed-circuit network which on premiere day was only partly operational. When in full swing, the network will comprise some 350 installations covering almost all exhibits with a succession of "vignette" programming — live, film, animation, geared to interviews and touting the various displays and products, and with a supplemental function of beaming lost kids to all corners of the Fair.

The c-c web is, to be sure, geared for such "specials" as President Johnson's teeoff address.

Those personality interviews are expected to fasten extended interest within the pavilion and thus aggravate the traffic problem. This is the pre-admitted worry for the RCA crew on hand, and once some experience is under the belt a solution may be forthcoming. Meanwhile, it's watch-and-note.

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Los Angeles, April 20.

Tony Bennett, Freddy Martin Orch featuring Eddie Bergman Strings, Ralph Sharon Trio; $3.50 cover plus $3 minimum.

Tony Bennett was nervous in the opening minutes of his first local nitery engagement in five years. But the pro polish, his knowledgeable way with lyrics and a better singing voice than he's shown in years soon put him at ease. He moved on to rightfully gain one of the best accolades a big name Hollywood audience has given one performer for some time.

There are 28 songs in Bennett's more than 65-minute turn. It's just a bit too long for a singer who, despite his warmth and genuine appeal, sings most of them essentially the same way.

Bennett is a dramatic ballad singer who sometimes swings but keeps everything on the same smooth level. His show is well designed, includes a few new tunes, touches of his old and newer hits and, in a clever bit of organization, gets his disclick "Heart in San Francisco" out of the way in just the third number out. But he does reprise it as an encore.

Singer still has some vocal problems, and gets slightly off key in slow tunes like "This Is All I Ask." But his phrasing is superb, timing good and he has a way with lyric communication that creates a strong, empathetic mood.

Of new songs, "Quiet Nights" hits a nice mood area and "When Joanna Loved Me" has a pleasant, romantic blend. "I'm Way Ahead of the Game" is sentimental, and ably expresses Bennett's warmth at hitting the top again after a slight fallow period. Belting of "Chicago" (obviously sung to ringsider Judy Garland) and the opening-closing "Moment of Truth" is strong, while he also does a brisk dual arrangement of "One For My Baby-Rules of the Road."

Singer is the whole show and works hard, ably assisted by the Ralph Sharon Trio and, on opening night, the topflight flute of Paul Horn, as well as the Freddy Martin orchestra and the Eddie Bergman strings. Martin's tribute to Duke Ellington is a nice show starter.

Bennett is in through May 10.

Dale.

Drake Hotel, Chi

Chicago, April 22.

Joe E. Lewis (with Austin Mack), Jimmy Blade Orch; $2.50-$3 cover.

The somewhat staid Camellia House will never be quite the same after Joe E. Lewis' debut in the Drake Hotel's classy supper club. Known primarily as a singer's room (although Henny Youngman and Myron Cohen have played there), it seemed to take on a new life with Lewis' tales of vino and venery.

As per his past appearances over the years in other Chi spots, Lewis, opening night audience was studded with Windy City political bigwigs and members of cafe society. It's a virtual certainty that the room will play host to some of its biggest spenders in the next three weeks.

The Lewis engagement represents Drake veepee Ben Marshall's biggest booking coup to date and is another step in making this room one of the liveliest show spots in town. There are implications of intrigue in the fact that Lewis usually plays the Palmer House, but insiders opine that he was sold on the idea that the Camellia House was less of a "family" room than the Empire Room and also that Marshall simply met Lewis' Palmer House price.

Lewis continues as a matchless raconteur, wit par excellent and nonpareil appreciator of the speedy furlong, fast femmes and the quick buck. He's also a lightning-quick improviser as he demonstrated in his opening line in re the two mirrored posts near the center of the room: "I think that Harry Thaw shot the wrong architect." There were a few puzzled looks, but for the most part "Lewis' people" didn't have to be told about Stanford White and Evelyn Nesbitt.

Aside from a few set pieces, Lewis' turn is mostly fresh and new. The subjects are the same—booze, politics and broads—but he always comes up with new slants, including several new and clever song parodies.

If Lewis is to be faulted at all for his preem night show it is that he devoted an inordinate amount of his hour-long turn to blue material. It's a comedic vein that's been mined pretty thoroughly by other monologists and not worthy of that much attention. *Mor.*

Crescendo, L.A.

Los Angeles, April 21.

Henny Youngman, Mary Ford, Frankie Fanelli; $2.50 cover plus two-drink minimum.

Three totally different acts are in Shelly Davis' current bill. They range from the specialty humor of Henny Youngman to the folksy homespun tunes of Mary Ford and the Italian flavored belting vocals of Frankie Fanelli.

Fanelli, newest to local audiences, may come off best. Youngster has a strong, lyric voice, sells hard and give a polished performance. He looks like a comer.

Singer works hard, does most of his tunes in a fast-paced rhythm style but basically employs a straight, hard delivery. Using his own quartet, augmented with members of the Bob Armstrong band, Fanelli runs through Italian romance tunes but also does a soft ballad like "This is All I Ask." He's dramatic and sometimes dynamic, but has a tendency to overdo the emotional projection.

Youngman is a master of the oneliner. His Miami and nudist colony bits are particularly good. He's standard and solid for most audiences, although just a little quiet for the swingers.

Miss Ford, in her first local appearance as a single since breaking up with Les Paul, doesn't have the same impact the two had when they were paired. But she tries for the same multi-voice electronic sound by using her sister, Carol, seated at the piano and duplicating her voice.

It's a good gimmick and works well on the famed Ford-Paul "World Waiting For A Sunrise" and "Alabamy Bound." But, alone, Miss Ford shows vocal limitations. Tunes are quiet and without real punch. She has considerable aid from brother Bob Simmons, whose dexterity on the guitar is an asset.

Show runs through May 1.

Dale.

Crazy Horse Cafe, N. Y.

Theodore; Sheila Jordon; The Jack Riley Trio; The Johnny Boggen Quartet; $2 admission.

Its name is the only thing that this avant-garde Bleecker Street coffee house has borrowed from the better-known Parisian nitery. During most of the week owner Frank Dalia depends on musical groups for entertainment, but on Friday-Saturday has started policy of an augmented bill. Admission ordinarily varies between $1.50-2.50 depending on cost and appeal of a particular bill. This one, which started Friday (17) for indefinite stay, goes for straight $2.00.

Theodore, an Austrian, has built up a reputation of sorts over the years with his mixture of macabre and satiric byplay. The impression, this time out, is that he has become the complete cynic. There's nothing light and frothy in his remarks although quite a few of them come out very funny. His total cynicism is aimed first at himself, then at the rest of the world.

Theodore's discussions, broadsides and harangues are delivered in a thundering voice and an insulting manner. He attempts to rub some of the Pangloss off this worst of all possible whirls. Nothing escapes his censure and he doesn't hesitate to flay the occasional innocent who tries to cross swords with him. His pet subject currently is food—he's against it.

Blues singer Sheila Jordan, who shares the bill weekends and headlines it rest of the week, is a mixture of personal talent and professional limitations. She has considerable feeling and style for blues but her voice betrays her when, too often, she lets it wander away from her range. Although she can sustain a low note beautifully, anything in a medium or high range makes her voice shake like a rattling window blind and take on an unpleasant nasal quality.

Her best bits are a far-out "Am I Blue" (the melody never enters into it) and her closer, Milt Jackson's scattish "Bags Groove." She's supported beautifully by the Jack Riley Trio whenever they find her singing in the same key she has requested. Two shows nightly with the house band, Johnny Boggen's Quartet, filling before-between and after show periods. *Robe.*

McGuire Sis' Swinging B.O. At the Persian Room Keys Fair's Nitery Hypo

The singing McGuire Sisters were really swinging at the box-office on the night caught and, if last week's general class boite biz is any criterion, it looks like the dubiousness about what the N.Y. World's Fair may or may not mean to saloon trade must be revised affirmatively.

Between the ANPA (publishers) convention and the earlybird Fair influx (tycoons, exhibitors, industrialists et al.) spots like "21" were overboard on trade. Same was

Hotel Plaza, N.Y.

McGuire Sisters (3) with Tony Riposo conducting; Emil Coleman and Mark Monte Orchs; $3-$4 cover.

true at the Plaza's Persian Room. Maitre d'hotel John Fosatti was almost baffled by the sudden embarrassment of riches, particularly the supper shows, heretofore notoriously in the light side.

Whether a tribute to the souers or the boom in tourism, the McGuires augur a boffo four weeks. There was no gainsaying their audience identification because their tv and other trademarked songs and bits received customer recognition on vamp-in.

The personable Christine, Phyllis and Dorothy look collectively and individually attractive as they mix up their own rhythmic arrangements of standards and specials (written and staged by Murray Kane) with skillfull special batoning assist of Tony Riposo, their own pianist-conductor. The regular Emil Coleman orchestra is fortified by extra strings for "I Love A Violin" and general musical backstopping.

The sisters pivot around the middle (albeit youngest) sister Phyllis who gets the lone solo opportunities with "My Ideal," including nice impressions of Garland, Clooney, Kitt, Merman and Satchmo.

From sign-on with "Bewitched" to their signature signoff "May You Always" there is consistent empathy with the audience. They mix up "Miss You Tonight," "Ain't Misbehavin'," "Baby Come Home," "Things To You Are" with novelties like the above impressionistic medley, "Daddy," "Wicked Stage" and "Sisters," a midriff number, which is their settling-downer until they take off anew. They are attractively gowned in uniform sheaths, and make one costume change, also ok.

Besides the dansapation-compelling Colemanites, the standard Mark Monte Trio whips up a storm of tempos in the relief sessions.

Abel.

Manne Hole, L.A.

Los Angeles, April 24.

Louis Bellson Band (15); $2 cover weeknights, $2.50 weekends; one-drink minimum.

Louis Bellson manages (barely) to squeeze himself and 13 of 14 sidemen onto the stage in this small jazz boite (they lowered Frank Strazzieri's 88 from platform to floor), and immediately makes Shelly Manne's first big band booking a success.

Only physical problem is fact that trombones (3) are forced to stand off toward wings, beyond edge of the backdrop, thus rendering them almost inaudible during solos. Problem can be resolved easily by having bone man walk to center stage before attempting to blast out alone.

However, overall sound is excellent, with Bellson himself furnishing most of the luster throughout. Aside from his simultaneous pedalling of twin basses, there's a new addition to his bag of tricks—sticks with rattles attached. He switches to them briefly during torrid closer, "Tempo Di Tamburi," in which he wails for a solid 15 minutes.

Standout soloists are alto saxist Joe Maini, trumpeters Jimmy Zito and Freddy Hill, with bassist Morty Corb and 88er Strazzieri amply abetting Bellson in the rhythmnastics.

Troupe is in through May 3.

Joex.

Basin St. East, N. Y.

(FOLLOWUP)

Pat Collins seems to be doing extremely well at this Ralph Watkins hospice. The femme hypnotist is being held over as the Treniers start an engagement at this spot replacing the comedics of Joe & Eddie.

The Treniers, coming in as an octet, are one of the by-now standard musical acts on the circuits. The family has dwindled somewhat since they started, but there are at least three members of this troupe who look like they're related. Even if not all are relatives, they seem cohesive enough to work as a family unit.

The Treniers are a bouncy and vigorous act who are strong enough to warrant a focal spot in most lounges. Indeed, they did a term at one of the Vegas lounges before hitting Basin St. They have a sax, drum and piano as their musical backing, and all sing well enough to be generally entertaining.

However, it appears that this particular spot isn't their proper metier. The Basin Streeters are generally a spohisticated lot who are hep to current modes in entertainment. The Treniers are a bit too elementary to suit this taste despite their hard work. There's a lot of basic stuff in their comedy and music and there's no new thinking to interest the bulk of this house's patrons.

Miss Collins works with top expertise in getting an assortment of subjects under hypnosis. She prevails upon them to do a lot of things they wouldn't ordinarily do in public. Some of the subjects coming from the audience do her bidding with the avidity of accomplices. She entertains for a complete hour. *Jose.*

Cave, Vancouver

Vancouver B.C., April 24.

Mickey Rooney, Bobby Van, Dodie Stevens, Dancing Debs (5), Fraser Macpherson Orch (9); $2.50 admission.

What Mickey Rooney's act for his Cave debut lacks in current comedic cerebralogy it more than makes up for in straight entertainment values. Rooney needs no apology for not being of the nitery hip school.

His craft is compounded of his years of experience as a gifted screen performer and his uncanny ability to extract maximum mileage from his visual drolleries. Comedy, with its essence of pathos and buffoonery, is his forte. Bobby Van, a classy song-and-dance man in his own right, offers knowing support as Rooney's straight man.

Van opens with a pleasing vocal, "I'm Shooting High," before Rooney's riotous entrance from the audience as a snow happy Swedish ski champ. The way Rooney kids his own screen image and the slick switch he uses to return on stage as himself get the act off to a flying start. From here on the pair is way out in front and romp home easy winners in the laugh parade.

Bill opener is Dodie Stevens, an 18-year old Chicago songstress. Pert and petite, she has lotsa poise for one so young on the nitery circuit but had a disclick a few seasons back with "Pink Shoelaces." She sings this and six other songs of surprisingly varied range, best entry being her strong closer, "With These Hands." Arrangements tend to be a shade over-orchestrated but no fault of Fraser Macpherson orch which offers good backing *Shaw.*

Berns Rest., Stockholm

Stockholm, April 21.

Oscar Brown Jr. with Floyd Morris at piano, Les Sexy Girls de Stefani & Andre, Mario Weber Orch; $3 minimum.

American singer Oscar Brown Jr., who's making his nitery debut in Sweden at Berns Restaurant, scores easily with a songbag that "Hazel," among others. He also includes "Forbidden Fruit" and wins top audience reaction with "Mr. Kicks" and "New Born Child."

Although this is Brown's first visit to Sweden, he's not an unknown here for he hosted "Jazz Scene USA" which was a popular serial when recently aired via Swedish TV. Show helped make his name familiar among Swedes.

Rounding out the bill, which is in until May 15, is a French ballet tagged Les Sexy Girls de Stefani & Andre. Troupe has talented lurpers but they're onstage for only one dance routine. Unit would benefit through more show time. Mario Weber's orch supplies brisk dansapation. *Wing.*

Sands, Las Vegas

Las Vegas, April 22.

Jerry Lewis, Four Step Bros., Harry Nofal, Copa Girls (12); produced and staged by Jack Entratter; choreography, Renne Stuart; stage direction by Harold Dobrow; $5 minimum.

Jerry Lewis starts his latest Sandsession with a discussion of his tv fiasco (he did things he couldn't do, according to the sponsors, and although most of the mail came from St. Louis, nobody watched the show there, according to the ratings) and piles up the yocks.

Lewis, a potent member of Jack Entratter's stable, had first-nighters with him while reviving some of his best bits and introducing some freshies. Outstanding among latter is an effective duet he does with a taped Mel Torme, and a charming "Thank Heaven For Little Girls" song and dance number he contribs after telling of his six sons—he's joined by two beguiling dancing dolls who can't be more than six or seven years old.

Lou Brown at the 88 conducts the Antonio Morelli orch (32) and Lewis' drummer, Bill Richmond, is aboard.

The Four Step Bros., probably the most imitated terp team in the biz, balances bill. The dancers blend comedy into their fast routines, and pull heavy applause with their famed "Beat" bowoff.

Holdover Renne Stuart production featuring fine baritone Harry Nofal and the dozen Copa lovelies, is the curtain-raiser.

Alan King returns here May 13.

Duke.

Nugget, Sparks

Sparks, Nev., April 23.

Sergio Franchi, Myron Cohen, George Arnold Singers & Dancers (17), Foster Edwards Orch (12); $2 minimum second show.

Sergio Franchi's masterful way with a song and Myron Cohen's masterful way with a story is assurance of class entertainment for this two-week stanza at John Ascuaga's Nugget. It's a repeat date in the Circus Room for Franchi, a debut for Cohen. Either name on the marquee portends boffo b.o., but both together makes a sure bet for full houses.

Since Franchi's first outing here last summer he's polished his stage demeanor, learned to work in a more relaxed style, and displays more savvy in communication. He's pro all the way and sells his wares with full authority. Unerring on the vocalistics—in any range—he has smartly paced his catalog to cover all areas.

Be it with only piano accomp or backed by the rich arrangements played by Foster Edwards' well-rehearsed music men, Franchi showcases a remarkable talent. Tenor's big full tones—at times emotion packed—give new interpretations to such numbers as "Tell Her That I Love Her," "Marta," "Non Dimenticar," "Maria" (done with self-accomp guitar only) and "I Wish You Love."

Big exit is "Al Di La," which wins attention normally reserved for a concert hall. Singer's rugged good looks enhances his appeal with both genders. There's just enough humor in the act to bridge the vocal offerings, and for added diversity he throws in a bit of terping. On some titles he goes bilingual with Italian lyrics. Franchi exudes a magnetism, coupled with the powerful voice, that makes him a natural for any situation.

Cohen, always in great form, hasn't played this area for about five years, and audience response indicates he's been missed. As a storyteller he's in a class alone; ditto for his material. Accenting his humor with studied physiognomy and a sometimes drooping eyelids, he wins continuing and sustained yocks as he covers such diversified areas as nudism, African safaris, suburbia, femme habits, psychiatry and religion. As a dialectician he's the master, particularly with the Yiddish yarns.

His stories reflect human nature, are held to the common level, touch on the mores of various ethnic groups. Some are familiar, but with Cohen's way of telling they lose none of the risibility values. Tabler reaction strongly suggests Cohen's dates in the Reno-Tahoe area shouldn't be so infrequent. His local following is big and loyal.

Pearl Bailey, Enzo Stuarti dotted for May 7. *Long.*

Americana, N. Y.

Peggy Lee; Jack Del Rio Combo (6); Richard Foster; Lee Evans orchestra (16). Cover, $5-$6.

When you put 21 musicians into a low-ceilinged room like the Hotel Americana's Royal Box the result isn't music, it's noise. The five musicians who regularly work with singer Peggy Lee plus the 16-piece Lee Evans house band turned its full decibels on for the overture Monday (27) and it must have been heard at the Fair. Fortunately, Miss Lee chose to stick to her own group with occasional boosts from various small segments of the Evans' aggregation for most of her musical underscoring.

Miss Lee is a canary who can warble with the best of them and this has long been musical history. She's a mistress of rhythm and a 100% professional. That means, of course, that when some of her selections aren't really worth it, she still gives them the same amount of heart she does her familiar standbys. Some of her elaborate arrangements, which would be better suited to a concert-type presentation, sound a bit tricky in this dinery-winery, such as her complicated variation on "Make Believe," but there are enough straightforward and sincerely sung offerings to please the most demanding Lee fan.

For her opening show Monday (27), she was over generous, some 20-plus numbers taking the show past 11 p.m. She'll undoubtedly be more conservative during the rest of her 4-week engagement. Husband Jack Del Rio conducts with aplomb. Lee Evans takes over the house group for dancing.

Although most of her offerings are comparatively new, Miss Lee sprinkled the bill with several items with which she is identified —"Manana," "Why Don't You Do Right?" (but no longer a la Benny Goodman) and "Fever." Bowing to the demands of restless residents she included plenty of fast rhythm and jump tunes but, as always, she comes on strongest with a hush-abye ballad. Some of the faithful would have welcomed a bit more blues.

During a "clown" set, she is joined onstage by son-in-law Richard Foster, whose sad-faced clown makeup and limited mime bit in the cramped space added nothing and could well be dropped—or give him more room to operate. For the sake of pace and impatient customers, Miss Lee would be wise to cut the between-songs chatter to a minimum. She's not good at it.

Robe.

New Frontier, L.V.

Las Vegas, April 22.

"Voila! Les Femmes!" starring Nelida; with Dick Weston, Pierce & Dante, Nick Navarro, Lobato Dancers (10), Nudes (8), George Hernandez Orch (11); produced and directed by Bill Turner and Alan Smith; choreography, Eber Lobato; lighting, Danny Stadtlander, $5 minimum.

The new nudie revue in the Venus Room, produced by Bill Turner and Alan Smith, had more than its share of opening night technical boo-boos. A few nights of sharpening should clear up the curtain, lighting, and elevator stage flaws, and "Viola! Les Femmes!" could develop into a crowd magnet.

The title is misleading in that it's not a French show in the tradition of the others in Las Vegas, but at least it hints to those interested that there are nudes on deck —in this case eight, and all of them luscious. The 10 girl dancers are also lookers, and highly talented in the terp department, guided with finesse by choreographer Eber Lobato. Dance patterns are colorful, exciting, and spearheaded by the show's star Nelida, who is exceptionally beautiful in face and figure.

Comedy, often missing in productions such as this, is present in just the right proportion. Ventriloquist Dick Weston, technically one of the best voice-tossers and visually funny with his "Aunt Martha" and "Clarence" assistants, also has audience-pleasing dialog.

Additional laughs come from team of Pierce & Dante, in one marionette skit consisting of several scenes, and another where they appear as surgeon and nurse with a Frankenstein monster-type patient who winds up mouthing Louis Armstrong's "Hello, Dolly!"

Nick Navarro scores handliy in his dance numbers with Nelida, and dance deviser Lobato also clicks as a performer during an authentic Gaucho romp. Singer-dancer Mary Demos is an attractive asset as leader of the pulchritude parade. The original music is pleasantly appropriate. It was composed, arranged, and is directed by George Hernandez with his 11-piece orch. The costumes, both provocative and tasteful, are by Madame Germaine.

"Viola! Les Femmes!" is booked for indefinite run.

Duke.

Ye Little Club, L.A.

Los Angeles, April 22.

Mike Dees, Ondine, two-drink minimum.

In ornithological circles singer Mike Dees might be classified as a head-bobbing finger snapper, a species with which the woods abound. Yet this 22-year-old belter from Houston has vocal equipment considerably better than many of his thin-voiced, merely hip contemporaries and he may prosper on this basis.

Dees, making his L.A. nitery bow here, is paired with the wistful, talk-singing femme, Ondine. Bill is in for two weeks. Dees gets maximum value out of such swingers as "Time After Time," "You, the Night and the Music," and "Day In, Day Out." He leans on a lyric with authority.

His voice is eminently masculine and flexible, with something seemingly always in reserve.

Dees sang much of the set caught with a hand mike, most of the time pushing it out of range of his vocal crescendos, though sometimes leaving it a mite close and shaking his audience. In a club this small it might be wise to avoid this. Withal, singer has an infectious sincerity and handles minimal between-songs chatter well.

Ondine browses amiably among "River Seine," "Two Sleepy People" and "When World Was Young," accelerating for "Bill Bailey" and "Bye Bye Black Bird" and hitting her best stride with compelling treatment of "Irma La Douce." She talk-sings in what she calls "Fren-lish" (French-English), gimmick providing a needed peg on which to hang her low-pressure act. Her little-girl kookiness is fine as far as it goes, but she needs something more.

Backing both singers is Jack Smalley on bass and Ron Phillips on piano. They do a first-rate job.

Fess.

Hawaiian Room, N. Y.

"Gems of the South Pacific," produced and directed by Tony Cabot; with Keola Beamer, Teiko Yanagi, Dennis Regor, Alii Noa, Mapuana, Mapela, Leimomi, Kehau, Healani; Sam Makia Islanders, Phil Wayne Orch; $2 cover.

There are two areas of entertainment at the Hawaiian Room of the Hotel Lexington. One is the show with its South Seas motif and the other is the menu with its Polynesian fare. Restaurant Associates, which operates the room, as well as the Forum, Four Seasons and other posh spots, scores with the delicacies and drinks. The floor entry, produced and directed by Tony Cabot, also fills the bill.

"Gems of the South Pacific" may be somewhat of an overstatement of the presentation, but the show has the necessary ingredients to please the room's clientele. There's a fire dance, hip-weaving by eye-filling wahines, ukulele playing, singing and audience participation in a hula-styled hoedown.

Keola Beamer staged the dances, handles the introes and also does well in the vocal department. His rendition of "Manhattan," with one of the gals giving the number a hula workover, is good.

Dennis Regor displays his uke savvy with such numbers as "Deep Purple" and "Malaguena." Teiko Yanagi, a Japanese lass, makes a comely appearance and exhibits a pleasant voice, winding up her stint nicely with Musetta's Waltz from "La Boheme."

In a more frenzied tempo, there's Alii Noa's twirling of a flaming knife and the rapid-fire swiveling of the dancers in several numbers. The audience participation bit in which those at tables are brought to the floor to join in the shaking has obvious appeal.

The Phil Wayne Orch and the Sam Makia Islanders play for dancing and back the show.

Jess.

Hotel Roosevelt, N. O.

New Orleans, Apri 24.

Buddy Greco, Brothers Kim (3) Leon Kelner Orch; $2.50 week-night minimum, $4 Sats.

Buddy Greco brings a potent vocal charge to Seymour Weiss' plush Blue Room. He has a rousing way with a tune and scored in his initial outing here Thursday night (23) with a well-planned songalog.

Appearing twice nightly, he not only displays vocal agility but comes up with some peppery piano playing. Most impressive of the Greco repertoire are "Around the World," "Let There Be Love" and "Lady Is A Tramp." Bows off to hefty palm-pounding.

Opening the new layout are the Brothers Kim, male counterparts of the Korean Kim Sisters, who preceded them by a few weeks. Youngsters are accomplished in playing an assortment of instruments, being equally at home with rock and roll and folk tunes, as well as pops and evergreens. They also stand out in a clever gun drill-dance routine.

Leon Kelner's musical crew does its usual topdrawer job in cutting the show and providing the dance music for the ankle bending sessions.

Show runs two weeks until May 5.

Liuz.

Bimbo's 365, S.F.

San Francisco, April 24.

The Vagabonds, "Voila Les Folies of 1964" (36), Rex Castle, Roy Palmer Orch (9); $2-$2.50 cover.

Smooth, relaxed professionalism is the forte of The Vagabonds. The four amiable guys and a doll of a gal singer boff their way through a longish turn (40-50 minutes) without a slow spot. They make it look easy, but the end result is obviously the product of careful rehearsal.

The Italianate influence is big —melodiously, as in a fine "Lazy River." Or wacky, as in the Italian version of "McNamara's Band"—"a little Irish song our fathers taught us when they came from Italy," said Dino Natali, the bass-playing pratfaller, mimic and comic.

The leader, guitar-strumming singer Dominick Germano, provides the careworn foil for Natali, but the entire group kibitzes, with good material, too. Singer Bobbie Boyle, a diminutive dark-haired girl, scores on a richly toned treatment of "I Remember You." She also doubles on the vibes.

Holdovers include the big production numbers, with lead dancer Vicki Durant and singer Evana, and Rex Castle, puppeteer, with his "little people," the little people including a singing puppet and even a stripping puppet. Roy Palmer's nine-man orch provides the backing.

Rusty Draper opens May 3.

Dick.

Trude Heller's, N. Y.

Tyree Glenn Jr., Imperials (5), Harvey Kaye Quintet, Bertha Colbert; $2-$2.50 cover.

Trude Heller's continues to be the Greenwich Village rock'n' roll flagship. Most any night but Monday, and especially on weekends when a two-drink bar minimum prevails, the joint is jammed with stompers, the balance of whom seems to be young New Jersey intellectuals (name any hit disk, they'll tell you what's on the other side) shooting the N. J.-N. Y. age gap to get their kicks in the state where teenagers can juice up as well as dance.

Tyree Glenn Jr., a vet of the precincts, heads the bill in a long stand. Quint continues to grind out the boomchuck loud and clear and echo while getting in a few jazz and ballad licks. In the trend of r&r groups to give the big beat a big sound, the Imperials have whamming drums and wired organ with Tony Bartlett on the former and Steve Shedan on the latter.

New guitar man, Charles Hughes, formerly with the Drifters vocal group, adds a lot of class with some solid rhythm & blues and jazz sounds. He also takes an occasional fine ballad vocal turn with echo effect—holding the last high note long enough to stop the dance floor shakes, which is some trick.

Wayne Bartlett handles the shouting r&r vocals and punches up the beat with tambourine. Glenn is on tenor sax. Group has some good special material, such as the original "Subway Wobble," the first swinging trip uptown on the A train since Duke Ellington.

Harvey Kaye's ofay Quint has a vibrating beat that would shatter the Texas Pavilion at the New York World's Fair. Trude Heller's, however, was built in the days when they made them for keeps, and the walls only hum. This booming effect is created by Kaye on organ and Dave Oliver on fender bass chording together while Tommy Tric booms the drums. Ronald Alland is on sax and emcees and Denny Lenoux is on guitar. All wail together on the r&r vocals.

Bertha Colbert, a Heller institution on the premises more often than not during the last year, takes a vocal turn each set with the Imperials. She combines solid sight values with hip projection and a shouting r&r vocal style that has not lost all traces of the religioso and blues origins.

Bill.

Statler-Hilton, Dallas

Dallas, April 25.

Molly Bee, Don Ragon Orch (10); $2.50-$3 cover.

Molly Bee's first local date augurs a big fortnight for the plush Empire Room, where the comely songstress bowed Friday (24) before a big crowd sprinkled with oldsters—obviously country & western fans. The pony-tail hairdo and frilly cocktail dress are visual aids as the capable canary satisfies both c&w and pop music aficionados.

Perched on a stool and plucking guitar, Miss Bee quickly gets aud rapport, kidding herself with a twang and offering oatunes, an aud participation "Gotta Travel On" and a tribute to the late Hank Williams with "Your Cheatin' Heart" for lusty palm praise.

Departing the rustic rhythms, she exhibits fine pipes in a straight repertoire, scoring with "Anytime," "Fools Rush In," and "Left My Heart in San Francisco." Ahead all the way, shapely canary adds body English to lyrics of "In Other Words" to build mitting and begs off with a rousing "Strike Up the Band" after a boff 40-minute stint.

Don Ragon's house band gives flawless showbacking, and fills the floor for terp sessions.

Bark.

Five-Spot, N. Y.

Sonny Rollins Trio, Rolen Kirk Quartet; $3 minimum.

It is sometimes hard to tell if this eastside Greenwich Village home of the hip sounds is featuring a comedy or jazz bill these nights.

Saxman Sonny Rollins, like the Beatles, has a wild hair cut. But, instead of a girlish bob, his is a fierce Mohican strip right down the middle of the scalp. And, like Miles Davis, Rollins these days is given to disappearing from the band stand during a performance and strolling around the cabaret.

But, unlike Davis, Rollins takes his horn along and blows while he strolls. The effect is stunning—in the literal sense of the word. Only occasionally does Rollins' horn wax lyrical in the style he employed when he came back on the scene after a two-year layoff for contemplation.

It is hard to tell when Rollins is being comic and when he's being serious. He blows long instrumentals that sound like some kind of a parody of Ornette Coleman, the plastic sax non-objectivist. Then a standard will start to swing, but wind somewhere in the abstract—with Rollins wandering all the while.

He started one set in a black slouch hat and black coat, blowing away while sitting at an empty table behind the bandstand. A little fun wouldn't hurt any of the grind modern jazz sets played around town, but a little straight playing is in order with Rollins. His driving, bop drummer Roy McCurdy, helps the far out stuff to some degree. Ron Carter is on bass.

Rolen Kirk also likes to clown, but his hip segue sallies are easily identified and actually funny Kirk is blind and apparently lives in a world of sound that he projects through his many instruments with great effectiveness. He plays tenor sax, stritch, flute, nose flute and a number of other off-beat instruments—sometimes three at a time.

But there is much more good jazz music than novelty in his performance. Standouts in a colorful and varied set are "Berkshire Blues," on which Kirk does a fine vocal in musician rather than singer style, and "Hip Chops," which he intros with sharp wit (the hip chops—lips—are his) and which has a brilliant flute-stritch solo.

Bill.

Waldorf-Astoria, N. Y.

Patti Page (with Rocky Cole); Meyer Davis Orch conducted by Emery Davis, Horace Diaz Orch; $4-$5 minimum.

Patti Page is an infrequent visitor to New York cafes. It's probable that she has eschewed coming into town until conditions were just right for her. Her bow at the Hotel Waldorf-Astoria's Empire Room seemed to come under a set of fortuitous circumstances.

There's lotsa business floating around from World's Fair visitors and the city is jumping with conventions. Perhaps the first manifestations of spring bring on a desire to let the spirits soar. Miss Page seems able to encourage all these urges.

Miss Page has had a distinguished career. Initially a record singer, she has progressed far beyond that area. She articulates feelings, sentiment, power and projection. She recalls a lot of musical history as well as displaying a song style that rarely seems to go out of vogue. She gets her auditors to sit back and relax and let the songs fall where they may.

Miss Page seems to dwell on old as well as latterday tunes. In all these endeavors she voices basic feelings without neglecting people of sophistication. She goes in for hill country tunes, folk and latterday pops. She makes the round of many emotions and touches all bases. Her conductor, Rocky Cole, also chimes in with song to provide an aura of gaiety.

The Meyer Davis Orch conducted by Emory Davis hits the right note in providing a tuneful background. Horace Diaz rolls out the Latin relief. Per usual, Louis Siccardi presides at the tape gracefully.

Jose.

Golden, Reno

Reno, April 24.

"Flapper Follies" with Elsa & Waldo, Vespia Bros. (2), Vega Maddux, Don Staiton, Golden Girls (10), John Carleton Orch (10); no cover, no minimum.

Barry Ashton has produced many shows at the Golden for bossmen Bill and Jim Tomerlin, and in this edition—tagged "Flapper Follies" —he has another sure winner. The first two shows nightly are always sellouts, the third almost capacity.

Accenting the Roaring 20s, opener is a razzle-dazzle affair with dancers making a shreiking intro from among tablers. From there on it's a swinging session, laced with comedy, song, and dance—and a generous display of the epidermis by the four shapely nudes and the six equally eye-appealing dancers in four production numbers.

Most impressive of the productions is one themed "Bird in a Gilded Cage," with Don Staiton showing his exceptional vocal talents on titles including names of birds as the girls strut in feathered costumes to enhance the theme.

Elsa & Waldo, in featured spot, spoof ballet in slow motion while maintaining perpetual oversized smiles. Two also show inventive legomania that's of their own origin. Act is on the plus side for visual appeal, not only for the terp bits and mugging but for male's skimpy suiting and femme's ruffled panties.

Vespia Bros., familiar from prior outings in this area, have changed the act little. One brother makes intro from audience, dropping tray as partner tries to do a straight operatic aria on stage. Two make with impressive style in vocal tandem, but seldom play it straight all the way. Deletion of the vintage lines and gags, addition of new material would prove a big assist to the act.

Vegas Maddux, showcased in two segments, has the qualities of a natural comedienne. She's big in size, savvy in selling her wares. In first spot, she wears a little-girl-type dress as she gives her own version of "Tiptoe Through the Tulips." She tiptoes at the beginning but by the time the final notes sound she's stomping through the tulips—and throwing them out in front of stage.

Staiton, featured production singer, handles his many vocal chores in pro style with assurance and complete authority. He's at home in any tempo and creditably reflects the Roaring 20s in presentation and enthusiasm.

John Carleton's musicians rate top mention for faithfully following the charts, sometimes intricate and filled with many cues.

Long.

New Acts

JESSIE MATTHEWS
Songs
32 Mins.
Society, London

As this is Jessie Matthews' first cabaret engagement for about 32 years, a new act review is in order. At the height of her fame in the '30s she was one of London's brightest musicomedy stars, in regular demand for films and theatres. After the war she spent some years in Australia and recently made a "comeback" as the star in a BBC soaper, "Mrs. Dale's Diary."

Inevitably, her act is loaded with nostalgic values and, frankly, is at its best when she is making her trip down memory lane. The weakest links are a couple of numbers from "My Fair Lady," which she sings adequately enough but which do not match the style and mood of the major part of her routine. She seems to have lost little of her vivacity with the passing of the years though it is, understandably, a middleaged version of the star who captivated West End audiences some three decades back.

During her peak, and even since, Miss Matthews has been a target for the impressionists, and with a shrewd sense of comedy, gives her impression of an impersonator impersonating Jessie Matthews. The first-night audience cheered the opening bars as they recognized each oldie. Among the evergreens in the lineup were "My Heart Stood Still," "Over My Shoulder," "Dancing on the Ceiling," "Room With a View," "Head Over Heels In Love" and "Silver Lining." The SRO audience joined in many of the choruses—even before being invited to do so. *Myro.*

ALIZA KASHI
Songs
23 Mins.
Club Morocco, Winnipeg

Aliza Kashi, a dark-eyed Israeli thrush is making her first appearance before an English-speaking audience. Despite her lack of exposure she's creating brisk business for Harry Smith's downtown Club Morocco.

Miss Kashi, who speaks nine languages, got her start in Israel, barnstormed Europe and subsequently became a draw in Buenos Aires, where she had her own tv series, and cut some half-dozen records for the Musart, Mocamba and Indica labels. Most recently she's primarily known as "the Nestle girl" in Mexico City circles.

Attractively gowned in a formfitting, black sheath dress, she moves through her turn with considerable authority and vocal control. Opening with "I Will Follow Him," she switches with ease to Italian, Spanish and Hebrew folksongs (she can also hold her own in French, Portugese and Yemini) and accompanies herself more than competently on the guitar.

Her strongest is an emotional "Exodus" (in English) when she displays her powerful voice to best advantage. "Hava Nagila," as the upbeat finale, had the house rocking.

Miss Kashi's major problem consists in her choice of material—the linguistic calisthenics display perception, but the slow-paced "Cielito Lindo" and "Quondo, Quondo" have both overdone in these parts. There would seem to be a better choice of foreign language material to showcase her multilingual talents to prime advantage.

She's doing three shows a night here for a month, and then moves to New York, where she's booked at the Sahbra for six months. *Huca.*

BARBARA BARRY
Songs
25 Mins.
Monticello, Framingham, Mass.

Barbara Barry is a blonde blue-eyed eyeful with a big belting voice which she used to good advantage in her stint here. Out for a short time in the western Massachusetts area, she projects in slick style handling a nice selection of pop tunes and ballads. Stage presence is stylish and she has rapport with her audience exhibiting winning style and warm personality.

Her big number is "Grace of God," which she builds for big rounds of applause. She looks natural for niteries, tv, musicals. *Guy.*

TOMI FUJIYAMA
Songs
20 Mins.
Mint, Las Vegas

Making her American debut in the new edition of "Hong Kong Scandals" at The Mint is Tomi Fujiyama, who is a real charmer with her songalog. The dainty, 22-year-old doll has a delicate face of classic Japanese beauty, and her well-balanced repertoire makes her a strong entry for nitery and theatrical dates.

For this gig, Miss Fujiyama wears cowgirl togs, and with an exceptionally pleasant voice offers (in English, learned phonetically) such numbers as "Jambalaya," "Tennessee Waltz," "Back In The Saddle Again," "I Can't Stop Loving You," and of course, "I Left My Heart Where Tony Bennett Left His."

For engagements where Miss Fujiyama is alloted more time, she would be wise to include one or two of the songs she has on Japanese disks—she has 60 bestsellers going for her, which have sold more than 25,000,000 copies to date. *Duke.*

ADELE CASTLE
Songs
23 Mins.
Duvernay Hotel, Hull, Que.

The new nitery thrushes seem more and more to aim at all styles in one shortish sesh—from belt to tender near-whisper. Some of them achieve it too, and one is Adele Castle who, while sans quit the rich variety of Anita Ortez, is standout nevertheless.

Hoboken-born Miss Castle opened with "Hundreds and Hundreds of Guys," segueing into a knock-'em-cold job on "Peel Me a Grape"—playing up to ringsiders, with her shapely, well-gowned chassis a-wiggle. She's a striking, shorthaired brunet with powerful pipes, who headed the Mello-Larks group till last spring when it broke up.

If she relaxes a little more, Adele Castle may well go far, and should soon be disking. *Gard.*

JOE GORDON FOLK FOUR
Songs, Comedy
10 Mins.
Metropole, Glasgow

Here's a peppy Auld Lang Syne foursome with an act that zips along at a fast pace, and holds a high quota of entertainment potential. Quartet give out with Scot ballads and folk melodies, and garner useful customer reaction.

Leader is Joe Gordon, garbed in tartan jacket and helming his group with confidence and requisite attack. Three of the males, Gordon included, use guitars, and the fourth gives out on drums.

Repertoire is suitably varied, ranging from the breezy opener, "Barnyards o' Delgaty," to the tender "Road and the Miles to Dundee." Joe Gordon himself registers strongly with the comedy number, "Granny Fraser's Flittin', Frae Aboyne tae Aiberdeen," an item which pulls in yocks as well as heavy palming from local outfronters. Touches of comedy lighten the act throughout.

Act, while mainly geared for Scot payees, is very much okay also for emigrant Scots in North America and elsewhere, and would also register with more general audiences, especially on radio and disks. It is a well-paced turn that scores via its infectious enthusiasm, simplicity and lack of sophistication. Okay for general run of vauderies and for certain video outlets. *Gord.*

STACEY & SKOWRON
Dance
12 Mins.
Monticello, Framingham, Mass.

Bright, youthful, personable and enthusiastic dance team essay clean, sharp overhead lifts and spins in a torrid stint that runs gamut with jazz, musical comedy and adagio. The team has plenty going for it visually and artistically. Femme half, Ada, is a 5-1 brownette looker with a figger who studied her ballet terp in Poland, and then the dance with Jose Limon and Martha Graham in U.S., and has done her homework well. They open with "Merry Widow" in which comes the first of series of continuing one arm overhead lifts. Male half of act, though slight of build, is heavily arm-powered and his timing is expert.

Act's costuming is good showmanship. He wears tight fitting black leather trousers and jersey and she's in ice-blue breakaway gown. Their tricks have continuity and as they go into flare, femme is lifted by partner with rises carousel music, and goes into a one leg spin, an applausegetter. Pair go into a boy-girl "Honeysuckle Rose" bit; femme flips skirt and lad dons derby for musicomedy skit; then segue into their big offering, "Man With Golden Arm." It's a jazz number, in which femme demos snakelike movements, slithering up partner's back and around to a culmination of pantherlike movements to windup for heavy mitting.

Dance team shows lots of grace too, and should do well in nightclubs, hotels, and posh spots. Their act looks also very suitable for tv and musicomedy. *Guy.*

MILLIE MORRIS
Songs
30 Mins.
Le Diplomate, Hull, Que.

Nicely stacked thrush Millie Morris has an unusual variety of sound. Opening "All of Me" like a concert contralto, she segues into a belting finale, then pace-changes to "Wish You Love" in a velvety voice, which soon took on an ironical edge. Later she was velvety-to-belting in "After You've Gone."

Miss Morris purred "Nearness of You," gradually intensifying, then went into a terrific workover of the Andrews Sisters' calypso classic, "Rum and Coca Cola," with loads of personality, amusing interpolations and new verses—a couple aimed at nearby tables. After a requested "San Francisco"—done with considerable style—she unwisely wound with the infinitely hackneyed "Old Black Magic," but gave it some freshness with a calypso beat.

Excellent rapport with audience but her "Thank you. Thank you very much," becomes monotonous and also sounds a bit phony because she rarely looks at the applauders while saying it, but turns to check a list on the piano for her next number. That's her only real fault, easily corrected. She holds beaucoup promise for most media. She got skilled, flexible backing from Larry Quirouette's piano-drums duo. *Gard.*

ALEXANDER BROS. (2)
Songs
10 Mins.
Metropole, Glasgow

Two kilted males give out with jaunty songalog and register strongly in act that has lotsa potential.

Real brothers, twosome score particularly in tender native ballads and in zipalong Scot numbers that set the feet a-tapping and the kilts a-swingin'. One of the pair is seated at piano, while the other fingers a numble piano-accordion. At one stage of the act, offstage sound recording of seawaves and seabirds is played for novelty effect.

Pair score most of all in the jaunty type of Scot melody and medley, mainly in numbers like "Cock o' the North," etc. Act could benefit from acquiring some shape in content, but it is also too short in duration. Twosome put across their Highland tunes with lotsa zest and jollity.

Okay for vaude, disks and certain video outlets, and a surefire bet for tours of Scot emigrants in Canada, Australia, New Zealand, etc. *Gord.*

LENNY BRUCE'S CONDITION

Lung Congestion, Not Collapse, Is The Diagnosis

Lenny Bruce's operation last Wed. (22) at Flower Hospital was to relieve a lung condition that had been caused by an attack of, as his physician described it, a form of pleurisy which caused fluid to collect. Dr. Melvin Rosenzweig, Bruce's physician, said that there was no lung collapse as earlier news reports had stated. He also said that Bruce was in good condition.

Hospital Monday (27) reported his condition as satisfactory but that he would be there for a few days more.

Bruce is currently awaiting trial on two charges of "obscenity" in his performances at the Cafe au Go Go, a Bleecker St. coffeehouse. The trial date has been reported as May 8.

CURRENT BILLS

WEEK OF APRIL 29

NEW YORK CITY

MUSIC HALL — Rockettes. Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Jackie Warner, Evelyn Page, Katherine & Karen Kessey, Yvonne Barrett, Joan Stuart, Angela O'Toole, Barbara Young, Lesley Secombe, Janet Dearness, Joan Morrow, Sue Menlove.

SYDNEY (Tivoli)—Penny Nicholls, Bob Andrews, The D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Jackie Griffiths, Maureen Wilson, Wendy Faulkener.

Cabaret Bills

NEW YORK CITY

APARTMENT — Melodye Condos, Charles De Forest.
BASIN ST. EAST—Pat Collins, Treniers.
BITTER END—Joan Tolliver, Jim, Jake & Joan.
BON SOIR—Felicia Sanders, Three Flames.
BLUE ANGEL — Vaughn Meader, Kathy Woodruff, Wayne Storm.
CAFE AU GO GO—Jimmy Witherspoon, Coleridge-Parkinson Trio, Richard Pyror, Rick Lancelot.
CHARDAS—Bela Babal Orc., Elemar Horvath, Tibor Rakossy, Dick Marta, Janos Hozzsu, Kato Fenyas.
CHATEAU MADRID—Los Chavales de Espana, Los Cincos Latinos, Emilio Reyes Orcs., Carbia Orc.
COPACABANA—Sammy Davis Jr., Bob Melvin, Joseph Mele Orc.
EMBERS—Tessie O'Shea, Jonah Jones.
GRINZING — Kalman Banyak, Henry Butz.
HAWAIIAN ROOM—Teiko Yannagi, Keolu Beamer, Auletta Orc.
FIVE SPOT—Sonny Rollins & Co.
HOTEL ASTOR—"Naughty Marietta."
HOTEL AMERICANA — Peggy Lee, Lee Evans Orc.
HOTEL NEW YORKER—Sylvia Barry, Milt Saunders Orc.
HOTEL PARK SHERATON — Irving Fields 3.
HOTEL PLAZA — McGuire Sis., Emil Coleman Orc., Mark Monte Orc. **Plaza-9 Room:** Julius Monk, Gerry Mat'news, Jamie Ross, Nagle Jackson, Ruth Buzzi, Barbara Cason, Delphi Harrington, Richard Blair, Jan Templeton, Wm. Ray, Robert Colston.
HOTEL ST. REGIS—Peter Duchin Orc, Nancy Manning, Quintero Orc, Walter Kay, Jani Sarkozi.
HOTEL SAVOY-HILTON—Arturo Arturos Orc.
HOTEL SHERRY-NETHERLAND — Juli Christman.
HOTEL WALDORF-ASTORIA — Patti Page, Emery Davis Orc., Horace Diaz Orc.
INTERNATIONAL—"Vive Les Girls." Mike Durso Orc.
LATIN QUARTER—Kaye Sisters, Rolly & Arry, Jack Le Cayen, Marion Conrad, Jeanne Michelle, Jo Lombardo Orc., Sammy Bidner Orc.
LIBORIO — Libertad Lamarque, Pancho Cardenas Orc., Candido.
LIVING ROOM—Sherry Britton, Gino Tonetti, David Fisher, Bob Ferro Orc.
NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman.
RAT FINK ROOM — Jackie Kannon, Johnny Johnston, Tobi Townes.
RED GARTER—G-String Strugglers.
RED ONION—Banjokers.
SAHBRA—"Hora Hootenany" Menasha Baharav Orc., Gavri Ders., Margolit Ankory, Batsheva Baron & Ezra Zahavi, Leo Fuld.
SQUARE EAST—"Wrecking Ball."
TEEN HAVEN—Madisons, 5 Fashions, Soul Bros.
THE MOST—Geordie Hormel.
TOWN & COUNTRY — Allen & Rossi, Ned Harvey's Orc., Rod Rodriguez Rhythms.
UPSTAIRS & DOWNSTAIRS—"In This Corner," Bil Brown, Virgil Curry, Marian Mercer, Carol Morley.
VIENNESE LANTERN—Maria Carillo, Lillian Cavell, Ernest Schoen Orc.
VILLAGE GATE—Chris Connor, Stratus Near East Ensemble, Jorge Morel.
VILLAGE BARN—Jess Long, Jeanie Allen, Gene Allen, Barn Stompers, Lou Harold Orc.
VILLAGE VANGUARD—Bill Evans.
WESTCHESTER TOWN HOUSE—"Life Begins at Minskys."

CHICAGO

THE BELFRY—"Noises In The Theatre." June Ericson, Haskell Gordon, Ann Hilton, Ross Lashbrook, Bert Vallencourt.
BLUE ANGEL—"Calypso Nights" Lord Carlton, Sami Coe & Anita, Georgia Carroll, Lord Montego, Lord Smiley, Al D'Lacy Orc.
CONRAD HILTON — "Ladies First" Lucho Navarro, Wells & Four Fays, Manuel Del Toro, Marie Langenbein, Ernie McClean & Caroline Paul, Boulevar-Dears (5), Boulevar-Dons (5), Jimmy Palmer Orc.
HAPPY MEDIUM—Three Cheers For The Tired Business Man. **Downstage Room**—Rolf Harris.
HOTEL CONTINENTAL—JoAnn Val, Franz Benteler Orc.
DEL PRADO HOTEL—"Hits of Broadway" revue.
DRAKE HOTEL—Joe E. Lewis, Jimmy Blade Orc.
EDGEWATER BEACH—Bob Newkirk, Maldonado Dancers, Sandra, Claire Perreau Orc.
LE BISTRO—Pat Galleo & The Highlads, Connie Milano Trio.
LONDON HOUSE—Billy Maxted's Manhattan Jazz Band.
MISTER KELLY'S — Shecky Greene, Judy Curtis, John Frigo Trio, Marty Rubenstein Trio.
OLD TOWN NORTH—Addis & Crofutt.
PALMER HOUSE—Jane Russell, Connie Haines & Beryl Davis, Ben Arden Orc.
PLAYBOY—Bobby Byron, Berle Williams, Nick Noble, Toy Petty, Judie Thor-Danielle Dravor.
SECOND CITY—"Inside The Outsider" Ann Elder; Sally Hart, Gene Kadish, Dave Steinberg, Omar Shapli, Bill Mathieu.
SHERATON BLACKSTONE—Toni Carroll, Frank York Orc.

LOS ANGELES

COCOANUT GROVE — Tony Bennett.
CRESCENDO—Henny Youngman, Mary Ford, Frank Fanelli.
DINO'S—Betsy Duncan, Jack Elton, Steve LaFever.
ICE HOUSE—Shaggy Gorillas, Stewart Clay, Pat & Victoria.
INTERLUDE—Mort Sahl.
MELODY ROOM—Jack Costanzo Quartet, Jacqueline Fontaine.
SLATE BROS. — Simmy Bon, Kay Stevens.
STATLER HOTEL—George Liberace
TOWN HOUSE—Red Nichols & Five Pennies.
TROUBADOR—Hoyt Axton, Freddie Nelle.
YE LITTLE CLUB—Ondine, Mike Dees.

LAS VEGAS

CASTAWAYS — "Bottoms Up," Redd Foxx, Sun Spots, Bobby Stevenson Orc.
DESERT INN—Phil Harris, Caterina Valente, Donn Arden Dancers, Jubilee Four, Rola and Rolan, Carlton Hayes Orc. **Lounge:** Davis and Reese, Mafalda Trio, Lilting Strings.
DUNES—Frederic Apcar's "Casino de Paris," starring Line Renaud. **Lounge:** "Vive Les Girls," Patti Carlson, Mickey Turner and Margo, Sasha Semenoff Strings. **Sultan's Table:** Arturo Romero Strings, Jose Mario, Al Nichols.
FLAMINGO—Juliet Prowse, Smothers Bros., Harry Blackstone Jr., Russ Black Orc. **Lounge:** Della Reese, Frank Sinatra Jr., Helen Forrest, Charlie Shavers, Tommy Dorsey Orc., Nita Cruz, Bob Sims.
FREMONT—Jets, Jody and Misfits, Ray Smith Group, Paul Landon.
GOLDEN NUGGET—Judy Lynn, Suzi Arden Show, Jay Chevalier, Kenny Vernon Trio.
HACIENDA—"Les Poupees de Paris," **Lounge:** Johnny Olenn, Ink Spots, Kay Houston.
MINT — "Hong Kong Scandals," Pat Moreno's "Artists and Models of '64."
NEVADA—Peter Anthony, Royal Tahitians.
NEW FRONTIER—Turner and Smith's "Voila Les Femmes," with Dick Weston. **Lounge:** Bobby Wick and Ray Brand in "Fantasy on Ice," Clara Ward Singers, Dick Rice Orc.
RIVIERA—Kay Starr, Louis Armstrong, Louis Armstrong, Riviera Dancers, Jack Cathcart Orc. **Lounge:** Johnny Desmond, Jack Ross, Betty Ayres' Sparkling Strings, Marty Heim Trio.
SAHARA — Victor Borge, Leonid Hambro, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Louis Prima, Gian Malone, Sam Butera, Witnesses, Characters, Senators, Peter & Hank.
SANDS—Jerry Lewis, Step Bros., Copa Girls, Antonio Morelli Orc. **Lounge:** Martin Denny, Johnny Prophet, Vido Musso, Dave Burton, Ernie Stewart.
SHOWBOAT—Demarco and Day, Singers Three, Rusty Isabel, Johnny Paul.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Four Aces, Bernard Bros., Esquivel.
TALLYHO—Gerry Gerardo.
THUNDERBIRD—Peter L. Marshall in "Anything Goes," with Eileen Rodgers, Irving Benson, Benn O. Baker, Nat Brandwynne Orc. **Lounge:** Larry Steele's Smart Affairs Revue, Big Beats, Jackie Paris and Anne Marie Moss, The De-Fuentes.
TROPICANA—"Folies Bergere," starring George Matson, Ray Sinatra Orc. **Lounge:** Perez Prado, Denis and Rogers, Al DePaulis Four, Dubonnet Trio.

RENO-TAHOE

GOLDEN—Flapper Follies with Vespia Brothers, Elsa & Waldo, Vega Maddus, Don Staiton, Golden Girls, John Carleton Orc.
HAROLDS — Jimmie Rodgers, Shenandoah Trio, Don Conn Orc.
HARRAH' (Reno)—Earl Grant, Bros. Castro, Big Tiny Little, Eddie DeSantis, Red Coty.
HARRAH'S (Tahoe) — Andy Griffith Show with Don Knotts, Jim Nabors, Moro-Landis Dancers, Leighton Noble Orc. **Lounge:** DeCastro Sisters, Nick Lucas, Joe King & Zaniacs, Phil Palumbo.
HARVEY'S (Tahoe) — Tommy Dorsey Orc., Country Gentlemen, Town Pipers, Diamonds, Johnny Hamlin Show, Bobby Page Show, Ted Fio Rito Orc., Ron Rose.
HOLIDAY—Matys Bros., Esquires, Margaret Ann & Ernie Mariani Trio, Charles Gould's Satin Strings.
MAPES—Deedy & Bill, One Plus One, Joe Karnes.
NEVADA LODGE (Tahoe)—Paul Schilling Five.
NUGGET (Sparks) — Sergio Franchi, Myron Cohen, George Arnold Singers & Dancers, Foster Edwards Orc.

MIAMI-MIAMI BEACH

AMERICANA—"Ecstasy on Ice," Bobby Short 3.
CARILLON—"Oui Oui Paree" Lynda Gloria, Arnaut Bros., Steve Danik, Les Stevens, Line (12), Jacques Donnet Orc., Bill Jordan & Lee Coby, Sammy Morris, McCormick's Trio.
CASTAWAYS—Gospel Singers, Tony Foster, Joe Nero & Dixiecrats, Kirby Campbell, Wreckettes.
DEAUVILLE — Sam Donohus, Pupl Campo, Les Rhode Orc.
DIPLOMAT—Buddy Hackett, Neil Sedaka, Dick Haymes Jr., George Foster, Van Smith Orc.
CORAL BEACH—Steve Alaimo, Bobby Hackett 4, Mal Malkin Orc., Chester Nennett Dancers, Bea Kalmus.
EDEN ROC — Escobar Orc., Monroe Kasse Orc., Johnny Nash Four.
FONTAINEBLEAU—Len Dawson Orc., Gonzalo Barr Orc., Chero Del Prado Orc., Pat Galo, Hi Lads, Ziggy Lane.
LE BISTRO—Louis Jordan Five.
MURRAY FRANKLIN'S — Murray Franklin, Roy Sedley, Harvey Bell, Guy Rennie.
PLAY ROOM—Dakota Staton, Mickey Gentile 3, Eddie Sack 3.
THUNDERBIRD—Richie Bros., Berj Vaughn 4, Jimmy Holmes, Phyllis Branch.
TONY'S FISH MARKET—Milt Trenier, Remarkable Rubin, Arabian Nights Revue, Dorothy Donegan.

SAN FRANCISCO

BIMBO'S—Lill St. Cyr.
THE COMMITTEE—Kathryn Ish, Irene Riordan, Scott Beach, Hamilton Camp, Gary Goodrow, Larry Hankin.
FAIRMONT HOTEL—Ernie Heckscher Orc.
GALAXIE — Nooney Rickett V, Joni Lyman.
hungry i—John Gary, Helen Humes, Turtles.
INTERLUDE—Don Washington, Merrill Hoover Trio.
JAZZ WORKSHOP—Art Blakey Messengers.
LITTLE FOX—"Private Lives," Oliver Cliff, Marrian Walters.
McGOON'S—Turk Murphy band, Clancy Hayes.
OFF BROADWAY—Mel Torme.
ON BROADWAY—"Under the Yum Tree."
PURPLE ONION—Albert T. Berry, Rusty Carlisle.
SAFARI ROOM (San Jose)—Mills Bros.
SHERATON-PALACE—Bola Sete.
SUGAR HILL—Shirley Horn 3.
THE TRIDENT (Sausalito)—Jean Hoffman Orc.
TIN PAN ALLEY (Redwood City)—Terri King, The Henchmen.

Greek Theatre to Operate Hartford Playhouse; L.A. Pattern Re-Mapped

Hollywood, April 28.

Deal has been closed for sale of the Huntington Hartford Theatre, 1,032-seat legit deluxer in the center of Hollywood, to the Greek Theatre Assn., which for many years has operated the open-air Greek Theatre.

Transaction was for a figure "in excess of $1,000,000." Theatre, across the street from the Hollywood Brown Derby, has been on the block for some time, initially at $1,500,000. It's been open only sporadically during past few years.

Demolition of the downtown Los Angeles Biltmore Theatre, 40-year-old legiter adjoining Biltmore Hotel, now looms likely following lapse of the lease currently held on property by Greek Theatre Assn. in August. It now becomes evident that legit operations at Biltmore probably will go over to the Hartford.

Greek Theatre Assn., under terms of deal made in December, 1960, when Biltmore was sold to real estate combine of Joseph Harris, David Karno and Joseph Rubin, had option to continue running Biltmore. However, if its lease was dropped, house was to be torn down and replaced by a garage or parking facility.

James A. Doolittle, general director of Greek, has been in the east lining up upcoming Greek and Hartford seasons. He's aiming for "Hamlet," starring Richard Burton, to reopen Hartford under the Greek banner.

HH, which was built in the late 1920s and operated as the Vine Street Theatre for many years, was purchased by Huntington Hartford in late 1953 and reopened as the Huntington Hartford Theatre Sept. 27, 1954 with Helen Hayes in a revival of "What Every Woman Knows." Last show booked there was "1,000 Clowns," two months ago. Biltmore closed a three-week stand of "Enter Laughing" last Saturday night.

Broadway Pros Help Launch Restoration Of Hoary Lancaster Site

Lancaster, Pa., April 28.

Cuffo and classy contributions by Broadway personalities Dina Merrill, Hermione Gingold, Jack Manning, Chita Rivera, Zachary Scott and Ruth Ford highlighted a recent performance in the old Fulton Opera House here. It was a sellout with more than 800 seats going on a $4-$6 scale. Object was the kickoff of campaign to raise $120,000 for initial restoration work on the 112-year-old theatre, recently acquired by Fulton Opera House Foundation, nonprofit citizens' group.

Scott and his wife, Miss Ford, worked smoothly as emcee team for the variety bill that included ballet (Lucia Sciorsci and Michael Uthoff of Juilliard School, N.Y.); songs by Miss Rivera, working 15-piece band playing for first time in restored pit; Miss Merrill and Manning pacing a half hour run of Shakespearean excerpts presented by the Helen Hayes Repertory Company from N.Y. and a patter routine by Miss Gingold, finishing with her "Which Witch?" bit.

Pro offerings were balanced with some local talent stage pieces, including a scene from "The Matchmaker," by Lancaster Theatre Arts Assn.; Albee's "The Sand Box," by Green Room Club Theatre of Franklin & Marshall College, and the first act intro scene between Rodolpho and Mimi in Puccini's "La Boheme," sung by Bill Burnaford and Elna Urban, of Lancaster Opera Workshop.

Eddie Padula, N.Y. producer who helped Foundation committee line up the pro talent, also spoke briefly from stage.

Anouilh's 'Rehearsal' For Stage Society in L.A.

Los Angeles, April 28.

Jean Anouilh's "The Rehearsal" will have its Coast preem here in mid-May at the Stage Society Theatre. Producers Stephen Brown and John Harding have signed Mabel Albertson to direct, and Walter Plunkett will do costumes.

"Night of the Iguana" closed April 19, after a seven-month run.

Galway Theatre (Gaelic) May Turn Professional

Galway, April 28.

Taibhdhearc na Gaillimhe (Galway theatre), a local Irish-language group, may soon become a professional. The move would be part of a proposal for promotion of the Gaelic language, supported by Irish Actors' Equity.

The theatre has operated in this seaport for a number of years with occasional performances, largely by students from the local Univ. College. Siobhan McKenna was once a member of the group and Michael MacLiammoir was a former producer, as was Frank Dermody, now an Abbey Theatre producer.

Business has been modest, however, and operations have only been possible with government subsidy. A much larger subsidy would be needed to put the outfit on a professional basis.

Crix Pick 'Luther' Year's Best Play, 'Dolly' as Tuner

"Luther" and "Hello, Dolly" were voted the respective best play and musical of the season by the N.Y. Drama Critics Circle yesterday (Tues.). In the straight play category, "Luther" led with six votes, followed by "After the Fall," and "The Rehearsal," with three each; "Chips With Everything," two, and "Blues for Mister Charlie," "Barefoot in the Park," "Dylan" and the off-Broadway drama, "The Blood Knot," one each. The vote for the off-Broadway entry was cast by N.Y. Times drama critic Howard Taubman, circle president.

The musicals in the running, besides "Dolly," which got the nod from 13 critics, were "Funny Girl," "High Spirits" and "Anyone Can Whistle," with one vote each. Two critics did not register votes in the musical division. A special citation was awarded to the off-Broadway production of "The Trojan Women" for the excellence of its production.

Both "Luther" and "Dolly" are David Merrick productions.

DELFONT PRIMES TWO BIG LONDON MUSICALS

London, April 28.

Bernard Delfont is lining up two top budget musicals for the late fall. The first is the Alun Owen-Lionel Bart tuner, "Maggie May," which will star Rachel Roberts and Tom Bell, and is skedded for a four weeks season at Manchester on August 17 before it reaches London. Ted Kotcheff will stage "Maggie May," with decor by Sean Kenny.

The story of a Liverpool prostie will cost nearly $225,000 to produce and is claimed to be one of the most expensive British musicals ever. Miss Roberts has not been in a West End musical since "Oh, My Papa" in 1956.

With Arthur Lewis, Delfont will present Kenneth More and Millicent Martin in an adaptation of J. M. Barrie's "Admirable Crichton" by Dave Lee and Herbert Kretzmer and it is due for the West End in October. It will be More's first musical show, though he played the title role in a film.

Set Hal March as Star Of 'Wayward Stork' Tour

Hal March is to star in Harry Tugend's "The Wayward Stork," the first of three plays to be produced by Garrick Productions this summer in association with United Artists.

Rehearsals are scheduled to begin June 14 and a summer tour, which will take in the Westport (Conn.) Country Playhouse and Elitch Gardens, Denver, is slated to get underway July 6.

DETROIT NEWS' NEW CRITIC

Jay Carr of N.Y. Post Makes It There

Jay Carr, formerly with the New York Post as an editorial assistant and occasional legit-film reviewer, has moved over to the Detroit News in the dual capacity of drama critic and music appraiser. He succeeds Armand Gebert who had served without title for about seven months as replacement for Joseph Mossman, who resigned.

Gebert has been reassigned to the news staff.

At the Post, Carr had also spelled drama department editor Ben Rosenberg when the latter vacationed last year. A 29-year-old graduate of City College, Carr had worked for the Post about four years.

Governor Signs 2 Theatre Bills; Effective June 1

Albany, April 28.

The signing by Gov. Nelson A. Rockefeller of two bills relating to the New York theatre represented a victory for Attorney General Louis J. Lefkowitz. In approving the measures, the governor issued a statement that they are designed to encourage the growth of legit, which is "essential to the cultural well-being of the people."

The bills, introduced by Sen. Samuel L. Greenberg, Brooklyn Democrat, and Assemblyman Anthony P. Savarese Jr., Kew Gardens Republican, were proposed by Lefkowitz, on the basis of alleged corruption uncovered during an investigation last winter. The bills become effective June 1. A third measure sponsored by the Attorney General, relating to ticket distribution, died in the Legislature.

It's figured that a failure of the governor to okay the measures, after Senate and Assembly adoption, would have been taken as repudiation or criticism of Lefkowitz, the running mate for Rockefeller in the 1958 and 1962 state elections. In that connection, it's pointed out that the Attorney General has numerous connections in Albany, having been a member of the Assembly, research counsel to the Speaker, and counsel to Joint Legislative Committees.

In his message, Rockefeller noted that the Greenberg measure is designed to regulate the financing of theatrical productions. Among its provisions, it would:

Require production companies to maintain accurate books and records of account, and furnish investors with certified balance sheets

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LONDON 'CAMELOT' FOR DRURY LANE THEATRE

London, April 28.

"Camelot," the Alan J. Lerner-Frederick Loewe musical, is to come into the Drury Lane this summer, opening around the end of August or early September. The production will be presented under the Jack Hylton management.

Robert Helpmann is being sought to stage the tuner. No casting is set, but auditions are about to start.

Since the fold of "Boys From Syracuse" several months ago, the Drury Lane has had several bookings of dance companies. Currently at the theatre is the Mexican folk ballet, presented by Sol Hurok.

Senior Stage Citizen

Director Reginald Denham, who took off for Australia recently with his actress-wife, Mary Orr, is celebrating his 50th anniversary in the theatre this year. In Australia, his wife will play the lead femme role in "Never Too Late." He's been asked to give some lectures there and it's possible he may also direct an undisclosed play.

Denham debuted as an actor 50 years ago with Herbert Beerbohm Tree's company at His Majesty's Theatre, London. He played a half-naked camel driver.

Equity, B'way League Negotiate; See Union Approval of MATA Pact

By JESSE GROSS

Actors Equity and the League of N. Y. Theatres launched negotiations last week for a new contract covering working conditions for Broadway and the road. Although the key issues haven't been disclosed, it is believed that one of the union's demands will be to have rehearsal pay elevated from a present $97.50 to the Broadway minimum for regular performances which is currently $117.50.

It's also figured that increases in certain fringe benefits, pay television and the importation of alien actors are among other areas that will be covered in the negotiations. The first meeting between Equity and the League, which represents Broadway theatre owners and producers, was held Thursday (23). The next session is scheduled for tomorrow (Thurs.).

Meanwhile, Equity's council was expected yesterday (Tues.) to approve a new pact with the Musical Arena Theatres Assn. A two-year agreement, reached between the negotiating committees for the union and MATA, was ratified by the organization of cavastop theatres, of which David Marshall Holtzmann is president. The outcome of yesterday's council conclave could not be ascertained as of VARIETY's deadline.

Under the terms of the contract, which the two organizations had been hammering out for the last few months, Equity gets a maximum wage increase of $7.50, as well as pension contributions. The pension setup, covering a four-year period, calls for contributions by tent operators of 2% of the gross payroll this year and next and 3% in '66 and '67. Incidentally, the two-

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Mann Burning at Equity Off-B'way Alien Rule

Ted Mann, currently represented off-Broadway as producer of "The Trojan Women," "Six Characters in Search of An Author" and "Trumpets of the Lord," is steamed up at Actors Equity. He's protesting the union's regulations that Broadway minimums prevail when a foreign player is imported for an off-Broadway production.

The producer was hit by the rule when Equity refused to allow British actress Claire Bloom to perform in "Trojan Woman" at the off-Broadway scale, but gave an okay for American actress Mildred Dunnock to take the assignment on an off-Broadway contract. Mann argues that the setup is unfair, on on the ground that it was Miss Bloom who suggested he do "Trojan Woman," and introduced him to the play's director, Michael Cacoyannis.

Court Allows U.S. To Intervene In Shubert Tax Suit

N. Y. State Supreme Court Justice George M. Carney has granted the U.S. the right to intervene in a legal action to determine the value of the theatrical partnership of the late Lee and J. J. Shubert. The Government had requested such a right to protect tax claims against the Lee and J. J. estates. Each owned a 50% interest in the partnership, which U. S. Attorney Robert M. Morgenthau has valued at more than $50,000,000.

Because of Justice Carney's action, the Government must be kept informed by the executors of all legal and financial actions involving the estates. The Government is seeking $15,000,000 from the estate of Lee Shubert, who died Dec. 25, 1953. J. J. died last Dec. 26, and there's as yet been no disclosure of the amount of the claim against his estate.

The Government and the executors of Lee's estate contend that the partnership is worth $50,000,000. The executors of J. J.'s estate estimate the amount at $15,000,000. These figures have come into play as part of several legal actions involving the Shubert partnership. Currently heading the organization, founded by J. J., Lee and their older brother, Sam S., also deceased, is their nephew, Shubert Lawrence Jr.

HARRY MacARTHUR IN CARMODY'S D.C. POST

Washington, April 28.

Jay Carmody, retiring next Friday (1) as drama critic of the Washington Star, a post he's held for 28 years, will be succeeded by Harry MacArthur who has been the paper's associate drama editor for the last nine years.

MacArthur joined The Star 31 years ago as a copy boy. Associates are feed-speeding Carmody to pasture.

Albee's Recurring 'Dream'; Teams With 'Dutchman'

Theatre 1964, the Richard Barr, Clinton Wilder and Edward Albee production firm, has again juggled its program at the Cherry Lane Theatre, N.Y. Revived there is Albee's "The American Dream," for a fifth time now in tandem with LeRoi Jones' "Dutchman".

"Dutchman" opened at the Cherry Lane recently as a replacement for Harold Pinter's "The Lover," which had been paired with Samuel Beckett's "Play." The Beckett work was continued with "Dutchman," and Arrabal's "The Two Executioners." Now "Play" and "Executioners" have been dropped, after respective runs of 121 performances and 32 performances.

Cincy's Park Playhouse Preems Season May 13 With 'Burnt Flower Bed'

Cincinnati, April 28.

Ugo Betti's "The Burnt Flower Bed," which Joel Schenker has under option for Broadway production, is scheduled for presentation at the Playhouse in the Park here May 13-24. The theatre, under the management of Brooks Jones, is currently in its second season with a program of seven subscription entries. "Arms and the Man," the first offering in the series, ended a three-week run April 10.

"Arms" was directed by Donald Moffat, on a three-week leave from the cast of the off-Broadway production of "The Caretaker" to stage the George Bernard Shaw play. Besides the subscription shows, to end with a July 29-Aug. 16 presentation of "The Threepenny Opera," the Playhouse had a special March 19-29 pre-season presentation of a double-bill consisting of "The Zoo Story" and "Don Perlimplin."

"The Fantasticks" is scheduled as a post-season special Aug. 19-Sept. 5. "Oh Dad, Poor Dad, . . ." opening last Wednesday (22), "Doctor in Spite of Himself," "Rhinoceros" and "A Moon for the Misbegotten" are the other subscription entries. Local residents have pledged $120,000 toward a three-year building program, designed by New York architect Hugh Hardy. Earlier this month, 1,000 subscriptions had been sold for the current season, 400 more than at the comparable time last year.

Playhouse special shows are offered as a bonus to subscribers to the seven-play subscription series at the regular weeknight boxoffice price of $3 per ticket, for a total of $21. The weeknight subscription rate for the seven-play series is $17.

Deadline Is Tuesday (5) On Theatre School Bids

The deadline on applications for auditions to the National Theatre School of Canada is next Tuesday (5). The school, now in its fourth year of operation in Montreal, begins its next semester Nov. 2.

Jean-Pierre Ronfard, James de B. Domville and Powys Thomas are directors of the school, which limits the number of students accepted in any year to 30 for its acting course and 10 between design and production courses.

Ballad of the Sad 'Cafe Crown'

Hy Kraft, Forgotten Man as Original Author-Adaptor, Offers Bill of Suggestions

By HY KRAFT

(Author of the book of the recent Broadway musical based on his own comedy of the same title.)

Though I wasn't present opening night—or the previous night—I fully agree with the reviews of "Cafe Crown." The show shouldn't have opened when it did, and its quick closing came as no surprise to me or to a number of people directly and indirectly associated with this abortive entertainment. In fact, the closing notice was up two weeks prior to the actual closing, marking a "first" in Broadway history.

It was suggested by those who had read the original book and/or the original play from which it was adapted, that I distribute copies to the critics of one or the other, but this would have only led to further confusion if not to complete suspension of belief.

However, there are lessons to be gleaned from so spectacular a debacle and I offer them free and gratis to my contemporaries and to younger writers, since these are all recommendations not covered by the Minimum Basic Agreement and concern the relationship between director and playwright and, to a minor extent, playwright and producer. (Lyricists and composers may make their own suggestions.)

1. The author of a play on which a musical is based should avoid doing the adaptation. No matter how familiar with the material and the milieu, the original author is vulnerable to the accusation that he's trying to retain material which worked in the play and obviously (?) won't work in the musical. "You're too close to the material," is one of the nicer expressions; the others are obscenities too wellknown to mention.

2. A director should not be allowed to use pencil, ballpoint or fountain pen, typewriter or any other instrument of writing, including a secretary. The director should be searched when he enters and leaves rehearsals and if any of the above articles, including secretary, is found on him then he should be kicked the hell out.

3. Directors who have never directed a Broadway show should be subject to the same five-day probationary period provided for actors.

4. The director should agree to allow the author at least one 10-minute period during which the author may explain and discuss the play with the cast.

5. A director who uses any of the following phrases or variations thereof should be considered suspect:

"I am confused."

"This song needs a trigger."

"We're losing the motor."

"Let us consider what are the 'druthers'."

"If I don't get some sleep, I'll be no good."

"I won't have anyone sitting in front of me in the theatre during rehearsals. I'm sorry, but you'll have to move to the rear."

"Wait till I get it on its feet."

"Wait till you see it in the theatre."

"You must have faith in me."

"These lines are just fill-ins, they'll come out."

"I didn't want to bother you; I knew you wouldn't mind this small change."

"Meetings are a waste of time."

6. An author should invariably be provided with copies of the changes he *didn't* make.

7. If the author is a friend of the star, it should not be considered a conspiracy if they independently or in concert with other actors, request the producer to fire the director.

8. The producer should not make threats to open the show earlier if the author and actor persist in making such a demand.

9. If a director glibly improvises a ballet compressing a Shakespearian drama, he—the director—should be compelled to execute the ballet—or himself.

10. Any author who stands for this kind of treatment without calling on the Dramatists Guild immediately for help or relief is a damned fool and has no one to blame but himself. The opportunities in the theatre are so few and so far between that I have no sympathy for any author or playwright who permits his work to be mangled and destroyed. And I do mean me.

In the small mountain of papers relating to "Cafe Crown," I find a telegram dated January 24, 1943 following the opening of the original play. It reads, "Dear Hy, I'm still laughing. *Bob Benchley.*"

N.Y. State Theater

Continued from page 2

the ideal situation for an audience preponderantly above, say, tactfully, 40 years of age and addicted to specs. Whether television pickups must be regarded as an inescapable part of the price of culture need not be argued here. Presently the tv show was over and every body could glide around the wonderfully large and stately main rotunda, like nothing else which comes to mind, not forgetting the Paris Opera.

The Governor stressed that the building was the gift of the Albany legislature. Very cleverly he invited Assemblyman Tony Savarese and the other solons to stand for audience applause. Rocky quipped that anybody in politics well knew what courage it required in elected legislators to vote funds for culture. Rockefeller was in good form in his talk, confining himself to the state's leadership through its university expansion program, its Council on the Arts, the State Pavidion at the Fair and now the splendid State Theater for this and future generations.

Acting as emcee both for the preliminaries and the telecast was Lieut.-Gov. Malcolm Wilson, of Yonkers, who possesses as beautiful a speaking voice and style as politics may boast. Robert Moses was his usual cryptic-verging-on-sardonic self while John D. Rockefeller 3d spoke with his customary sincerity. He always make a good impression and he never indulges in even a trace of joke. William Schuman, composer-president of Lincoln Center was the other speaker, also long on dignity.

The New York State emphasis was repeated when the waiters started circulating with the home-grown champagne. The bubbly did not originate in foreign places like California. Both the lower (ticket window) lobby and the promenade above are optically stunning. Patrons pass, weather permitting, to the pillared porch from which was afforded a fine view of the new fountain in the plaza, the Philharmonic in full operation, and the scaffolding behind which the Metropolitan Opera is rising.

The generous space for people, the handy cloakroom, equally handy bar (lots of horizontal approach to both) and the many doors to the main auditorium lettered by the rows to which they lead are all evidence of the imagination in planning. There is no centre aisle. Entrance is from either side, a la the Goodman Theatre in Chicago and the Kenneth Macgowan in UCLA. The knee-space permits patrons to pass with at least partial accommodation before those who do not get up. It may be a brave man in the midsection who dares leave the room during an act.

A glimpse of the basement area, where a pressroom had been set up for the opening, disclosed that work remains but in general the house was in neat order. There are manned elevators to take aloft those seated topside.

As for the main rotunda, it will certainly be used more than one time for a charity ball. It cries out with that inspiration. Of course the State Theater itself will be as good as its productions, a truism which Schuman underlined. But for some time the excitement of the premises will be a show in and of itself. Everybody was congraulating everybody else in those speeches at the premiere but it was impossible to quibble. The case for mutual admiration was overpowering.

Staging and Lecturing

British director Margaret Webster is staging a Boston Univ. production of "Measure for Measure" which is to be presented at the school's theatre tomorrow (Thurs.) through Saturday (2). Horace Armistead and Raymond Sovey, both of the university's theatre arts faculty, are designing the sets and costumes, respectively.

Miss Webster is also lecturing in the university's School of Fine and Applied Arts.

Saved by City, Carnegie Hall Full of Zest

Carnegie Hall, saved by the City of New York only a few years ago after the state legislature at Albany passed enabling legislation for the issuance of bonds, has since initiated a good deal of creative booking of its own. In no sense is the new Carnegie a mere rental accommodation for outside impresari. In proof of this the Hall itself, under Executive Director Julius Bloom, will promote eight different series next season.

It's so-called International Festival of Visiting Orchestras will comprise four parallel series, each of six concerts, by such ensembles as the symphonies from Chicago, Philadelphia, Boston, London, Cleveland, Pittsbudgh, Berlin, London, Hague, Warsaw, Baltimore, Houston, British Broadcasting and Munich Back Choir.

Morris Agency Covering Canvastops Like a Tent; Books Flock of Names

Musical stock will be blanketed this summer with performing talent from the William Morris Agency. An impressive roster of names has been set by the agency. Charles Baker, head of the legit department, and Ed Robbins, in charge of the stock division, figure that the release of the stock rights of such tuners as "My Fair Lady" and "Sound of Music," as well as "Camelot" on a restricted basis, is contributing importantly to the heavy play being given the musicals by the agency.

Some of the William Morris clients and the show's in which they're to appear this summer are:

Jane Powell and Michael Allinson, "Lady"; Molly Picon, "Milk and Honey"; Earl Wrightson, "Camelot" and "Paint Your Wagon"; Barbara Cook, "Sound" and "The Unsinkable Molly Brown"; Anna Maria Alberghetti, "West Side Story"; Nanete Fabray, "Unsinkable"; Betty Hutton, "Gentlemen Prefer Blondes"; Barbara McNair, "No Strings"; Juliet Prowse, "Irma La Douce" and "Damn Yankees"; Martha Raye, "Wildcat"; Marion Marlowe, "Gypsy," and Jane Morgan, "Tovarich" and "Gypsy."

Also, Vivian Blaine, "Guys and Dolls"; Giselle MacKenzie, "The King and I" and "Gypsy"; Allen Case, "Oklahoma"; Robert Clary, "Around the World in 80 Days"; Molly Bee, "Finian's Rainbow"; Karen Morrow, "Little Me" and "Pajama"; Peter Palmer, "Li'l Abner"; Carmel Quinn, "Finian's Rainbow," "King" and "Sound"; Lois Hunt, "Camelot"; Van Johnson, "Bye Bye Birdie"; Phil Ford and Mimi Hines, Pajama"; Bobby Rydell, "Tom Sawyer" and Ray Danton, "110 in the Shade," which will precede a tour with Civic Light Opera engagements on the Coast.

Australian Shows

(Week Ending April 25)

BRISBANE

Black Theatre Prague, Her Majesty's.

MELBOURNE

Antigone, Emerald Hill.
Barefoot in Park, Princess.
Camelot, Her Majesty's.
Don't Tell Father, St. Martin's.
First 400 Years, Comedy.
Love Rides Rails, Russell St.
Stop the World, Tivoli.

SYDNEY

Australian Ballet, Elizabethan.
Boeing-Boeing, Palace.
How to Succeed, Her Majesty's.
Importance Being Oscar, Old Tote.
Macbeth, Independent.
Minstrels, Tivoli
Philippine Dancers, Royal.
Thracian Horses, Ensemble.
Who's Afraid Woolf, Old Tote.

Show on Broadway

Blues for Mister Charlie

Actors Studio Theatre presentation of drama in three acts, by James Baldwin. Staged by Burgess Meredith; design and lighting, Feder. Opened April 23, '64, at the ANTA Theatre, N. Y.; $4.80 top.

Disk Jockey . . . Frankie (Downbeat) Brown
Lyle Britten . . . Rip Torn
Richard Henry . . . Al Freeman Jr.
Rev. Meridian Henry . . . Percy Rodriguez
Tom . . . Wayne Grice
Arthur . . . Clyde Williams
Ken . . . Otis Young
Mother Henry . . . Rosetta Le Noire
Juanita . . . Diana Sands
Pete . . . Lincoln Kilpatrick
Lorenzo . . . David Baldwin
Parnell . . . Pat Hingle
Jo Britten . . . Ann Wedgeworth
Papa D. . . . John McCurry
Hazel . . . Pat Randall
Susan . . . Patricia Quinn
Ralph . . . Ralph Waite
Ellis . . . Joe Don Baker
Lillian . . . Ann Hennessey
Rev. Phelps . . . Bill Moor
Judge . . . Ralph Waite
Court Stenographer . . . Pat Corley
Prosecutor . . . Dick Bradford
Counsel for the Bereaved . . . Otis Young
Townspeople . . . Billie Allen, Pat Corley, Grachan Moncur 3d, Bill Moor, Pearl Reynolds
Trombonist . . . Grachan Moncur 3d
Drummer . . . Frankie (Downbeat) Brown

Practically everything in "Blues for Mister Charlie" has been said in previous plays, and more skillfully. But because of the explosive events in current headlines, this James Baldwin melodrama has a new and terrible urgency. The Actors Studio Theatre production opened last Thursday night (23) at the ANTA Theatre.

As the novelist-turned-playwright has emphasized in interviews, "Blues for Mister Charlie," is not intended to entertain or please, but as a cry of defiance and warning, to anger and shock the audience, to make it think. Although the author's stagecraft is crude, the play's impact is indeed staggering, at least in the context of today. That impression is especially vivid considering the militant enthusiasm of many of the first-nighters for the show's violently emotional passages.

Very few plays throb with such passionate hatred and rage as "Blues for Mister Charlie." But despite the show's combustible subject matter and furious tone, the dramatic effect is seriously weakened by the clumsy writing, with its sprawling form, repetitiousness and hysteria, as well as its spotty presentation. So while it obviously satisfies audiences already emotionally committed, it's an uncertain boxoffice prospect, even at the low ($4.80 top) scale, a negligible item for pictures, at least for a general release production, and offers little for stock.

The play's title refers to the Negro's sarcastic name for any white man as Mister Charlie, and suggests that a painful and perhaps tragic reckoning is due for the oppressor people. The plot, with the action jumping about in time and place, is a lurid, disjointed and all-too-familiar account of stupid, vicious events. It involves a white man's callous murder of a rebellious Negro youth in a southern town, and shows the approval of the crime by the bigoted whites, the killer's acquittal and finally the burning determination of the arousned Negroes to fight for justice, equality and dignity.

The performance, without scenery and with only a black backdrop, a ramp upstage center and expressive lighting, runs about three hours, despite reportedly drastic cutting in the few days before opening. There are glaring evidences of major and hasty surgery, such as totally extraneous characters like the supposed disk jockey who sits at the side of the stage throughout, without a line or a bit of business, as well as various seemingly vestiginal scenes and episodes unrelated to anything.

Under Burgess Meredith's ingeniously conceived but occasionally indulgent direction, the performance is uneven, with little suggestion of tempo, and passages of admirable control interspersed with moments of exaggerated emotion and outright ranting. The general effect tends to be of vital dramatic material turned into a strident and incendiary social tract and, except for audiences keyed up to applaud any protest on the subject, an unsatisfying show.

As the racially psychopathic killer, Rip Torn gives a believable, strong and unvarying performance. Al Freeman Jr. has plausible swagger, insolence and heat as the bitter Negro youth who seems practically determined on martyrdom, and Percy Rodriguez is quietly expressive as the doomed lad's earnest and extraordinarily patient father, except in the reading of an impassioned funeral service, when he lets emotion take control.

Diana Sands is generally superb and moving as the victim's sweetheart who, at his death, hopes she's pregnant so she will have a son to carry on the struggle for justice, but she also has a few unrestrained moments. Pat Hingle is well modulated in the ill-conceived role of a well-meaning white man with a not-so-secret urge for all Negroes—apparently of both sexes. Ann Wedgeworth is excellent in the difficult part of the slayer's shallow wife.

Perhaps it doesn't matter particularly that as a racial protest play, "Blues for Mister Charlie" violates the fundamental principle of human equality — that people should be judged and treated according to individual merit rather than on the basis of color, creed or nationality. In that sense, it is itself racially biased, as all the Negro characters, even the dope-addicted, deliberately provoking young murder victim, are all sympathetic, while all the whites are hypocrites and/or villains, or in one case a well-intentioned bumbler.

The immediate point is that this first Broadway-produced play by a successful novelist and essayist is a failure as stagecraft, primarily because of the author's own ineptness. In the case of "Blues for Mister Charlie," the drama's power lies in the topically inflammable material, not in the theatrical presentation. *Hobe.*

Governor Signs

Continued from page 163

at periodic intervals.

Prohibit the offering of syndication interests without the use of an offering, circular or prospectus, making full and fair disclosure of material facts.

Prohibit the use of deceptive practices or untrue statements in prospectus.

Require that moneys derived from the sale of syndication interests be held in a special bank account until used for production or pre-production purposes.

Prohibit the receipt of kickbacks from suppliers to producers, managers and agents."

The Savarese act, Gov. Rockefeller explained, amends the Penal Law "to provide that it shall be a misdemeanor for designated officers of a theatre to exact or receive any premium or price for a ticket in excess of the regular or established price or charge on the face of the ticket."

It also permits "lawful taxes," and gives the Attorney General concurrent jurisdiction with district attorneys, in enforcement.

No reference was made, in the memorandum, to any opposition to the bills, nor to any support other than that of Lefkowitz. Both were forcibly expressed at a public hearing Feb. 23 in the Assembly Chamber, when Lefkowitz and Deputy Attorney General David Clurman were present, with representatives from the New York theatre and with show business attorneys. Each measure underwent perfecting amendments.

The third bill, which failed of passage, proposed the addition of a subdivision to Section 399 of the General Business Law, prohibiting a theatre owner, lessee, operator or other personnel of a theatre showing theatrical productions to sell tickets unless there was filed with the State Law Department a "ticket distributor registration." Latter would have included names, addresses and connection with ticket distribution of all theatre personnel.

Peggy Reddy in the resident press rep of the American Shakespeare Festival Theatre, Stratford, Conn., succeeding **Paul Anglim.** She has been aide in the office. **Sol Jacobson** and **Lewis Harmon** continue as national pressagents for the operation.

B'way Hot; 'Hamlet' Record $73,514, 'Kiss' $27,861 (9); 'Succeed,' 'Run,' 'Late,' '110,' 'Oliver,' 'Love,' 'Albatross' Jump

Broadway was snappy last week, with conventions of the American Newspaper Publishers Assn. and other organizations figured major contributing factors. Still moot is whether the opening of the World's Fair last week figured in the b.o. boom. There were eight sellout shows, and several others, although failing to go clean, registered hefty takes.

In the capacity groove were "Any Wednesday," "Baby Want a Kiss," "Barefoot in the Park," "The Deputy," "Funny Girl," "Hamlet," "Hello, Dolly" and "High Spirits." The Shakespeare revival, establishing a record for the Lunt-Fontainne Theatre, was the stanza's top-grosser. There were two openings last week, both Actors Studio Theatre productions. As indicated above, one of those, "Baby Want a Kiss," got off to a strong start. The other "Blues for Mr. Charlie" had an okay opening session considering it played only four regular performances, plus three previews.

There were no closings last week and no openings are scheduled for this stanza. The advent of daylight saving time last Sunday (26) is expected to bring a traditional slowdown in business for a period of about 10 days or so.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Any Wednesday, Music Box (C) (10th wk; 79 p) ($6.90-$7.50; 1,010; $40,000) (Sandy Dennis, Don Porter). Previous week, $40,118.

Last week, $40,924.

Baby Want a Kiss, Little (C) (1st wk; 9 p) ($6.90-$7.50; 603; $25,491). Previous week, $25,339 for eight previews at the Little.

Last week, $27,861 for nine performances.

Barefoot in the Park, Biltmore (C) (27th wk; 211 p) ($6.90-$7.50; 994; $38,692) (Elizabeth Ashley, Robert Redford, Mildred Natwick, Kurt Kasznar). Previous week, $38,797.

Last week, $38,871 with one party.

***Beyond the Fringe**, Golden (R) (79th wk; 627 p) ($7.50; 799; $34,874). Previous week, $12,487.

Last week, $12,369.

Blues for Mr. Charlie, ANTA (D) (1st wk; 4 p) ($4.80; 1,180; $38,856). Previous week, $11,807 for five previews at the ANTA.

Opened here last Thursday night (23) to two enthusiastic reviews (Harris, World-Telegram, Taubman, Times), two qualified disapprovals (Kerr, Herald Tribune; Watts, Post), one negative notice (McClain, Journal-American) and one inconclusive appraisal (Chapman, News).

Last week, $18,911 for four performances and three previews.

Case of Libel, Longacre (D) (29th wk; 226 p) ($6.90-$7.50; 1,101; $40,986) (Van Heflin, Paul McGrath, Larry Gates). Previous week, $14,647.

Last week, $15,738.

Deputy, Atkinson (D) (9th wk; 69 p) ($6.90-$7.50; 1,088; $43,246) (Emlyn Williams, Jeremy Brett). Previous week, $42,860 with parties.

Last week, $42,906 with parties.

Dylan, Plymouth (D) (15th wk; 113 p) ($6.90-$7.50; 1,084; $48,369) (Alec Guinness). Previous week, $38,942.

Last week, $41,161.

Funny Girl, Winter Garden (MC) (5th wk; 36 p) ($6.90; 1,442; $74,516) (Barbra Streisand, Sydney Chaplin). Previous week, $72,274 with parties.

Last week, $72,844 with parties.

***Funny Thing Happened on the Way to the Forum**, Hellinger (MC) (103d wk; 821 p) ($8.60-$9.40; 1,572; $84,000) (Dick Shawn). Previous week, $32,913.

Last week, $34,875. Moves May 12 to the Majestic Theatre.

Hamlet, Lunt-Fontanne (D) (3d wk; 20 p) ($8.80-$9.90; 1,478; $73,062). Previous week, $69,696 with parties.

Last week, house record, $73,514 with parties.

Hello, Dolly, St. James (MC) (15th wk; 116 p) ($9.60; 1,609; $71,331) (Carol Channing). Previous week, $71,290 with parties.

Last week, $71,268 with parties.

Here's Love, Shubert (MC) (30th wk; 234 p) ($9.60; 1,453; $67,923). Previous week, $34,976.

Last week, $46,256.

High Spirits, Alvin (MC) (3d wk; 23 p) ($9.60; 1,334; $69,549) (Beatrice Lillie, Tammy Grimes, Edward Woodward). Previous week, $68,001 with parties.

Last week, $68,388 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (133d wk; 1,055 p) ($9.60; 1,342; $66,615). Previous Week, $51,719.

Last week, $63,851.

***Mary, Mary**, Hayes (C) (164th wk; 1,306 p) ($6.90-$7.50; 1,164; $43,380) (Mindy Carson, Murray Hamilton, Tom Helmore). Previous week, $16,109.

Last week, $17,808.

National Repertory Theatre, Belasco (Rep) (3d wk; 24 p) ($4.95-$7.50; 1,008; $34,051). Previous week, $19,241 for eight performances of "The Seagull" and "The Crucible."

Last week, $22,145 for same repertory. Closes next Saturday (2).

Never Too Late, Playhouse (C) (74th wk; 589 p) ($6.90-$7.50; 994; $37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, $32,089. Martha Scott succeeded Miss O'Sullivan last Monday night (27) and Dennis O'Keefe joins the cast June 1 as Ford's successor.

Last week, $35,984.

Nobody Loves an Albatross, Lyceum (C) (19th wk; 148 p) $6.90-$7.50; 995; $33,000) (Robert Preston). Previous week, $22,127.

Last week, $30,113.

Oliver, Imperial (MD) (68th wk; 543 p) ($8.60-$9.30; 1,450; $71,977) (Clive Revill, Georgia Brown). Previous week, $42,283.

Last week, $52,283.

110 in the Shade, Broadhurst (MC) (27th wk; 210 p) ($8.80-$9.40; 1,186; $58,000) (Robert Horton, Inga Swenson, Stephen Douglass). Previous week, $41,724.

Last week, $53,576. Miss Swenson tripped taking a curtain call last Wednesday night (22) and suffered a broken ankle. Her understudy, Joan Fagan, is subbing.

What Makes Sammy Run? 54th St. (MC) (9th wk; 68 p) ($8.80-$9.40; 1,271; $65,233) (Steve Lawrence, Sally Ann Howes, Robert Alda). Previous week, $53,342.

Last week, $61,811.

***Who's Afraid of Virginia Woolf?** Rose (D) (81st wk; 640 p) ($6.90-$7.50; 1,162; $40,485) (Mercedes McCambridge, Donald Davis, Ben Piazza) (matinee company—Haila Stoddard, Henderson Forsythe, Bill Berger). Previous week, $13,811.

Last week, $14,862.

MISCELLANEOUS

Lincoln Center Repertory Theatre, ANTA Washington Square (Rep) (14th wk; 108 p) ($6-$6.50; 1,158; $46,500). Previous week, $43,366 for eight performances of "After the Fall," "But for Whom Charlie" and "Marco Millions."

Last week, $40,405 for same repertory.

West Side Story, City Center (MD) (3d wk; 23 p) ($4.95; 2,935; $91,000). Previous week, $51,532.

Last week, $50,988. Closes next Sunday (3).

PREVIEWING THIS WEEK

Sunday Man, Morosco (C) (Vivienne Martin, David Brooks). Begins previews tomorrow night (30). Open officially May 13.

OTHER THEATERS

Ambassador, Barrymore, Beck, Booth, Broadway, Cort, Hudson, Majestic, Miller's, Morosco, O'Neill, Royale, Ziegfeld.

Dance Review

Norman Walker & Co.

(Printing Aud, N.Y.)

Hitherto unknown as a site for dance recitals, Auditorium of the N.Y. School of Printing (on West 49th st.) was utilized for Norman Walker and his 10 dancers. Group has benefited from much touring last season and the dancing, as and performing experience in the well as choreographic aspects shown, were good. Walker's work is stronger in comunication and in the range of moods. The program consisted of "Reflections" (Dello Joio) "Figures and Masks" (Karlin) "The Triumph of Aphrodite" (Orff) and "The Testament of Cain." Featured dancers were Cora Cahan and William Louther (as guest) and both displayed technical skill and dramatic projection. Dennis Wayne and Jane Kosminsky should also be singled out and the entire company is as attractive as technically proficient.

Leaving the best for last, Walker's new work (world premiere) "Testament of Cain" was the most mature and powerful in its dramatic impact and also showed taste and dignity. The subtitle read "in Memory of John F. Kennedy" (to Roy Harris' Third Symphony) and it dealt with the most acceptable symbolism of an ever recurring theme of goodness being destroyed by hate and violence. *Goth.*

Bits of London

London, April 28.

The Royal Court Theatre has closed till September for re-decoration and structural alterations.

The curtain was delayed for a performance of "Who's Afraid of Virginia Woolf?" last week at the Piccadilly Theatre, as costar **Arthur Hill** was treated by a physician for stomach pains.

Thomas Round, D'Oyly Carte principal tenor, quits the company in June.

Laverne Gray and **Trevor Richins**, of "The Sound of Music" company are engaged to marry.

Peter Bridge was slightly injured in an auto accident, but has returned to his producing office.

Donald Swawn and **Michael Flanders** will tour Australia next fall in their review, "At the Drop of a Hat," for the J. C. Williamson management.

The membership of British Equity approved by a two-to-one vote a proposal to allow Sunday night openings in the West End.

Betty Marsden was hospitalized for rest and checkup after the sudden demise of "Everybody Loves Opal," in which she starred.

Roy Jameson took over last night (Mon.) as male lead in "How to Succeed in Business Without Really Trying." He's subbing for **Warren Berlinger**, who's vacationing.

Off-Broadway Shows

(Figures denote opening dates)

Amorous Flea, York (2-17-64).
Arms & the Man, East End (4-27-64).
Blacks, St. Marks (5-4-61).
Blood Knot, Cricket (3-2-64).
Boys Syracuse, Theatre 4 (4-15-63).
Cindy, Gate (3-19-64).
Diary Madman, Gram. Arts (4-16-64).
Dream-Dutchman, Cherry Lane (4-21-62).
Fantasticks, Sullivan St. (5-3-60).
Immoralist, Bouwerie Lane (11-7-63).
In White America, Sher Sq. (10-31-63)
Life is a Dream, Astor Pl. (3-19-64).
Marietta, Hotel Astor (4-16-64).
Repertory, Phoenix (3-4-64).
Six Characters, Martinique (3-8-63).
Streets of N. Y., Maidman (10-29-63)
Trojan Woman, Circle in Sq. (12-23-63).
Trumpets Lord, 1 Sher. Sq. (12-21-63).

SCHEDULED OPENINGS

Doubletalk, de Lys (5-4-64).
Grossman-Corners, Actors (5-5-64).
Alice With Kisses, 41st St. (5-7-64).
Home-Softly, Provincetown (5-11-64).
Awakening Spring, Pocket (5-13-64).
Victims-Tenant, Writers (5-13-64).
Place Chance, Stage 73 (5-14-64).
Knack, New Theatre (5-20-64).
Third Ear, Premise (5-21-64).
Subject Was Roses, Royale (5-25-64).
Yum-Yum Tree, Mayfair (5-25-64).
Never Say Dye, New Bowery (5-26-64).

CLOSED

Billygoat Eddie, Writers (4-20-64); closed April 21 after two performances.

Road: 'Fade' Record $69,004 in N.H.; 'Kate' 76G, L.A.; 'Seasons' $36,749, Det.; 'Me' $61,258, S.F.; 'Luther' $29,413, Hub

The road had another generally satisfactory session last week. The top-grosser was the Broadway-bound musical "Fade Out — Fade In," with a house record in its New Haven getaway at the Shubert Theatre.

The Civic Light Opera Assn. subscription seasons in Los Angeles and San Francisco opened smartly with respective engagements of "Kiss Me, Kate" and "Little Me."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification includes tryout. RS indicates road show and BT indicates bus-and-truck productions. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Luther, Shubert (D-RS) (2d wk) ($5.40-$6; 1,727; $54,403) (John Heffernan). Previous week, $24,605 with Theatre Guild-American Theatre Society subscription.

Last week, $29,413 with TG-ATS subscription.

CHICAGO

How to Succeed in Business Without Really Trying, Shubert (MC-RS) (24th wk) ($5.95-$6.95; 2,100; $74,000). Previous week, $50,272.

Last week, $51,224.

CLEVELAND

In One Bed (and Out the Other), Hanna (C-RS) (2d wk) (Jules Munshin, Greta Thyssen). Previous week, $12,374 with twofers. The potential capacity gross on a full discount sale is about $19,000.

Last week, $14,350 with twofers.

DETROIT

Man for All Seasons, Fisher (D-RS) (1st wk) ($5.50; 1,500; $55,000) (William Roderick, Bruce Gordon, Albert Dekker). Previous week, $11,597, Capitol, Montreal.

Last week, $36,749 with Fisher Playgoer subscription.

KANSAS CITY

Pajama Tops, Music Hall (C) (June Wilkinson, Richard Vath). Previous week, about $15,000 with twofers for five performances, Music Hall, Omaha.

Last week, $20,285 with twofers for return engagement in Kansas City.

LOS ANGELES

Enter Laughing, Biltmore (C-RS) (3d wk) ($5.50-$6; 1,636; $55,000) (Yvonne de Carlo, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, $31,427 with TG-ATS subscription.

Last week, $28,330.

Kiss Me, Kate, Philharmonic (MC) (1st wk) ($6.25-$7; 2,670; $85,000) (Patrice Munsel, Bob Wright). Opened Civic Light Opera Assn. subscription season here April 20.

Last week, about $76,000 with CLO subscription.

LOUISVILLE

How to Succeed in Business Without Really Trying, Brown (MC-RS-3d Co.). Previous week, $34,493, Murat, Indianapolis.

Last week, $51,193 with TG-ATS subscription.

MILWAUKEE

Funny Thing Happened on the Way to the Forum, Pabst (MC-RS) (Jerry Lester, Edward Everett Horton, Paul Hartman, Arnold Stang). Previous week, $36,855 with TG-ATS subscription, Auditorium, St. Paul.

Last week, $37,897 with TG-ATS subscription.

NEW HAVEN

Fade Out-Fade In, Shubert MC-T) $7; 1,650; $68,400) (Carol Burnett).

Opened here April 20 to two qualified approvals (Johnson, Journal-Courier; Leeney, Register).

Last week, house record, $69,004 for eight performances and an April 18 preview. The $7 top represented a new high for the theatre.

NEW ORLEANS

Camelot, Civic (MC-BT) (1st wk) (Biff McGuire, Jeannie Carson, Melville Cooper). Previous week, unreported.

Last week, $46,480.

PHILADELPHIA

Camelot, Shubert (MC-RS) (5th wk) ($6.60-$7.50; 1,907; $70,000) (Anne Jeffreys, George Wallace, Arthur Treacher, Robert Peterson). Previous week, $55,634.

Last week, $48,270.

ST. LOUIS

Boys From Syracuse, American (MC-BT) ($5.50; 1,863; $50,000). Previous week, unreported.

Last week, about $25,000.

SAN FRANCISCO

Little Me, Curran (MC-RS) (1st wk) (Sid Caesar). Previous week, $55,410 with Fisher Playgoer subscription, Fisher, Detroit.

Last week, $61,258 with Civic Light Opera Assn, subscription.

WASHINGTON

Royal Shakespeare Theatre, National (Rep-RS) (2d wk) ($6.95; 1,673; $61,217). Previous week, $22,598 for eight performances of "Comedy of Errors."

Last week, $45,284 for four performances each of "King Lear" and "Errors." The take for "Lear" was about $32,000 with "Errors" pulling in the balance.

WILMINGTON

Who's Afraid of Virginia Woolf? Playhouse (D-RS) ($6.50; 1,251; $42,000) (Nancy Kelly, Shepperd Strudwick) (matinee company — Michaele Myers, Kendall Clark). Previous week, $30,872 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $13,181.

UNREPORTED

Hollow Crown (DR-BT), played split-week of guaranteed dates on which grosses cannot be accurately figured. Ended tour last Saturday (25) at the Univ. of Maryland, College Park.

Legit Signings

BROADWAY

Beekman Place: Constance Cummings.

Funny Thing Happened on the Way to the Forum: Ethel Martin (succeeds Patricia Dun).

Sunday Man: Jen Nelson.

White House: James Daly, Sorrel Booke, Eric Berry, Gene Wilder, Michael O'Sullivan; Bette Henritze, Nancy Franklin, Eugene Roche.

OFF-BROADWAY

Awakening of Spring: Ira Lewis, Robert Salvio, Lynne Lipton, Elaine Partnow, Iris Whitney, Helen Baron, Leonard Hicks.

Boys From Syracuse: Rudy Tronto (return).

Fantasticks: Royce Lenelle (succeeded Eileen Fulton), Jay Blacton (return).

Immoralist: Jo Ann Valeir (succeeded Marcie Hubert).

Life Is a Dream (Spanish version): Paco Villar.

Mr. Grossman: Joseph Leon, Audree Rae, Joe Fabiani, Cynthia Belgrave.

Six Characters in Search of an Author: Barbara Colby.

Blacks: Phil Lindsay, Billy Dee Williams.

ROAD

Here's Love: John Payne, Lisa Kirk.

Barefoot in the Park: Myrna Loy.

MISCELLANEOUS

Around the World in 80 Days (Jones Beach Marine Theatre, N.Y.): David Atkinson, Robert Clary.

Hamlet (N. Y. Shakespeare Festival): Lou Polan, John Randolph.

Porgy and Bess (N. Y. City Center): William Warfield, Veronica Tyler, Robert Guillaume.

Hamlet (American Shakespeare Theatre, Stratford, Conn.): Lester Rawlins, Carmen Mathews, Anne G. Byrd, Philip Bosco, Patrick Hines, Tom Sawyer, Rex Everhart.

Merry Widow (N.Y. State Theatre, Lincoln Center, N.Y.): Bob Wright, Joan Weldon, Sig Arno, Joseph Leon, Frank Porretta.

Feldman Shows Played 118 Weeks At His 4 Stock Houses Last Year

Laurence Feldman, as producer for the Laurence-Henry Co., did the shows for 118 weeks of playing time in four legit houses last year. That, plus outside bookings of Laurence-Henry shows, represented a total gross of over $3,000,000 for the firm's productions during 1963, he says.

The four spots that operated under the Laurence Henry banner included two year-around operations, the Mineola (L.I.) Playhouse and the Paper Mill Playhouse, Millburn, N.J. The other two were the Westport (Conn.) Country Playhouse (summer only) and the Brown Theatre, Louisville, the latter a regular road house which played a four-week stock season of Laurence-Henry presentations.

This year the Feldman firm is continuing its year-around activities in Mineola and Millburn, as well as its summer operation in Westport. The association with the Louisville house has been dissolved, and the string of theatres on the Laurence-Henry list now includes the Yonkers (N.Y.) Playhouse, a new year-around addition. The latter spot, with Van Johnson in "A Thousand Clowns" current, is operated by Miriam I. R. Eolis and Matt Cimber, but books Laurence-Henry productions.

The Mineola Playhouse, currently presenting Michael Evans and Margot Moser in "My Fair Lady," ran 51 weeks last year with a total of 29 shows. The Paper Mill, now offering Gertrude Berg in "Dear Me, the Sky Is Falling," had 17 offerings in '63 over a 50-week span. Westport, which opens its summer season June 12 with "Lady," played 13 weeks with 12 entries last year, and the four-week Brown session took in a show a week. Most of the productions were routed from one house to another.

Feldman anticipates at least 160 weeks of playing time for his shows this year at the Mineola, Millburn, Yonkers and Westport theatres. In line with this, he also envisions a substantial increase in gross revenue. He claims that grosses were about $1,250,000 apiece last year in Mineola and Millburn. The tallies in Westport and Louisville, he says, were about $300,000 and $70,000, respectively.

Other gross income last year, the producer says, included approximately $100,000 from the Martyn Green tour in a Gilbert & Sullivan program; about $150,000 from outside bookings of a stock package of "Come Blow Your Horn," starring Menasha Skulnik, and around $30,000 from performances by Feldman's non-profit Dolphin Children's Theatre. Among other Laurence-Henry packages booked in outside houses last year were Hans Conreid in "Take Her, She's Mine," Eva Gabor in "A Shot in the Dark" and Dane Clark and Teresa Wright in "Tchin-Tchin."

Feldman, who's also been using his year-round stock outlets for tryout purposes, has several new shows lined up for break-in dates at one or more of the theatres with which he's associated. He's planning to do one of those in partnership with Gerard Oestreicher. It's Don Appell's "A Girl Could Get Lucky."

The firm's future sked also includes productions of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," starring Hermione Gingold; "The Music Man," headlining Forrest Tucker; "Bus Stop," starring Jayne Mansfield; "The Sound of Music" and probably "Camelot" and "Stop the World—I Want to Get Off."

Claim Cardew the Cad

London, April 28.

Cardew Robinson, known to tv, radio and vaudeville for his silly "Cardew the Cad" comedy monologs, gets his first chance in a comedy star role in legit. He will appear in Stanley Dubens' production of "The Man Who Let It Rain" at the Theatre Royal, East, on May 14. The play by Marc Brandel will be staged by Herbert Wise.

Other leads in the cast will be Michael Aldridge, Patsy Rowlands and Moira Redmond.

Donaldson Drops Legit To Join London Agency

London, April 28.

William Donaldson has given up his legit producing interests to join the John Heyman group as an agent, working in association with Hugh French. His biggest legit success was the West End presentation of "Beyond the Fringe," which recently ended a three-year run at the Fortune Theatre and resumed last week at the May Fair.

Donaldson's switch to the Heyman group indicates the agency is to move into legit management. It is also expanding into vidpic production. On the basis of a pilot made last year, a deal is being closed with a major US network for "The Uneasy Crown" series, and full production is expected to start in the summer. Two other projects are also entering the pilot stage, the first a comedy series, "The Dook," produced by Endre Bohem and directed by Anton Leader, to start filming in July, and a documentary, "Profiles of Tomorrow," which will include such personalities as Lord Attlee, Anthony Eden and comparable American figures discoursing on subjects of the future.

London Shows

(Figures denote opening dates)

Amber for Anna, Vaudeville (4-28-64).
Boeing-Boeing, Apollo (2-20-63).
Caligula, Phoenix (4-6-64).
Difference of Opinion, Garrick (11-21-63).
Diplomats, Westminster (12-31-63).
Fielding's Hall, Prince Charles (2-27-63).
Funny Thing Happened, Strand (10-3-63).
Half a Sixpence, Cambridge (3-21-63).
Hedda Gabler, St. Martin's (2-12-64).
How to Succeed, Shaftesbury (3-28-63).
Kayf Up West, Royal, East (3-10-64).
Lovely War, Wyndham's (3-19-63).
Mexican Fiesta, Drury Lane (3-30-64).
Repertory, Mermaid (4-22-64).
Minstrels, Vic. Palace (5-25-62).
Mother's Boy, Globe (3-19-64).
Mousetrap, Ambassador (11-25-52).
No Strings, Her Majesty's (12-30-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Poor Bitos, Duke of York's (1-6-64).
Reluctant Peer, Duchess (1-15-64).
Repertory, Aldwych (12-15-60).
Repertory, National Theatre (10-22-63).
Round Piccadilly, Prince Wales (3-28-64).
Schoolmistress, Savoy, (4-8-64).
Seagull, Queen's (3-12-64).
Severed Head, Criterion (6-27-63).
Six of One, Adelphi (9-26-63).
Sound of Music, Palace (3-18-61).
Subtopians, New Arts (4-14-64).
Wait a Minim, Fortune (4-9-64).
Who's Afraid Woolf, Piccadilly (2-6-64).
Wings of Dove, Haymarket (12-3-63).

CLOSED

Hang Down Your Head, Comedy (3-19-64); closed last Saturday (25) after limited engagement, 43 performances.

SCHEDULED OPENINGS

She Loves Me, Lyric (4-29-64).
The Claimant, Comedy (4-30-64).
Slask, Drury Lane (5-5-64).
Entertaining Sloane, New Arts (5-6-64).
Man Who Let It Rain, Royal, E. (5-14-64).
St. Joan of Stockyards, Queen's (6-4-64).

Bil and Cora Baird Plan Puppet Theatre in N.Y.

Bil and Cora Baird plan giving New York its first permanent playhouse designed for and dedicated to puppet theatre. They intend building such a showcase in their six-story workshop-home in Greenwich Village. It's to be called the Bil Baird Theatre and will also include a public museum and gallery, as well as a library with books about puppetry and stage literature written for marionette theatre.

The spot, a 199-seater designed by Bil Baird and architect H. H. Cole, is expected to cost around $50,000. The Bairds will open their first puppet show in the house in March of next year.

Show Out of Town

Kiss Me, Kate

Los Angeles, April 21.

Edwin Lester (Civic Light Opera Assn.) presentation of a revival of musical comedy in two acts (16 scenes) with songs by Cole Porter, book by Sam and Bella Spewack, based on Shakespeare's "The Taming of the Shrew." Staged by Edward Greenberg; choreography, Eugene Loring; co-producer, Robert Schuler; settings, Robert O'Hearn; costumes, Gwen Wakeling; lighting, Peggy Clark; special musical arrangements and orchestrations, Harper MacKay; dance music arrangements, Al Mack; choral direction, Edith Gordon; musical direction, Louis Adrian. Stars Patrice Munsel, Robert Wright, Elizabeth Allen; features Allen Jenkins, Michael Fesco, Lennie Weinrib, Lyle Talbot, Don Beddoe, Virginia Capers, Avon Long. Opened April 20, '64, at the [illegible] Auditorium, Los Angeles; $5.90 top.

Fred Graham	Robert Wright
Harry Trevor	Don Beddoe
Lois Lane	Elizabeth Allen
Stage Manager	Horace Guittard
Lilli Vanessi	Patrice Munsel
Hattie	Virginia Capers
Paul	Avon Long
Bill Calhoun	Michael Fesco
First Man	Allen Jenkins
Second Man	Lennie Weinrib
Stage Doorman	Kirby Smith
Harrison Howell	Lyle Talbot

"Taming of Shrew" Players

Bianca (Lois Lane)	Elizabeth Allen
Baptista (Harry Trevor)	Don Beddoe
Gremio (1st Suitor)	Ned Romero
Hortensio (2nd Suitor)	Ben Bryant
[illegible] (Bill Calhoun)	[illegible]
Katherine (Lilli Vanessi)	Patrice Munsel
Petruchio (Fred Graham)	Robert Wright
Haberdasher	Robert Lamont

Singing Ensemble: Dorothea Beebe, Mary Lou Dowers, Joyce Hall, Anita Hile, Lorraine Kemp, Ingeborg Kjeldsen, [illegible] Simmons, Joyce Zaccaro, Alan Aric, James Cutlip, Horace Guittard, W[illegible] Hays, John Hyden, Heber Jentzsch, Robert Lamont, Richard Wright.

Dancing Ensemble: Melanie Alexander, Cathy Austin, Suzanne Barber, Barrie Duffus, Rini Jarman, Patricia Lewis, [illegible] Bradburn, Scott Channing, Berle Davis, Leo Duggan, Howard Henderson, Howard Jeffrey, Carlton Johnson, J. Hunter Ross, Joseph Stember.

Cole Porter's perennial "Kiss Me, Kate" is back in town and has lost none of its appeal. As the opener of the Civic Light Opera Assn. season, it remains still a gay and lilting musical, despite the fact that this is its third time around. B.o. prospects for the Sam and Bella Spewack spoof of the Bard's "Taming of the Shrew" are bright for the extravagantly-staged show's seven-week run locally, followed by a single stanza in Pasadena.

Of prime interest in the new version, besides a reprise of the tuneful songs, is the appearance of Patrice Munsel in the title role. She displays the proper fire for the part and allows none of her Metropolitan Opera background to interfere with her portrayal of the uninhibited, man-hating Paduan terror. Another happy note is the entry of Elizabeth Allen as the ingenue, expert both as singer and comedienne. She scores as costar with Miss Munsel and Robert Wright.

The "Kate" book, cannily scripted by the Spewacks, gets the most out of the play-within-a-play format, and the parallel between the characters in the Shakespearean revival and the characters playing it is neatly drawn.

The songs seem to improve with the years and that's where the stability of the piece lies. Practically every number carries certain nostalgic appeal. Among those best received are Miss Munsel's soloing of the tender "So in Love" and the raucus "I Hate Men"; her dueting with Wright in "Wunderbar"; Miss Allen's "Why Can't You Behave" and "Always True to You (In My Fashion)."

Wright, who starred in the same part in 1949 and 1955 versions, is especially effective in the delightful "Were Thine That Special Face," with seven dancing girls, and Miss Allen likewise shines with "Tom, Dick or Harry" with a male trio. Several production numbers also carry unusual interest, the opening "Another Op'nin', Another Show" and "Too Darn Hot."

Besides the three stars who fulfill the dual requirements of their respective roles, in both the 17th and 20th century segments, Roy Fitzell as Miss Allen's companion stands out as a dancer; Allen Jenkins, who appeared in the 1955 version, and Lennie Weinrib make hay as a pair of comedy musclemen; Don Beddoe returns competently in the father role. Avon Long does a trim song-and-dance number and Lyle Talbot is properly stuffy as Miss Munsel's fiance.

Edward Greenberg's staging catches the spirit of the piece. Both the scenery by Robert O'Hearn and costumes by Gwen Wakeling are beautifully effective, and Eugene Loring's choreography is inventive. The musical direction is under the able baton of Louis Adrian. *Whit.*

Set Bill Ross to Stage 'Man on Stairs,' London

William Ross is to direct Winifred Wolfe's "The Man on the Stairs," which John Grogan, Paula Stone and Jack H. Gordon are coproducing for a June 4 opening at the New Lyric Hammersmith Theatre, London. Ross, who left for London recently, has been a production stage manager on Broadway, as well as a director of canvastop musicals and stager of three touring companies of "Mary, Mary."

Miss Wolfe is an American novelist and the producers of "Man," her first play, intend presenting it on Broadway if the London production clicks.

Shows Abroad

Othello

London, April 22.

National Theatre revival of a drama in two acts by William Shakespeare. Staged by John Dexter, assisted by Desmond O'Donovan; decor and costumes, Jocelyn Herbert, assisted by Suzanne Glannister; lighting, Leonard Tucker; music arrangements, Richard Hampton; fight staging, William Hobbs. Stars Laurence Olivier, Frank Finlay, Maggie Smith. Features Michael Rothwell, Derek Jacobi, Harry Lomax, Joyce Redman, Mary Miller. Opened April 21, '64, at the National Theatre (Old Vic), London; $3.95 top.

Roderigo	Michael Rothwell
Iago	Frank Finlay
Brabantio	Martin Boddey
Othello	Laurence Olivier
Cassio	Derek Jacobi
Senate officers	Edward Petherbridge, George Innes
Gratiano	Edward Caddick
Lodovico	Kenneth Mackintosh
Duke of Venice	Harry Lomax
Duke's Officer	Terence Knapp
Senator	Keith Marsh
Sailor	Tom Kempinski
Messenger	Peter John
Desdemona	Maggie Smith
Montano	Edward Hardwicke
Cypriot Officers	William Hobbs, Roger Heathcott, Keith Marsh
Emilia	Joyce Redman
Herald	Neil Fitzpatrick
Bianca	Mary Miller

Others: Raymond Clarke, Neil Fitzpatrick, Reginald Green, Roger Heathcott, William Hobbs, George Innes, Caroline John, Peter John, Tom Kempinski, Terence Knapp, Keith Marsh, Ronald Pember, Edward Petherbridge, Sheila Reid, John Rogers, Robert Russell, Frank Wylie.

The National Theatre has done William Shakespeare proud. Its contribution to the Bard's quadricentenary celebrations is a powerful revival of "Othello," with a performance of memorable quality by Laurence Olivier, playing the title role for the first time in his career. A few minor faults notwithstanding, this presentation will be remembered as one of the greats.

Olivier, who has played all the other great Shakespearean roles, had resisted the part of Othello. He can now add this unforgettable interpretation to his other acting achievements. Measured by any yardstick, this is a magnificent portrayal, a powerhouse study of the Moor whose passion and jealousy was triggered by the sly, cunning and poisonous Iago.

There is a marked change in emphasis in this revival. Othello is the dominant character throughout the drama this time, and Iago of lesser importance. This is partly due to John Dexter's direction, but largely because of the superiority of Olivier's acting.

Frank Finlay's Iago is unorthodox. There is a slyness but little conviction to his acting. Each poisonous verbal stab is followed by a wicked grin. The grin even shows again in the final sequences, after he has been wounded. At first Finlay tends to race through his lines and much of his dialog in the opening sequences is lost, but that is subsequently corrected.

Another exciting feature of the production is Maggie Smith's Desdemona. The actress' magnetic personality gives an added lustre to a warm, colorful and believable performance. Michael Rothwell makes Roderigo a divertingly foppish character, Derek Jacobi is an earnest Cassio, Harry Lomax offers authority and dignity as the Duke of Venice, and Joyce Redman and Mary Miller are excellent as Emilia and Bianca, respectively.

Dexter has staged a full-blooded production with distinctive flair, and Jocelyn Herbert's decor and costumes are outstanding. Excellent lighting by Leonard Tucker and unobtrusive music by Richard Hampton are other plus features.

In its first season the National Theatre has had a number of distinguished presentations, but "Othello" tops them all. *Myro.*

The Subtopians

London, April 15.

Playmaker Productions Ltd., by arrangement with Michael Codron, presentation of a drama in three acts, by Terence Frisby. Staged by the author; decor, Glen Edwards; lighting, John Hayes. Stars Bill Fraser, Betty Baskcomb. Features Arthur White, Mark Kingston, Margo Jenkins, Helen Cotterill. Opened April 14, '64, at the New Arts Theatre Club, London; $2.46 top.

Bert Mann	Bill Fraser
Maggie Mann	Betty Baskcomb
David Mann	Arthur White
Dorothy Mann	Helen Cotterhill
Tom Mann	Mark Kingston
Helen	Margo Jenkins

In the main, Terence Frisby's peek at suburban life is well-observed, with accurately drawn characters. The playwright has a keen ear for dialog, but a tendency to overwrite and to be repetitive. The subject, though frequently absorbing, breaks little new ground, minimising its prospects of a transfer to the West End for a commercial run.

Though the author has talent as a writer, he appears to be inexperienced as a director, and the performance, particularly through an overlong second act, is sluggish. However, tv performer Bill Fraser, is notable as a pompous but well-meaning suburban father and husband.

The plot involves a middleclass family with a mortgaged house, a car in the garage and a television set in the lounge. The shallowness of their life is revealed when an art student-son brings home his sweetheart to spend a week. The atmosphere is well contrived and maintained.

The three-act play is consistently interesting, without pretensions of profundity.

The play is well acted and, apart from Fraser's sterling portrayal, there is a moving study by Betty Baskcomb as a long-suffering wife, Arthur White and Mark Kingston give solid support as sons, Helen Cotterill plays a spirited daughter-in-law vivaciously and Margo Jenkins gives an earnest portrayal as the sweetheart.

Glen Edwards has designed a living room set suitable for the suburban locale, and John Hayes has provided efficient lighting. *Myro.*

Equity-League

Continued from page 183

year pact, which ends March 31, 1966, is retroactive to last April 1.

Wage increases won by Equity, under its new agreement with MATA, include the following:

Resident company members—a $7.50 hike from $80 to $87.50, effective this year.

Jobbers—a $7.50 boost from $85 to $92.50, effective this year.

Summer theatre classification (where resident company is not employed, but theatre puts on its own productions or books packages for which it's responsible)—minimum increase from $90 to $96 this year, then to $97.50 in 1965. This also applies to multi-theatre operations where several theatres coproduce a show or one management produces a vehicle for a string of its own theatres. Getting Equity to recognize multi-theatre operations is understood to have been one of MATA's principal accomplishments in the negotiations.

(The minimums referred to above are base, exclusive of cost of living increases.)

The new accord also covers special traveling rules, rehearsal rules and an increase in welfare payments for all actors in all categories from $2 to $3.50 weekly. MATA has also agreed that in newly-constructed theatres—those opening after the present summer season—provision will be made for three wash basins, two toilets and two showers in dressing rooms for each sex.

Existing theatres will not be affected by these changes, but have agreed to discuss with Equity how they may individually try to change their facilities in the future. Equity has also won additional money increases in fringe areas such as increased baggage and clothing allowances.

Improvements in working conditions include the provision of safer dance floors in the theatres and water facilities at isolated rehearsal spots. The tent managers have also agreed that the lower berth on pullman transportation will be scratched as a means of overnight travel and that roomette's will now be provided.

Equity has agreed to list the duties of the actor such as being prompt at rehearsal and at half-hour, emphasizing that infractions of these duties will lead to disciplinary proceedings, in accordance with Equity policy. Holtzmann, who's attorney for the Council of Stock Theatres, which employs stars, said that under the terms of that organization's contract, signed last year, the MATA conditions will be adopted by COST theatres when musicals are presented.

MATA, incidentally, has a membership of 33, each of which employs about 30 performers a week during the summer with seasons ranging from 10 to 16 weeks.

Karen Sargent is costarring this week in Seattle with **John Raitt** in "Carousel."

ANYONE CAN WHISTLE

It is an unhappy fact of life on Broadway that the theatre's complex economics sometimes force a show to close when too few people have had the opportunity of judging it for themselves.

Columbia's Original Broadway Cast Recording of ANYONE CAN WHISTLE cannot give you everything you would have experienced if you had seen the show at the Majestic Theatre. But at the very least it allows you to hear Stephen Sondheim's lyrics and music for the Arthur Laurents book and to form your own opinion of them.

The prime elements of ANYONE CAN WHISTLE are wit and humanity specially blended with affecting songs, bright lyrics and an ingenious plot. We believe that the Sondheim-Laurents kind of originality and invention needs the hearing and rehearing made possible by recording.



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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **(This information is published without charge).**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Ben Franklin in Paris" (MC). (c/o Casting Consultants, 22 W. 24th St., N. Y.). Available parts: femme lead, 30-35, must sing and do French accent; male, 19, likeable, must sing and dance; femme, 19, French, must sing and dance. Accepting photos and resumes through agents only, c/o above address.

OFF-BROADWAY

"The Fantasticks." All roles open. Accepting photos and resumes for replacements and understudies. Mail to Ron Link at the Sullivan Street Playhouse (181 Sullivan St., N.Y.).

STOCK

AUGUSTA, MICH.

Barn Theatre. Producer, Jack Ragotzy (200 E. 36th St., N.Y.). Accepting photos and resumes from Equity musical and dramatic talent c/o above address. 15-week season begins early in June.

CALUMET, MICH.

Keweenaw Playhouse. Producer, Leland Ball (233 W. 99th St., N.Y.). Accepting photos and resumes c/o above address for Equity-non Equity musical talent.

CANAL, FULTON, OHIO

Canal Fulton Arena. Producer, David Fulford (60 W. 45th St., N.Y.). Accepting photos and resumes for Equity resident company and apprentices, all types, musical and dramatic, c/o above address. Star system is used here. 16-week season begins June 4.

CHARLOTTE, N.C.

Charlotte Summer Theatre. Auditions tomorrow (Thurs.) for singers; Equity men at 2 p.m. and femmes at 4 p.m. Open call singers Fri. (1): men at 2 p.m. and femmes at 4 p.m.—all at the Variety Arts Studio (225 W. 46th St., N.Y.).

CLINTON, CONN.

Clinton Playhouse. Producer, Patricia Helwick (c/o Jon Jory, 130 Sylvan Ave., New Haven, Conn.). Accepting photos and resumes c/o above address from Equity actors, all types. Nine week season begins the end of June.

LAKE LUZERNE, N.Y.

Lake Luzerne Playhouse. Producer, George Patrick (316 W. 78th St., N.Y.). Available parts: lead male, lead femme, apprentices, for this Equity resident company. Mail photos and resumes c/o above address.

LAMBERTYVILLE, N.J.

St. John Terrell's Music Circus. Auditions next Mon. (4) for dancers: Equity men at 10:00 a.m. and femmes at 12 noon. Open call men at 2 p.m. and femmes at 3:30 p.m. Singers Tues. (5): Equity men at 10:00 a.m. and femmes at 12 noon. Open call men at 2 p.m. and femmes at 3:30 p.m.—all at the Variety Arts Studio (225 W. 46th St., N.Y.). Dancers should be prepared to demonstrate their skill at classical, modern and jazz techniques. Singers must bring their own music and sing in the key in which the music is written. The season begins May 29.

Music Fair Enterprises. Producers, Guber, Ford and Gross. (40 W. 55th St., N.Y.). Auditions for chorus; Singers next Mon. (4): Equity men at 10:00 a.m. and femmes at 4 p.m. Equity dancers Tues. (5): men at 10:00 a.m. and femmes at 2 p.m. Open call dancers Wed. (6): men at 10:00 a.m. and femmes at 2 p.m.—all at the Variety Arts Studio (225 W. 46th St., N.Y.). These auditions are for all six Music Fair theatres operated by Music Fair Enterprises.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little Jr. Box 155, Sullivan, Ill. Accepting photos and resumes from musical and dramatic performers for Equity resident company. Also applicants for paid apprenticeships, c/o above address.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. (c/o School of Drama, Yale Univ., New Haven, Conn.). Producer, Nikos Psacharopoulos. Accepting photos and resumes for a resident Equity company of twelve and a non-Equity company of six. All types will be considered. Appointments will be scheduled from photos and resumes received; mail to producer at above address. Do not phone or visit.

Miscellaneous

Marian Anderson's Scholarship Fund, now worth $40,000, taking applications for singers, ages 16 to 32 at 762 South Martin St., Philadelphia. Auditions in that city will be held in the fall.

"The Merry Widow" (M). Auditions for dancers only: Equity femmes tomorrow (Thurs.) at 10 a.m. and open call femmes at 2 p.m. Equity men Fri. (1) at 10 a.m. and open call men at 2 p.m.—all at the New York State Theatre (62d St. and Columbus Ave., N.Y.). Report to the stage entrance.

PITTSBURGH, PA.

Vanguard Theatre. (c/o Casting Consultants, 444 Madison Ave., N.Y.; PL 3-1030). Available parts: Equity-non Equity lead men and femmes with modern and classical acting experience, for 37-week season, playing to High School students. Applicants must have a college degree. Contact Alan Shayne or Jean Arley immediately c/o above number for audition appointment.

Films

"The Sand Pebbles." Producer, 20th Century-Fox (c/o Casting Consultants (22 W. 24th St., N.Y.). Available parts: femme, leading lady, attractive sensitive, bright, interesting; male, 60, missionary, strong, thoughtful; male, 30s, handsome, intense, serious; male, 35, character part, warm and sympathetic; femme, early 20s, Chinese, attractive, speaks perfect English. Mail photos and resumes through agents only to Casting Consultants c/o above address.

Richard Erdman will star in "Do-Re-Mi," opening May 8 at the Sombrero Theatre, Phoenix.

Broadway Legit's Big Boom

Continued from page 1

Thing Happened on the Way to the Forum."

Evidence of a bullish trend is reflected in the following financial summaries, with the shows listed alphabetically:

'Any Wednesday'

This comedy by Muriel Resnik is regarded as the sleeper of the season. The production, capitalized at $95,000, plus $18,615 overcall, moved into the black last week, its 10th frame at the Music Box Theatre, N.Y. The rapid payoff entry was produced at a cost of $58,952 by George W. George and Frank Granat, in partnership with Howard Erskine, Peter Katz and Edward Specter.

An out-of-town tryout loss of $16,714 and pre-New York opening expense of $6,646 brought the cost of opening the comedy on Broadway to $82,312. The show, costarring Sandy Dennis and Don Porter, is in the sellout groove and clears around $12,000 weekly at capacity.

'Barefoot in the Park'

Another fast payoff show, this comedy, now in its 28th week at the Biltmore Theatre, N.Y., is figured to have earned a net profit thus far of about 140% on its $125,000 investment. The production, a steady sellout since its opening, cost $83,480 to produce and clears about $10,000 weekly at capacity.

"Barefoot," written by Neil Simon and produced by Saint Subber, costars Elizabeth Ashley, Robert Redford, Mildred Natwick and Kurt Kasznar.

'The Deputy'

The amount still to be recovered on this controversial drama, which has been playing to sellout business, is now figured to be around $75,000. The Herman Shumlin-Alfred Crown production, currently in its 10th week at the Atkinson Theatre, N.Y., cost $134,577 to produce. It was capitalized at $160,000, plus 20% overcall which boosted the total investment to $184,000.

Emlyn Williams and Jermey Brett costar in the Jerome Rothenberg adaptation of Richard and Clara Winston's translation of Rolf Hochuth's play. The production can earn over $7,000 at capacity and if it holds at that pace could be in the black in 11 more weeks.

'Dylan'

As of April 4, approximately 65% of the $160,000 invested in this production had been recouped, and additional coin has since been earned. The production cost $151,838 to produce. There was an out-of-town tryout profit of $39,407 and pre-New York opening expenses of $17,257 which brought the cost to $129,688 to open the play at the Plymouth Theatre, N.Y., where it's now in its 16th week.

The production, the first Broadway producing venture for George W. George and Frank Granat, who, as previously indicated, are also represented on Broadway as coproducers of "Any Wednesday," stars Alec Guinness. It was written by Sidney Michaels and is based on material from two books, "Dylan Thomas," by John Brinnin, and "Leftover Life to Kill," by Caitlin Thomas.

'Hello Dolly'

Capitalized at $420,000 (including 20% overcall), this smash musical cost $450,112 to produce. The initial outlay was reduced by an out-of-town tryout profit of $4,655, but there was additional $17,000 in special post-opening advertising costs. The production, this season's hottest ticket thus far, is figured to have a deficit now of around $300,000. On the assumption that they'll be no letup in its sellout pace for some time to come, the production is figured likely to move into the black in about 20 more weeks, at the rate of around $15,000 weekly at capacity.

The musical, produced by David Merrick and starring Carol Channing, is currently in its 16th week at the St. James Theatre, N.Y. It's an adaptation of Thornton Wilder's "The Matchmaker," with book by Michael Stewart and music and lyrics by Jerry Herman.

'110 in the Shade'

Currently in its 28th week at the Broadhurst Theatre, N.Y., this Merrick production is figured to have thus far recovered over 60% of its $300,000 investment. The musical, which cost $283,586 to produce, isn't in the powerhouse groove, but it has been operating at a profit. A deal for a Civic Light Opera Assn. production of the tuner on the Coast this summer should provide the parent company with added coin.

Robert Horton, Inga Swenson and Stephen Douglass costar in the musical version of N. Richard Nash's play, "The Rainmaker," for which Nash wrote the book, Harvey Schmidt the music and Tom Jones the lyrics.

Allen Churchill Tome

Continued from page 2

ting the spotlight anew on Fanny Brice, Sydney Chaplin's personation (opposite Barbra Streisand) is a far cry from the con man that was Nicky Arnstein. All the others —Ruth Snyder, Arnold Rothstein, Gerald Chapman, Dot King ("the butterfly girl") et al., are equally fascinating reading for the whodunit book trade which will have the answers in pithy three-and-four-page reprises of this history of American crime. *Abel.*

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Off-Broadway Reviews

La Vida Es Sueno

John Ben Tarver, Jose Crespo, Jay Broad, Jerome Metz & Laurence Goldstein, by special arrangement with Eric Bentley, under the sponsorship of the Teatro Espanol of New York, presentation of a drama in Spanish, by Pedro Calderon de la Barca. Staged by Jose Crespo; scenery, Vincent Piacentini Jr.; executive producer, John Ben Tarver; costumes, Richard Seger; asst. director, Paco Villar. Opened March 18, '64, at the Astor Place Playhouse, N.Y.; $3.90 top weeknights, $4.50 weekends.

Cast: Raul Davila, Maruja Mas, Jose Crespo, Paco Villar, Carlos Rafart, Myrna de Casenave, Raul Julia, Eliser Escalante, Rodolfo De La Madrid, Feliz Estremera, Radames Lopes, Ana Marta Morales, Leonor Vetulli, Eduardo Hernandez, Azarael Cabrera, Ali Colom.

Performed in the original Spanish, "La Vida es Sueno" is a powerful, visually striking production of the Calderon play. It features excellent acting, and it has been skillfully staged by Jose Crespo.

Raul Davis registers strongly as Segismundo, the Prince of Poland, who emerges into the world after having been imprisoned since birth because of a dire prophecy. He conveys all the anger and frustration of the incarcerated hero, superbly enacts his bewilderment and wonder when he is first brought to the court, and grows in stature and nobility as the play progresses. Crespo is regal and sympathetic as the King, and Maruja Mas is a fiery, intense heroine. As her father, Paco Villar offers good support.

Unlike the English version with which the production is alternating on the stage of the Astor Place Playhouse, this one is done in traditional, grand style, with representational sets by Vincent Piacentini Jr. and colorful costumes by Richard Segar.

The almost SRO house at the mid-week performance reviewed last week indicated that students as well as Spaniards living in New York are attending. Beginning last week, an extra performance was added for Saturday afternoons, making a total of six Spanish, five English weekly. A plot synopsis is available to those not speaking Spanish. *Kenn.*

Billygoat Eddie

Jones Harris presentation of a new comedy by James Grady. Staged by Lawrence Kornfeld; sets and lighting, Joel Cook; costumes, Sally Gifft; production stage manager, Wm. E. Dauphin. Opened April 20, '64, at the Writers Stage Theatre, N.Y.C.; $3.90 top weeknights, $4.50 weekends.

Cast: Joyce Aaron, Lucille Benson, Louis Camuti Jr., James Antonio, Mary Boylan, Grace Carney, Sheldon Baron, Hal Burdick, Nancy Nugent, Betty O'Rear, Charles Welsh.

At the beginning of "Billygoat Eddie," one of the actors asks the audience not to be unhappy if the play has lots of talk and little action. After all, he says, two people talking to each other is an event in itself.

Forewarned or not, spectators are bound to be both annoyed and bored by this alleged comedy. It's set in Cambridge, Mass., in the 1840's, and is evidently concerned with social reformers, sincere and hypocritical. The author, James Grady, takes pot shots at complacency, at right-wingers, and at misguided do-gooders, and once in a while his jabs strike home.

But the language is a strange combination of flowery and slang, with too many bad jokes and tiresome puns. The flimsy plot is much ado about very little, and doesn't help to get across the playwright's message.

Charles C. Welsh, Nancy Nugent, James Antonio, Hal Burdick, and Joyce Aaron do as well as possible in roles that are, to put it mildly, unrewarding. *Kenn.*

Diary of a Madman

Nimara Productions, in association with Alex Hassilev, production of a drama in three acts based on a short story by Gogol; adapted from the French by Roger Coggio and Sylvie Luneau; English version by Eric Rudd. Staged by William Hickey; incidental music, Georges Delerue; sets and lighting, Richard Hay; costumes, Patricia Quinn Stuart; associate lighting director, Robert Brand. Opened April 16, '64, at the Gramercy Arts Theatre, N.Y.C.; $3.50 top weeknights, $4.50 weekends.

Cast: Jack Matalon.

Zack Matalon gives a bravura performance in "Diary of a Madman," a one-character dramatization of the Gogol story about a Russian clerk's descent into insanity.

The play is actually a string of monologs, entries in the clerk's daily journal. As such, it becomes somewhat monotonous toward the end. But William Hickey's staging is imaginative and effective, and Matalon's acting is consistently excellent.

As the unhappy clerk who falls in love hopelessly with a general's daughter and winds up totally deranged, believing that he is the King of Spain, the actor has opportunities to be amusing, pathetic, and frightening, and he makes the most of them.

The music, by Georges Delerue, is an asset, as are the settings and lighting by Richard Hay. Patricia Quinn Stuart's costumes are suitable. "Diary of a Madman," which ran for more than a year in Paris, is unlikely to repeat its success here, since it's more a staged reading than a play. But, as acted by Matalon, it makes an interesting evening. *Kenn.*

Touring Shows

(*Figures cover April 27-May 9*)

Boys From Syracuse (bus-truck)—Split-weeks (April 27-May 9).
Camelot—Shubert, Philly (April 27-May 9).
Camelot (bus-truck)—Civic, N. O. (April 27-May 2); Clowes, Indianapolis (May 4-9).
Enter Laughing—Geary, S. F. (April 27-May 9).
Fade Out-Fade In (tryout)—Colonial, Boston (April 29-May 9).
Funny Thing Happened on the Way to the Forum (2d Co.)—American, St. L. (April 27-May 9).
How to Succeed in Business Without Really Trying (2d Co.)—Shubert, Chi (April 27-May 9).
How to Succeed in Business Without Really Trying (3d Co.)—Nixon, Pitt. (April 27-May 9).
In One Bed (and Out the Other)—Shubert, Det. (April 27-May 9).
Little Me—Curran, San Francisco (April 27-May 9).
Luther — Bushnell, Hartford (April 27-28); Shubert, New Haven (April 29-May 2); Brown L'ville (May 4-6); Shubert, Cincy (May 7-9).
Man for All Seasons—Fisher, Det. (April 27-May 9).
Pajama Tops — Arcadia, Wichita (April 27-May 1); Veterans Auditorium, Des Moines (May 2); Auditorium, St. P. (May 4-9).
Roar Like a Dove (tryout) — Wilbur, Boston (May 1-9).
Royal Shakespeare Theatre—Shubert, Boston (April 27-May 9).
White House (tryout)—Forrest, Philly (May 4-9).
Who's Afraid of Virginia Woolf?—National, Wash. (April 27-May 9).

Opera and Concert Reviews

The Two Pedagogues

Vienna, March 30.

Opera in two acts by Mendelssohn-Bartholdy. Libretto by Johann Ludwig Casper after a novel by Eugen Scribe, adapted for the Vienna presentation by Johann Wetzner. Produced, designed and directed by Gandolf Buschbeck. Cast: Kurt Strauss, Erich Kren Uta Buge, Ernst Scheureck and Mechthild Gessendorf. Conductor, Hans Gabor, at Fleischmarkt street theatre. $3 top.

Even for Vienna it was a surprise to learn that Felix Mendelssohn-Bartholdy (1809-47) wrote, age 12, a "short" opera (2½ hours). So far it is the only one discovered but historians are still turning over the leaves in old archives in search of the "second" allegedly written when Mendelssohn was older. The Vienna presentation of "The Two Pedagogues" was a professional first after amateurs did it. Vienna Chamber Opera specializing in musical curiosities entrusted Gandolf Buschbeck with practically everything, excepting the music, and this legit expert did a fine job. Together with wellknown singers, as Kurt Strauss, Erich Kren, Uta Buge, Ernst Scheureck and Mechthild Gessendorf. Story concerns a heartless farmer, opposed to the marriage of his son to an "unworthy" girl. Heavies have changed, so has operatic style, but Mendelssohn's score reveals his talent though but a youngster. It contains many melodies, at least worthy to be orchestrated for concert music, the great German hobby anyway. *Maas.*

Vivian Rivkin

(Carnegie Hall, N.Y.)

Vivian Rivkin is an energetic and devoted pianist, well in command of the music and with the orchestra. Her fault: she does not always catch the spirit of the mighty Wolfgang Mozart. Her piano style seemed overly romantic. A too liberal use of pedalling and a thickly-colored dramatic style was more suited to early Beethoven. The crystal clarity of Mozart was lacking. She opened with the concerto I in F major, a charmingly baroque piece marred by some muddy fingering in its opening bars. This rendition was the least successful of the four concerti played. The cadenza by David Hollander—a snarling, Lisztean interlude—further detracted from the spirit of Salzburg.

When Joseph Eger took off by himself conducting the pickup orchestra in Symphony No. 29 in A major it was apparent that he shared the blame of the evening. He played his Mozart in a romanticized, muffled, sentimental and unfortright manner. *Kean.*

Italian Song Book

(Kaufmann Hall, N.Y.)

The idea of presenting Hugo Wolf's "Italian Song Book" as a combination of dramatic reading and its usual musical form may have sounded good in conjecture but didn't come off too well in actual performance. Presentation by the Y.M.-Y.W.H.A. of this concert staged by Matthew Farruggio, incorporated the talents of singers Margot Blum and James Schwabacher, poet James Schevill and pianist Alden Gilchrist. The idea was to read Wolf's witty lyrics in English before the vocalists interpreted them in German.

As singers, Miss Blum and Schwabacher are most excellent; as thespians, they're something less. Schevill, despite a resonant, beautifully enunciated delivery, displayed little life in his readings. Gilchrist's accompaniment was most capable. A well-intended but unsuccessful experiment. *Robe.*

Scheduled B'way Preems

Porgy and Bess, Center (5-6-64).
Sunday Man, Morosco (5-13-64).
Royal Shakespeare, State (5-18-64).
White House, Miller's (5-19-64).
My Fair Lady, Center (5-20-64).
Roar Like a Dove, Booth (5-21-64).
Fade Out-Fade In, Hellinger (5-26-64).
Folies-Bergere, Broadway (5-29-64).
Hamlet, Delacorte (6-10-64).
King and I, State (7-6-64).
Othello, Delacorte (7-8-64).
Electra, Delacorte (8-5-64).
Merry Widow, State (8-17-64).
Golden Boy, Majestic (9-28-64).
Ben Franklin, Lunt-Font. (wk. 10-12-64).

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Broadway

Will Jones, Minneapolis Tribune amusement columnist, here covering the World's Fair.

J. Walter Thompson's Carroll (and Norma) Carroll off on their first Far East junket.

Lucius Beebe and the Guy Boltons off to Europe last week on the Queen Elizabeth.

Singer Lesley Gore being feted on her 18th birthday May 5 at Delmonico's Crystal Room.

N.Y. Post sportswriter Leonard Koppett married Suzanne Silberstein of the Hofstra English faculty.

Ann (Mrs. Burt) Collins, daughter-in-law of Marty Collins (& Peterson) working on a vaudeville anthology.

John Hays Hammond Jr., Columbia Records topper, recuperating from a mild heart attack at the Lenox Hill Hospital.

Harry Hershfield to toastmaster the Variety Club luncheon May 14 honoring the Catholic Actors Guild and its president, Horace McMahon.

Good promo pieces just gotten out by Curtis; one on "The Men Who Edit the (Saturday Evening) Post" and another on those who write for the SEP.

Cinema Lodge, B'nai B'rith will observe its 25th anni in November with special commemorative event to be chaired by NSS president Burton E. Robbins.

Jonas Rosenfield Jr. and Seymour Poe quickieing to the Cannes Film Fest next week for a couple of days while a 20th-Fox entry is being screened.

Ed Seay exited the Waldorf-Astoria to go into pubrelations on his own. Lola Preiss succeeded. Seay may be enlisted as consultant on special socialite events.

Columbia Pictures prexy Abe Schneider, singer Mahalia Jackson, actress Irene Browne and actor Kier Dullea sailing for Europe today (Wed.) on the Queen Mary.

Vet publicist Ed Rosenbaum getting the Poor Richard Club treatment with a bash today (Wed), hosted by the Philly pressagents of which he has long been a member.

Claude C. Philippe, hotel and restaurant consultant, apprpached by a couple of the swank N.Y. Fair pavillions to take command of cuisine and/or special socialite parties.

Mike Stern back to his Rome home next week but returns in June when his Geis book, "An American in Rome," is published and he plays the radio-tv ballyhooney circuit.

Horace McMahon feted by Knights of Columbus at testimonial banquet Saturday (25) in Fairfield, Conn. A scholarship for needy students has been set up in actor's honor.

Cecil Barker, for the seventh year Red Skelton's tv producer, has authored "The Olive Winked Back," a novel with a quasi-Hollywood background. Exposition Press just published it.

Andy Anderson, w.k. maitre d'hotel at The Forum of the 12 Caesars (long known to the Versailles-Stork Club, etc., clientele) back at his velvet following kidneystone hospitalization.

Eighth of the recitals subsidized by the Concert Artists Guild this season presents soprano Mary Beck, accompanied by Kenneth Manzer, and pianist Janet Goodman at Town Hall Saturday matinee May 16.

Hilton Hotels (24 overseas and 36 domestic) have tied up with Doubleday and Esquire's travel editor Richard Joseph for a "Hilton International Travel Book" which the latter will write and will be coexploited.

Some 50 of the town's quid nuncs turned out for Bernard Relin's surprise 50th birthday luncheon (at $35-a-head) at 21, sparked by merchant Joe Eckhouse. Relin is the p.r. topper gone industrialist (Pepsi-Cola, Ruppert's Beer, etc.).

Joseph Geisler, songwriter-entertainer, once with Ted Lewis and longtime pianist for the late Tommy Lyman, marked his 81st birthday last week in Daly City, Cal., where he now resides. He retired after 70 years actively in show biz.

George Eckert, longtime stage manager for Harold S. Prince and the late Robert E. Griffith and currently director of industrial shows for Jerry Warner & Associates in Hollywood, has been promoted to the rank of major in the Army Reserve.

Fredric March and his actress-wife Florence Eldridge have been named Arts & Letters Fellows of Timothy Dwight College at Yale. They are spending this week with student and faculty groups and sitting in on classes in acting, directing and playwriting at Yale Drama School.

Recent atack on the Beatles by Paul Johnson in New Statesman, British left-wing Labor weekly, drew well over 200 letters—170 anti-Johnson, 66 pro, "a number" uncommitted. One, by George Melly, ends: "Is it because they don't spring from the mainstream of European culture? Now that is a rather fascist idea."

Ivan Obolensky says he has a contract with Alexander Ince, former Budapest producer-publisher, long in New York and a longtime friend of the Shuberts, for a book on the theatrical dynasty. Ince calls his book "Sam, Mr. Lee and J.J.: The Shuberts of Broadway." Random House has Jerry Stagg writing "The Brothers Shubert."

Bosley Crowther's next book (for Putnam's) will be a kingsize "Great Films: 50 Golden Years of Motion Pictures," some 125,000 words of text plus beaucoup pictures, to sell at $12.50, for 1965 publication. The Times' film oracle's "The Lion's Share" was a 1957 Dutton book, and "Hollywood Rajah" (the Louis B. Mayer story) was published by Holt in 1960.

N.Y. Philharmonic staff organist-harpsichordist, Bruce Prince-Joseph, will have his jazz mass, "The Whole World in His Hands," performed on May 17 at All Saints Church, 230 E. 60th, as part of regular Whitsunday service. Instrumentalists assisting include Jerry Dodgion, Thad Jones, Melba Liston, Teddy Charles, Mundell Lowe, Ed Shaughnessy, Richard Davis and Joseph Surace.

Barbara Scott, attorney for Motion Picture Assn. of America, and N.Y. State assemblyman Luigi R. Marano debated "Motion Picture Censorship: Should Movies Be Classified By Law?" on WNDT Educational Broadcasting's "Court of Reason" panel program last week. Also on panel were writer Robert L. Heilbroner, "Saturday Review" film editor Hollis Alpert and NYU Law School associate dean Robert B. McKay.

N. Y. Journal-American society columnist - photographer Jerome Zerbe hosted a supper for King Hussein last Wednesday night and his problem was "to round up all the short girls I know," in light of the Jordanian ruler's short stature. Zerbe also did a smart hosting bit—he had each of the femmes sit about 20 minutes each to the right of the Arab ruler "so that they all can rightly say they had dinner with the King instead of attending a dinner for him."

All-day ceremonies last Friday (24) honored vet actor Ed Begley at Syracuse Univ. which included dedication of the Ed Begley Manuscripts Collection at the Andrew Carnegie Library of the college; a lecture by the actor as guest professor on drama; an address to the Graduate History Club on "Theatre and Cinema in Retrospect"; a reception and dinner awarding him honorary membership in the Boar's Head Dramatic Society; and the opening of the Fine Arts Festival with him as g. of h.

Insurance tycoon Elmer Leterman, who is an unabashed extrovert because he accents that individualistic personality is as an important a stock in trade as an actor's routine or attire—in fact he simulates both—has been commissioned to write another (his third) "success story" book for Harper & Row. Despite the flamboyant title, "There's a Fortune in Showmanship," Leterman's anthology of personal success stories will put accent on business and industrial showmanship, not the theatrical kind.

Native New Yorker Carl Winston, now on the Frisco News-Call-Bulletin, east to write about the Fair, says "I had to travel 3,000 miles to get mugged." It happened at 11:30 p.m. while exiting the subway at Lexington and 60th, en route to his Hotel Regency digs. The two muggers (white) apparently spotted his hip-pocket wallet and extracted it pronto, after first giving him severe punishment. As it developed, he didn't have much cash on him but did lose a flock of credit cards on which he stopped payment pronto.

London

(HYde Park 4561/2/3)

Tony Walton and Julie Andrews back from Hollywood.

Anthony B. Bray, Screen Gems secretary, named a director of the company.

Alan Webb, Winifred Shotter and Louise Rainer back from N.Y. on the Queen Mary last week.

Albert Finney is to receive an honorary doctor of letters degree at the new University of Sussex.

Nat Cohen and Phil Jacobs heading the Anglo Amalgamated contingent at the Cannes Film Fest.

George Blaug, European sales rep for UA-TV, off to N.Y. over the weekend for a threeweek business-cum-holiday trip.

Carl Peppercorn in on a quickie product prowl. Ditto Steen Gregers of Constantin Films and Sam Lomberg of Athena Films, both from Copenhagen.

Peter Bridge now out of hospital and back at his desk after a car accident which resulted in leg injuries. He is getting around with the aid of a crutch.

Warner Pathe tossed a press luncheon abroad the Yard Arm club (moored in the Thames off Hungerford Bridge) following the preview of "The Bargee."

Guy Thayer to N.Y. with a pilot of his color vidpix series, "World of Fashion," which has been filmed with the co-operation of all the leading couturiers.

Ernest Betts, of The People, re-elected chairman of the films section of the Critics Circle and J. C. Trewin named new president of the parent organization. Dick Richards is veepee.

Casting director Betty White resigned from Peter Rogers' production company to go into semi-retirement. With her husband, film editor Graeme Hamilton, she has taken over a guest house in Cornwall.

Film producer Sydney Box is going into the publishing business, and his first venture will be a limited edition of an incomplete film script by Dylan Thomas, the royalties from which will go to the Screenwriters' Benevolent Fund.

Chicago

(DElaware 7-4^84)

Theatre-On-Lake kicks off its new season with "Period of Adjustment" on June 10.

Women's Variety Club of Illinois sponsors "A Night In Tahoe" carnival and buffet at the Pick-Congress Hotel, May 8.

Chicago Drama League, rounding out its 50th anni, honoring the local drama crix at a luncheon on May 19 at Sheraton-Blackstone.

The darkened Guild film theatre on Sheridan Road taken over by the Hull House drama group. Current show is "The Connection."

Paul Lyday in ahead of Walt Disney's "Mary Poppins" to make the press rounds and to set up promotion for October date at State-Lake.

Dick Schory's orch will cut an album for RCA on the stage of the Auditorium, long known for its superb acoustics. It's being tied in with a fund-raising campaign to renovate the Louis Sullivan-designed theatre.

B'way Jr.

By Walter Winchell

Enzo Stuarti, whose N.Y. apps (Persian Room, Carnegie Hall) were clix, found out how fast the action is when an act buys a page ad in the Show Biz Bible. Newcomer Enzo until his recent page ad, was a showstopper, never sure of "Next Week." When this Inspectator's raves in the N.Y. Journal-American and L.A. Herald-Exam were read by "The Greatest," he immediately phoned his booker to sign Stuarti for Gleason's May 2 CBStanza. GAC, Enzo's agents, also got him a Gallo Wine commersh, bids from H'wood execs, including movie-expert J. Pasternak (and other studio people), et&cet.

Tony Bennett's Grove 1st Night was another Hi-Spot in his exciting career. They didn't book him back after an incident there several years ago. The joynt was packed with a convention of Shriners wearing their outfits plus fez tassels. The happy audience was woofled and noisy. Bennett, irked, leaned over the stage and put a match to a tassel that lit up the large darkened room. The Ambassador Hotel mgr. then barred his act until the other night when Bennett documented his right to stardom. He is The Show. No adagio hoofers or comics open or close. This may be mgr. Fred Hayman's new floorshow policy from now on. Only one big star.

Fred Kinne (ex-LA Her-Ex editor now at San Diego Union) is readying a book of newspapermananecdotes. We sugested he do a col'm of them for us. So we can butcher his epics the way he often does ours.

Frank Rhoades (same blatt) gets three weeks vacation. Takes one week at a time whenever booked. The Union's box: "Mr. Rhoades is on vacation. His column will be resumed when he returns" amuses locals, who can always find the "vacationer" keeping a stool warm at the U.S. Grant Hotel's bar & grill.

Rita Moss (she larks and looks like Eartha Kitt) is the ticket-seller at Islandia, a happy place along Mission Bay near San D.

Ike & Mamie flew from their Desert retreat for the San Diego Uplifters' salute. The General was again honored with an award from Freedoms Foundation of Valley Forge. Stag affair. Mamie one of few femmes.

Mpls.-St. Paul

By Bob Rees

(2208 *Kenwood Parkway;* 374-4015)

Popular thrush Toni Lee Scott held over this month at Davy Jones Locker.

Theatre-in-Round's final offering of season, "She Stoops to Conquer," bows out this weekend.

Peter Coke comedy "Breath of Spring" remains three more weekends at Edyth Bush Theatre, St.

Pianist Rudolf Serkin cancelled out of his U. of Minnesota Artists Course concert Monday (27). Grant Johannesen subbed for him.

University of Minnesota Theatre preems original play by James Drake, "With Charlie in New York," tomorrow (29). It'll run five days.

White House has Beverly Aadland this chapter. This suburban Minneapolis nitery has inked singer Jackie Cain and Roy Kral for 10-day stand in August.

Old Log Theatre, Equity stock company at suburban Lake Minnetonka, slated "Seidman & Son," "Look Homeward, Angel," "Thousand Clowns" and "Life With Father" for its upcoming season. Paul.

Las Vegas

By Forrest Duke

(Dudley 4-4141)

Billy Gray in for Saints and Sinners meet at Thunderbird.

Liberace in town conferring with Riviera prexy Elias Atol about his Aug. 17 engagement.

Wilbur Clark moved Pepper Davis and Tony Reese into top spot at Desert Inn lounge.

The Characters, now featured in the Sahara Casbar, wax another comedy album in May.

Florence Sundstrom replaced the ailing Vickie Vale in the Thunderbird's "Anything Goes."

Freddie Bell and Roberta Linn bring trumpeter Al Longo of Philly in with them for next Sahara gig.

George Sidney, pleased with his "Viva Las Vegas," in at Flamingo to discuss with Morris Lansburgh possibility of another Vegas film.

Commander Ed Whitehead, the Schweppes prexy, in town seeing the foreign shows and chatting with many of the British girls from same.

Berlin

By Hans Hoehn

(76 02 64)

Opera singer Franz Voelker observed his 65th birthday.

Number of West German tv set owners surpassed 9,000,000.

Vet legit actor Robert Mueller celebrated his 85th birthday. He is still very active.

Stage actor Bernard Minetti was given the Culture Award of the city of Kiel. Award is combined with a cash gift of $2,500.

Local ensemble of Schlosspark Theatre gave a successful three-day guest appearance with Edward Albee's "Who's Afraid of Virginia Woolf?" at Zuerich Schauspielhaus.

Grete Masheim has female lead in Francois Billetdoux's comedy "Tschin-Tschin," new production of Renaissance Theatre. Kurt Raeck, director of the house, staged it.

Hollywood

Sammy Davis Jr. left for Stockholm.

Vic Lundin rehearsing new nitery act.

Robert I. Kronenberg and Selig J. Seligman to Cannes Film Fest.

Buck Ram left yesterday for tour of Japan with The Platters.

Otto Preminger in Hawaii scouting locations for "In Harm's Way."

Paul Henreid to Madrid to prep "Light Out of Darkness," which he will meg.

General Artists Corp. reported near deal to buy Frank Cooper Associates Agency.

Dick Haymes Jr. (mother, Joanne Dru) makes Las Vegas bow in Flamingo lounge starting this week.

Joseph S. Dubin, Universal's chief counsel, elected prexy of L.A. Copyright Society.

Sidney Poitier will cement his hand and footprints in forecourt of Grauman's Chinese Theatre to join past celebs.

Michael Landon, one of stars of "Bonanza" teleseries, won Reno's annual Silver Spurs award as most popular western actor.

Peter Thomas swings over from veepee post with Goldstone-Tobias agency to join Jaffe agency as head of literary dept.

Phyllis Kirkwood resigned as tv credits administrator of Writers Guild of America West to join Robert Eisenbach agency.

David Rosner joined April-Blackwood Music Publishing Companies as administrative assistant to general manager David Kapralik.

Robert L. Lippert, operator of 38 hardtops and drive-ins in California and Oregon, constructing new 800-seat conventional Americana Theatre in nearby Panorama City.

Paris

By Gene Moskowitz

(80 *Ave Neuilly; SAB.* 0712)

Charlie Mingus in for two successful jazz concerts.

Josephine Baker doing her show at the Olympia Music Hall here for three weeks.

Film thesp Francis Blanche planning a legit stint next season in a play by Jean Curtelin. No title yet.

Marionet and puppet theatre people petitioning the government for aid that they feel is due to their ancient art.

Theatre de L'Etoile, usually where Yves Montand sings, getting complete facelift and will be shuttered for a year.

Rumanian Folk Dance group enjoying good biz at the Alhambra as ditto Cuban Folk Dance Troupe at the Sarah Bernhardt as part of the Theatre of Nations season.

Dionne Warwick, who clicked here at the Olympia this season, will do a disk in French and be second lead in an Olympia show next September. Yank songstress also has done some French tele shows.

Columbia Films Continental manager Marion Jordan pouring for Max Setton who leaves Paris post in charge of foreign film investment and procurement to go to Britain where he will head Columbia foreign productions.

Rome

By Robert F. Hawkins

(Sardegna, 43; Tel. 479316)

Misha Auer at Ambasciatori.

Milva, pop singer, flew to Japan for date.

Elsa Martinelli to Paris for Jean Aurel's "De L'Amour."

Rudolph Nureev pacted by Rome Opera House this summer, for single date.

Christine's chum, Mandy Rice-Davis, moved from Milan to Genoa on her local nitery swing.

Domenico Modugno skied to Madrid with wife for series of nitery and video engagements.

Milan Scala sending group to Moscow to stage five operas, announced here, with Herbert von Karajan to direct.

Fernandel back to Paris after discussing upcoming "Don Camillo" pic with Federiz, who'll re-team him with Gino Cervi in series.

Charlie Beal attracting showbiz crowd as usual at his new Burgundy Room location in Savoy Hotel basement, latest-comer among Rome spots.

Budd Thompson heads show at Grotte del Piccione nitery, with terp group and Renato Sambo Orchestra proving good draw. Dawn Addams here briefly.

OBITUARIES

BERNARD L. MULLINS

Bernard L. Mullins, 66, a retired v.p. and director of the Travelers Broadcasting Service Corp., operator of radio station WTIC, WTIC-FM and WTIC-TV, Hartford, died April 23 in that city. A native of Stafford Springs, Conn., he joined WTIC as an announcer in 1935.

Mullins also was an actor and singer on the station in the 1930s and '40s in addition to working as a newscaster. In the latter capacity he handled such major news events as the tragic Hartford circus fire in 1944. He was named director of public relations for the station in 1947.

He became a v.p. in 1957. Two years later he was named v.p. in charge of radio programs, a post he held at the time of his retirement last October.

Surviving are his wife and son.

AL VERDI

April 29, 1961

In Loving Memory

DOLORES

SEAMUS KAVANAGH

Seamus Kavanagh, 53, head of children's programs for Radio Eireann (Irish radio service), died April 20 in Dublin. A onetime teacher, he turned actor in 1947 during a strike with the role of the priest in Herbert Wilcox's production of "The Courtneys of Curzon St." Later in the same year he joined Radio Eireann as an assistant in its drama department.

A fine character actor, Kavanagh was cast in such major roles as the bricklayer in Sean O'Casey's "The Bishop's Bonfire." He portrayed Captain Boyle in the Columbia recording of "Juno and the Paycock." Recently, he completed recordings for the Irish Pavilion at the New York World's Fair.

Kavanagh, who also was a producer, staged many plays in Irish and was a judge at theatre festivals.

A bachelor, he is survived by three sisters.

ADOLF JAHR

Adolf Jahr, 70, stage and screen actor and onetime operetta singer, died April 19 in Stockholm after a long illness. He started his half-century theatrical career as a vocalist and starred in classical operettas at the Hippodrom Theatre in Malmo, Sweden.

Jahr made his screen debut in 1924 in "Den Gamla Herrgarden" (The Old Manor). In subsequent years he appeared in several films with the late Edvard Persson. During the 1930s Jahr was known as the "Swedish Douglas Fairbanks."

He turned character actor in the '40s. His portrayal of the role of Carlsson in Strindberg's "Hemsoborna" in 1944 won him critical plaudits. Several years ago he appeared at Sweden's Royal Dramatical Theatre in Hjalmar Bergman's "Hans Nads Testamente." It was one of his last performances.

Three brothers survive.

EINAR NILSON

Einar Nilson, 83, composer-conductor who directed the orchestra and choir for Max Reinhardt and Morris Gest's production of "The Miracle," died April 20 in Hollywood. His career was intertwined with that of Reinhardt both in the U.S. and abroad. He also was co-founder of the Salzburg Festival.

As Reinhardt's musical director in Berlin Nilson conducted world preems of compositions by Richard Strauss and Busoni. He wrote the score for "Everyman," 15th Century morality play produced by Reinhardt in the Hollywood Bowl in 1936, and his work entertained thousands in the Hollywood Bowl during the 1930s. In the late years he was associated with Warner Bros. music dept.

Surviving are his wife, former singer Travis Nilson, and two sons.

BERT BENDON

Bert Bendon, longtime vaude comedian and script writer, formerly of the act Power & Bendon, died April 20 in Glasgow. He headlined in vaude many times in Scotland as well as in London and elsewhere.

A native of Glasgow, Bendon began his career with an amateur concert party in that city's old Palace Theatre. Teaming with the late Neil Power, he formed an act that clicked in London's West End. Duo was noted in U.K. vaude for their "Mending the Door" sketch. When the act split up just before World War II, Bendon continued as a single.

In latter years, with diminishing market in vaude, he concentrated on script writing, and worked for fellow-comedians.

Survived by his wife.

SAM HOWARD

Sam Howard, 61, long time Hollywood agent who started in show biz as a vaude partner with George Burns, died of a heart attack April 20 in Hollywood. Prior to setting up his own agency in 1940, he was with the William Morris agency. For a time he was with Leo Morrison and Berg & Allenberg.

In 1940, coincident with going into agency biz on his own, Howard founded American Eagle Films and served as treasurer and general sales manager for Regina Films. In 1947, he produced "Mr. District Attorney," starring Dennis O'Keefe, for Republic. During his agenting days he handled such personalities as Al Jolson, Eddie Cantor and John Wayne.

His wife and son survive.

JOSEPH A. GERARDI

Joseph A. Gerardi, 67, former exec v.p. of McGraw-Hill Publishing Company, died April 18 in Roslyn, N. Y. An auditor-attorney for the Bureau of Internal Revenue, he left in 1928 to join McGraw-Hill where he became, successively, secretary and counsel, v.p., sec.-treasurer and, in 1956, exec v.p.

In Memory of my Friend

JOE LAURIE, Jr.

JERRY LIEBERMAN

He also co-authored, with J. K. Lasser, "Federal Securities Act Procedure." After his retirement in 1962 he continued as a director and consultant with the firm. His wife, daughter and five sons survive.

GEORGE FOLSTER

George Folster, 57, Warner Bros. Publishing rep in Japan and onetime American Society of Composers, Authors & Publishers rep in the same area, died April 25 in Tokyo, where he was prexy of a music pub company.

During World War II Folster covered the Pacific as a correspondent and broadcaster for NBC. For a time he was the radio web's Far East director. He remained with NBC until 1957 when he resigned to open his Tokyo pub.

His wife and sister survive.

EDWARD VICTOR

Edward Victor, 79, magician and shadowgraphist, died April 17 in London.

A member of the Magic Circle since 1907, Victor was a top prestidigitator. But it was with shadowgraphy that he made most commercial success, touring for years with the Lucan & McShane vaude show. He appeared by Royal Command at Windsor Castle in 1937. He also wrote three books titled "Magic of the Hands," and two followups on the same theme.

HERBERT S. MARSHALL

Herbert S. (Bert) Marshall, 68, branch manager of Paramount Pictures in Leeds, Eng., died recently in Harrogate, Eng. After serving in World War II, he joined the old Hibberts Mutual Film Services, which was later acquired by Wardour Films, a predecessor of Associated British Cinemas.

Marshall, who was one of the best known film men in the north of England, joined Par in 1928 at Leeds as a salesman. He was upped to branch manager in 1946.

His wife and daughter survive.

WILLIAM ROLSTON

William Rolston, actor, stage director and manager, died April 16 in London. His show biz career spanned 40 years. He had worked in Charles B. Cochran's productions and also with Prince and Emile Littler.

Rolston later was with Gerald Palmer on ice shows and then with Howard & Wyndham. Shortly before his death he was stage manager for the Max Bygraves show at the Prince of Wales.

VAL VALENTI

Anthony Petrullo, 46, tenor known professionally as Val Valenti, died April 22 in New York.

Valenti, whose repertoire ranged from Italian folk songs to grand opera, had appeared on the Ed Sullivan Show and at such niteries as the Copacabana in N.Y. and the Sahara Hotel in Las Vegas. He also recorded for Columbia records.

His wife, two sons and father survive.

HANS FRANCK

Hans Franck, 85, German novelist and playwright, died April 18 at Frankenhorst, West Germany.

Author of several novels including "Marianne" and "Friedmann Bach," the writer turned to the stage and spent seven years writing dramas for the Duesseldorf Schauspielhaus. He was also the manager of the Duesseldorf School for Actors.

FRED KASIN

Fred Kasin, 39, Hollywood indie publicist, died April 15 in Hollywood following brain surgery resulting from an auto accident. He last was with the UCLA Extension Theatre group, also handled numerous film personalities and legit shows.

Parents and two sisters survive.

DEE KEATING

DeArmond Keating Anthony, 44, former singer known professionally as Dee Keating, and the former wife of bandleader Ray Anthony, died March 13 in North Bellmore, L.I., after a brief illness. She sang with Anthony's band as well as Al Donahue's.

Her daughter survives.

JOHN F. DAYTON

John F. Dayton, 60, former chairman of the Pima County Fair Commission in Tucson, died there April 21. He was head of the fair from 1947 to 1953, when he resigned. He was also a member of the rodeo committee.

Survived by wife, son, four daughters and two stepchildren.

HELEN McLEOD

Helen McLeod, 40, former film actress who retired about 15 years ago to wed and make her home in Bakersfield, Cal., died there of cancer April 20. She worked for some years at Metro and other major studios.

Her husband, son and daughter survive.

DAN KELLEY

Dan Kelley, veteran talent exec who was casting director at Universal from about 1935 to 1961, when he retired, died April 21 in Hollywood. He started as a casting director for Fox Films in 1920.

In fond memory of my Dear Friend

SAM FORREST

Who Died April 30, 1944

JERRY VOGEL

His wife and son survive.

MARIO G. SILETTI

Mario G. Siletti, 60, bit actor who appeared in such teleseries as "Hazel," was killed in a two-car collision April 19 in Los Angeles.

Surviving is his wife, seriously injured in same accident.

Joseph L. Decker, 49, an engineer at WRGB-TV and WGY Radio, Schenectady, N. Y., for 15 years, died April 11 in Albany of an apparent heart attack after escorting his daughter at her wedding. Also surviving are his wife, another daughter and three sons.

Luigi Ferrari Trecate, 79, Italian composer who wrote a modern opera from the novel, "Uncle Tom's Cabin," died April 17 in Rome. In 1953, he presented his Italian version of "Cabin" called "La Capanna Dello Zio Tom."

Abram Kaplan, treasurer in Boston theatres and brother of Saul Kaplan, manager of the Colonial Theatre, died Thursday (16) in Brookline. Surviving are two brothers and three sisters.

Jordy Calder, 2, son of Mr. and Mrs. Bill Calder, was found dead April 13, in an apartment house swimming pool in Houston, Tex. Father is announcer at KPRC and KPRC-TV in that city.

Quintin S. Mariano, 59, Universal Pictures manager in Burma, died April 23 in Rangoon. He joined Universal in 1948 as manager and served in that capacity until his death.

Phillip G. Swartz, 51, musician, died April 20 at the Baptist Hospital in Beaumont, Tex., after a brief illness. Survivors include his wife and two sons.

Charles S. Kohl, 62, sound engineer for 20th-Fox since 1929, died April 17 in Hollywood after a long illness. His wife and two sons survive.

Jack Jaslow, 64, indie distributor and projectionist, died April 11 in Philadelphia. Wife, daughter, two brothers and four sisters survive.

John Darlington, 46, ring-boy with Blackpool Tower Circus, collapsed in the ring and died recently at a Blackpool, Eng., hospital.

Mother, 83, of Jennie Rupp, longtime manager of Hollywood Pantages Theatre, died of a heart ailment April 13 in Los Angeles.

Father, 64, of Al Jarvis, pianist-leader of a trio at Albany's Schine-Ten Eyck Hotel, died recently in Hartford, Conn.

Edward Maurice, magician, died recently in Manchester, Eng. He was author of "Showmanship and Presentation."

Mother, 62, of Virgil Miers, amusements editor of the Dallas Times Herald, died April 24 in that city.

Mother, 73, of Radio Eireann's chief sound and vision newscaster Charles Mitchel, died April 13 in Dublin.

Albert Malpas, 63, master carpenter at the Bristol Little Theatre, died recently in Bristol, Eng.

Augustus M. Rossi, 81, longtime musician and band director, died April 10 in Barre, Vt.

Philemon E. Houde, bandleader and music teacher died April 15 in Manchester, N.H.

Bill Ralston, stage director of Howard & Wyndham revues, died recently in London.

Brother, 49, of legit actor Joseph Hardy, died April 14 in Arlington, Mass.

Mother, 79, of Tom Field, WEWS news voice, died in Youngstown Ohio.

'Senator' Murphy

Continued from page 1

addressed 2,000 invitations to industry, civic, cultural and political leaders. Emcee will be James Stewart.

Co-chairmen include Edward E. Ettinger, Patrick J. Frawley Jr., Y. Frank Freeman, Raymond Klune, Fred L. Metzler, Saul Rittenberg, Howard Strickling and Jack L. Warner. Sponsoring committee includes Robert Arthur, Walter Brennan, Irene Dunne, Margaret Ettinger, Lauritz Melchoir, Lloyd Nolan, Tony Owen, Donna Reed, James Stewart and John Wayne.

Murphy for many years has been active in Republican party activities. This marks the first time that he has ever sought office.

'Hot' Hotel Rooms

Continued from page 1

(working in "close collaboration with the Convention & Visitors Bureau") and "no shortages of rooms."

But there is no mention made of "room wholesalers" who have tied up choice hotel rooms—in all price ranges—en bloc for reselling to big business, airlines, and the like.

MARRIAGES

Nicola Kaye to Anthony Blau, London, April 19. Bride is a tv dancer.

Tanya Edie to Jeremy Scott, London, April 18. Bride is a fashion model; he's a tv producer.

Sheila Prytherch to Tommy Bruce, Liverpool, Eng., recently. He's a pop singer.

Hank Fort to William McAuliffe, Arlington, Va., Feb. 19. Bride is a songwriter.

Millicent Phoebe Hearst to Raouf Boudjakdji, April 21, New York. Bride is the daughter of the David Hearsts, granddaughter of the late William Randolph Hearst, and is UN correspondent for the Hearst Headline Service; he is with the Algiers Permanent Mission to the United Nations as counsellor of embassy.

Ann Lees to Robert Johnston, at Glasgow, Scotland, recently. He is cinema manager.

Fay Conway to Malcolm Fraser, Kingston, Eng., April 25. Bride is assistant property maker of Sadler's Wells Opera, he's company manager of "Opera For All."

Friederike Seiffert to Chris Howland, April 18, Munich, West Germany. He is a British actor, singer and emcee who works in German films and television.

Miriam Makeba to Hugh M. sekela, April 19, Stamford, Conn. She's the South African singer; he's a trumpet player and arranger.

Laurie Bard Manulis to Myles Harmon, Bel Air, Calif., April 25. Bride is daughter of film producer Martin Manulis; he's technical adviser of Theatre Group at UCLA.

BIRTHS

Mr. and Mrs. Ely Landau, daughter, April 15, New York. Father is the president of The Landau Company, film producers and distributors.

Mr. and Mrs. Harry W. Fass, daughter, New York, April 18. Father is art director of Macfadden-Bartell's Motion Picture mag.

Mr. and Mrs. Bob Henley, daughter, Chicago, April 16. Father is assistant program manager of WGN Radio there.

Mr. and Mrs. Howard Monderer, son, Washington, April 19. Father is NBC Washington attorney.

Mr. and Mrs. Barry Elliot, daughter, Burbank, Cal., April 21. Mother is actress Judy Elliot; father produces commercials for Campbell-Ewald ad agency.

Mr. and Mrs. Don Can Atta, daughter, Hollywood, April 21. Father is NBC telesale producer.

Mr. and Mrs. Gig Young, daughter, Santa Monica, Cal., April 22. Father's the actor.

Mr. and Mrs. Robert Fuller, son, Burbank, Cal., April 21. Father's an actor.

Mr. and Mrs. Denis Meehan, daughter, Dublin, April 4. Father is studio chief for Radio Eireann.

Mr. and Mrs. Kumar, son, April 16, New York. Father is a juggler.

Mr. and Mrs. Mort Segal, daughter, April 15, New York. Father is a publicity manager at 20th Century-Fox Films.

Mr. and Mrs. Sam Richman, daughter, April 15, New York. Father is a screenwriter, and former columnist and theatre manager.

Mr. and Mrs. Sig Moglen, son, New York, April 19. Father is producer of WCBS-TV's, N. Y. "Camera Three."

Mr. and Mrs. Arthur Kane, daughter, New York, April 21. Father is CBS News producer.

Mr. and Mrs. LeVeque, son, New York, April 21. Father is film editor of Mike Wallace CBS News program.

Mr. and Mrs. Fred Stollmack, daughter, Newark, N. J., April 21. Father is director of Walter Cronkite CBS Evening News.

Mr. and Mrs. Gerald Gardner, daughter, New York, April 14. Father is writer on NBC-TV's "That Was The Week That Was."

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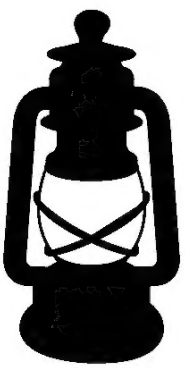
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